



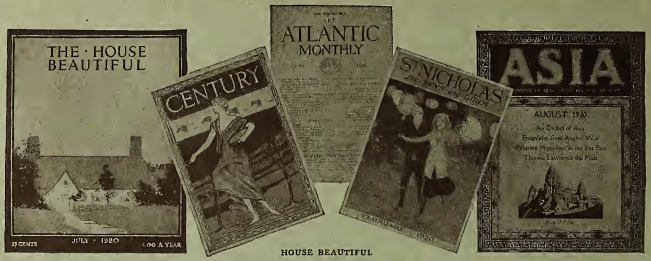
VOLUME 66 OCTOBER, 1920 NUMBER 1

OCT 29 1920
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The INLAND PRINTER

Leading Trade Journal of the World
in the Printing & Allied Industries

Forty Cents



HOUSE BEAUTIFUL
ATLANTIC MONTHLY
CENTURY · ASIA · ST. NICHOLAS

These Five are the product of the Rumford Press, Concord, N. H., who also print twenty-five others—from the *Yale Review* to smaller scientific and technical publications—each of typographic excellence.

THESE MAGAZINES especially are treasured for their literary quality—the high-grade typography possible only from single types makes each of them a fitting addition to the finest libraries.

RUMFORD PRESS operates Monotype Composing Machines exclusively, as the only means of attaining the superiority of SINGLE-TYPE composition with the economy of mechanical production.



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MONOTYPE COMPANY OF CALIFORNIA : SAN FRANCISCO

Form 304

This advertisement is composed in Monotype Old Caslon Series No. 337. Monotype rule border.

Brother Jonathan Bond

"The paper that you know"

This paper has been manufactured with the watermark **Brother Jonathan Bond** for thirty years and before that without the watermark. This one standard line has been in existence and used by printers for a longer time than the average business today has been established.

Used for lithographing and engraving in 1889 and used today for the same purpose.

The best paper for business correspondence.

Butler Paper Corporations

DISTRIBUTORS OF BUTLER BRANDS—STANDARDIZED PAPER

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National Paper & Type Co. — Guadalajara, Mexico
National Paper & Type Co. — Guaymas, Mexico
National Paper & Type Co. — Mazatlan, Mexico
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BUTLER PAPER "Paper" IS BETTER PAPER

Established 1844

"Butler Paper is Better Paper"

TICONDEROGA PULP & PAPER CO.

Quality

COLONIAL OFFSET
SPECIAL MAGAZINE
MACHINE FINISH
TICONDEROGA FINISH

MUSIC
EGGSHELL
SCHOOL TEXT
ANTIQUE LAID

Uniformity

SALES OFFICE, 522 FIFTH AVENUE, NEW YORK CITY, N. Y.

DO NOT DELAY!



Perfect, economical and durable. A practical register block.
Send for list of Satisfied Users with their comments on the System.

UNIQUE STEEL BLOCK CO.
Waverly, N. Y.

The Robert Dick Mailer

Combines the three great essentials to the publisher: SPEED—SIMPLICITY—DURABILITY



Read what one of the many users has to say.

The Waco Times-Herald,
Waco, Tex., Aug. 2, 1911.

Dick Patent Mailer Co.,
139 W. Tupper St., Buffalo, N. Y.

Gentlemen,—I have been using your patent mailer for five years with most satisfactory results, and think it is the best and speediest machine on the market to-day. My record per hour is 6,500, which I think is the best record in Texas. Would be pleased to have you use this letter in any way you see fit.

Yours very truly, B. D. Geiser,
Foreman Mailing Dept.

Manufactured in inch and half inch sizes from two to five inches.

For further information, address

Rev. Robert Dick Estate, 139 W. Tupper St. Buffalo, New York

DAYTON AND OSWEGO

SEYBOLD

CUTTING MACHINES

MACHINERY FOR PRINTERS, BOOKBINDERS LITHOGRAPHERS, PAPER MILLS

THE SEYBOLD MACHINE COMPANY
DAYTON, OHIO

BRANCHES: NEW YORK, CHICAGO, ATLANTA, DALLAS SAN FRANCISCO, LONDON, PARIS, LYONS, STOCKHOLM HAVANA, BUENOS AIRES, TORONTO WINNIPEG

The INLAND PRINTER

Vol. 66, No. 1 HARRY HILLMAN, Editor October, 1920

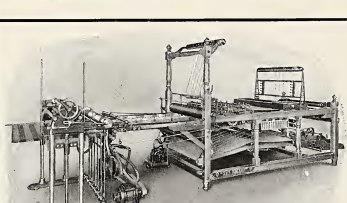
Published Monthly by

THE INLAND PRINTER COMPANY

632 Sherman Street, Chicago, U. S. A.
New York Advertising Office, 41 Park Row

TERMS—United States, $4 a year in advance; single copy, 40c. Canada, $4.50; single copy, 45c. Foreign, $5 a year; single copy, 50c.

Entered as second-class matter, June 25, 1885, at the postoffice at Chicago, Illinois, under Act of March 3, 1879.



The Hickok Automatic Paper Feeder

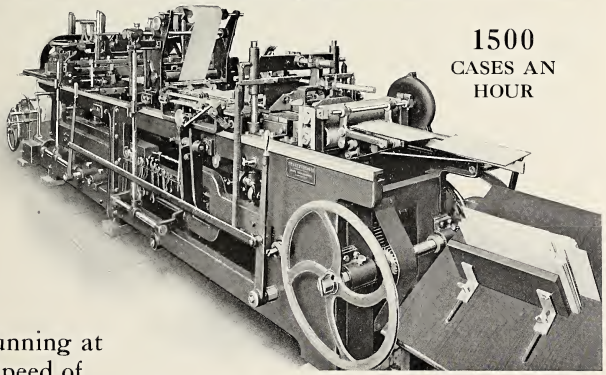
The Fort Wayne Printing Company, Fort Wayne, Ind., write us in regard to the Hickok Automatic Paper Feeder as follows:

Our satisfaction with the Hickok Feeder is best expressed by the fact that two days after installation, we ordered another feeder. We are operating the Hickok Feeders twenty-two hours a day, delivering to the lay-boy ruled sheets 34½ x 43½ inches at the rate of over six reams per hour. This result is produced with men who never operated automatic feeders prior to two weeks ago. We believe with longer experience, greater output will be possible.

THE W. O. HICKOK MFG. COMPANY
Established 1844 Harrisburg, Pa., U. S. A.

THE NEW SHERIDAN CASEMAKER

The Greatest Money Maker ever put in an Edition Bindery



1500 CASES AN HOUR

Running at a speed of over 35 cases per minute, this machine will turn out from 10,000 to 15,000 cases per day.

Only one operator is required, as the machine is automatic throughout. The cloth is fed from a continuous roll and cut off to size. The boards are fed in from the side, at right angles to the web. The corners are cut and turned in like a hand made case. The back linings are cut from a continuous roll and placed in position. The cases are finally passed through a case smoother and delivered perfect finished cases — ALL AUTOMATICALLY.

The adjustments for setting this machine have all been greatly simplified, and changes from the smallest to the largest sizes can now be made so rapidly that the very smallest editions can be handled on this machine economically. Spoilage is reduced to a minimum.

The New Sheridan Casemaker is revolutionizing the manufacture of cloth cases. It will pay you to send for our circular, which gives a few reasons why the New Sheridan Casemaker is the best Casemaker on the market.

OTHER TIME AND LABOR SAVING MACHINES

The New Gullberg and Smith Book Gatherer.—The machine that thinks! It cuts the cost of gathering in half, eliminates spoilage, and saves two-thirds of the floor space.

The New Sheridan Continuous Coverers and Binders will easily handle over twenty-five thousand books per day.

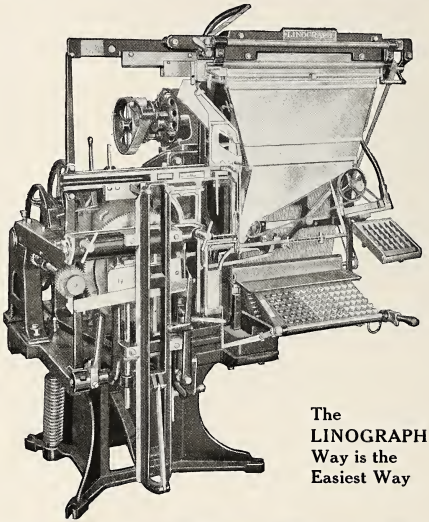
The Small Twelve-inch Horizontal Coverer for the job and trade pamphlet binder is absolutely indispensable, covering from eighteen to twenty thousand books per day at a minimum cost.

Write for full particulars.

T. W. & C. B. SHERIDAN CO.

401 Broadway, New York City, N. Y. 609 S. Clark Street, Chicago, Ill.

THE LINOGRAPH



The LINOGRAPH Way is the Easiest Way

The Linograph will Serve Every Printer

Every Printer — large or small, newspaper or job office — can use a LINOGRAPH to advantage if he can use any line-casting composing machine.

Every Printer wants the machine that will produce slugs with low quad lines.

Every Printer wants the machine that will produce his composition at lowest cost.

Every Printer wants the machine that will make him the most independent of the factory and highly skilled mechanics.

No other machine meets these requirements as fully as the LINOGRAPH. Ask for literature. Ask for names of users in your neighborhood.

THE LINOGRAPH COMPANY

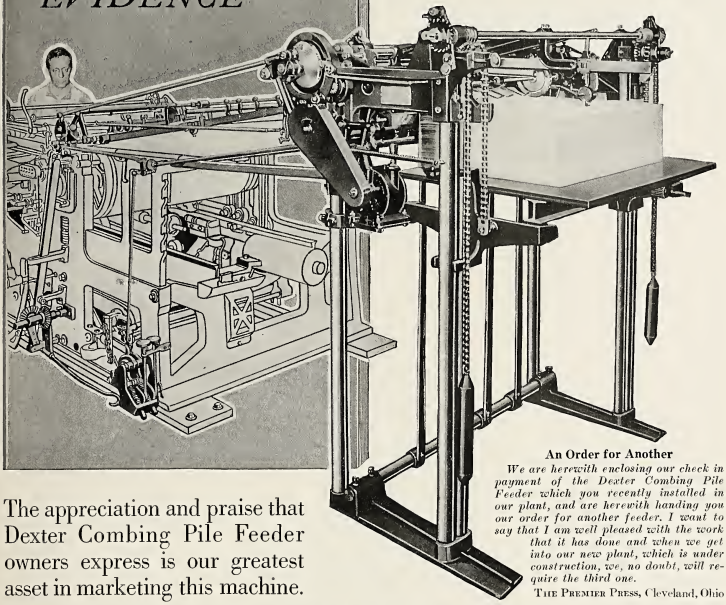
DAVENPORT, IOWA, U. S. A.

ETABLISSEMENTS PIERRE VERBEKE
General European Agent
Rue des Boiteux 21, Brussels, Belgium.

PARSONS & WHITTEMORE, Inc.
Agents for Australasia
30 Market Street, Sydney, Australia, N. S. W.

Dexter COMBING PILE Feeder *EVIDENCE*

THE extracts from recent testimonials contained in this booklet are published simply to convince you that you should at least look into automatic feeding before making new decisions regarding replacements or additional equipment. Send for a copy.



An Order for Another

We are herewith enclosing our check in payment of the Dexter Combing Pile Feeder which you recently installed in our plant, and are herewith handing you our order for another feeder. I want to say that I am well pleased with the work that it has done and when we get into our new plant, which is under construction, we, no doubt, will require the third one.

THE PREMIER PRESS, Cleveland, Ohio

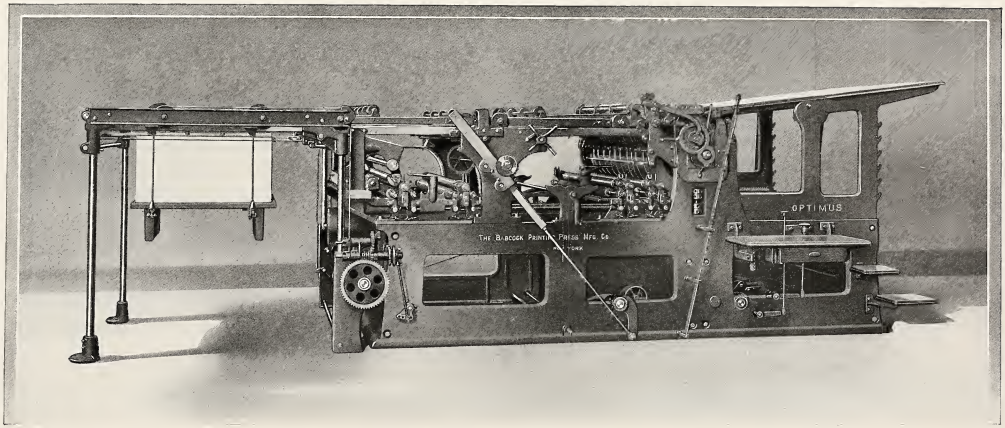
The appreciation and praise that Dexter Combing Pile Feeder owners express is our greatest asset in marketing this machine.

Every new installation adds to our list of friends and boosters. Let us put you in touch with Dexter Combing Pile Feeder users so that you may actually hear their enthusiastic opinion of automatic feeding. What our users say is a safe buying guide for you to follow.

DEXTER FOLDER COMPANY, 200 Fifth Avenue, New York

Folders, Cross Continuous Feeders, Dexter Feeders, Inserting, Covering and Wire-Stitching Machines

CHICAGO PHILADELPHIA BOSTON DALLAS ATLANTA SAN FRANCISCO



THE **Babcock Extended Delivery,** like other Universal Equipment features on the **Optimus,** is unequalled in operating economy. The down feed per impression can be instantly changed to cover the entire range of stock thicknesses, from tissue to cardboard. * * * The jogger is quickly adjusted for any size sheet without the use of tools. * * * The pile may be removed from the front or from either side with equal ease. * * * The pile table is easily returned to starting position by one person. * * * Slip-sheeting is eliminated on this Babcock combination because the **fifth** sheet is being printed as the first is being covered. Consider these advantages, and then note the compactness and simplicity of this latest product of the Babcock factory.

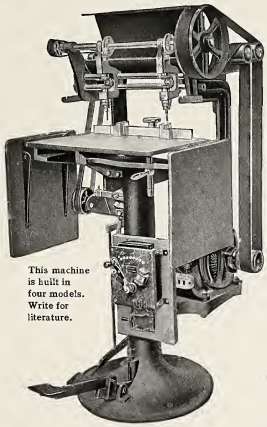
The Babcock Printing Press Manufacturing Company

MAIN OFFICE AND FACTORY: NEW LONDON, CONN. NEW YORK OFFICE: 33 PARK ROW

BARNHART BROS. & SPINDLER, *General Western Agents,* Chicago, St. Louis, Dallas, Kansas City, Omaha, St. Paul and Seattle.
MILLER & RICHARD, *General Agents for* Canada, Toronto, Ontario and Winnipeg, Man.
JOHN HADDON & COMPANY, *Agents,* London, E. C. GORDON & GOTCH, *General Agents for* Australia.
NATIONAL PAPER & TYPE COMPANY, *General Agents for* Mexico, Central America, and South America.
LETTERGIETERIJ "AMSTERDAM", *General Agents for* Holland, Belgium, and the Dutch Possessions.
HANSEN & SKOTVEDT, *General Agents for* Norway. KARL M. GRONBERG, *General Agent for* Sweden.
F. L. BIE, *General Agent for* Denmark.

Read Our List of Daily Users

This machine will drill perfect holes through the hardest and thickest kind of cardboard, binder's board, or any kind of paper stock, at terrific speed. In addition to the machine illustrated, we have models in a variety of styles to meet the user's purpose.



This machine is built in four models. Write for literature.

Berry Round Hole Cutter

CHICAGO, ILL.

Ackerman-Quigley Printing Co., 727 W. Van Buren St.
Armour Printing Works, Union Stock Yards.
H. J. Armstrong & Co., Rand, McNally Bldg.
R. R. Donnelley & Sons Co., 731 Plymouth Court.
The Faithorn Company, 500 Sherman St.
Glennon & Kern, 626 South Clark St.
W. F. Hall Printing Co., Superior and Kingsbury Sts.
Hale Specialty Co., 118 N. Jefferson St.
The Harvester Press, 600 W. Adams St.
Hedstrom, Barry Company, 618 So. Sherman St.
J. W. Hoodwin Company, 2040 W. Van Buren St.
Magill-Weinsheimer Company, 1322 Wabash Ave.
Poole Brothers, 81 W. Van Buren St.
Rockwell Barnes Co., 815 Wabash Ave.
Rogers & Hall Company, Polk and La Salle Sts.
Sears, Roebuck Company (4).
Stationery Mfg. Co., 732 Federal St.
Shea Smith Company, 320 Federal St.
Workman Mfg. Co., Racine and W. Monroe Sts.

ST. LOUIS, MO.

Becktold Printing Mfg. Co., 210 Pine St.
Blackwell-Wielandy Book & Stationery Company, 1002 Locust St.
C. P. Curran Printing Co., 8th and Walnut.
Cupples Company.
Garrison-Wagner Printing Co., 17th and Locust Sts.
Isler Thompsett Litho Co., 1602 Locust St.
St. Louis Bindery Co., 9th and Walnut.
S. F. Myerson Printing Co.
Stewart Scott Printing Co., 313 Chestnut St.
Woodward & Tiernan Printing Co., 309 N. 3rd St.

NEW YORK CITY, N. Y.

American Lithograph Co., 52 East 10th St.
Gardiner Binding & Mailing Co., 76 Lafayette St.
Metropolitan Life Insurance Co.
New York Public Library, 476 Fifth Ave.
John P. Smith Printing Co.
The Read Printing Co., 106 Seventh Ave.
E. C. Lewis Co., 161 Eighth Ave.
Robert Gair Company, Foot of Washington St.
Wyncoop-Hallenheck-Crawford Co.

MISCELLANEOUS

Atlanta Printing Works, Atlanta, Ga.
Adams Brothers Company, Topeka, Kan.
American Sales Book Company, Niagara Falls, N. Y.
American Sales Book Company, Elmira, N. Y.
American Pad & Paper Company, Holyoke, Mass.
Associated Students' Store, University of California, Berkeley, Cal.
Edward Barry Company, San Francisco, Cal.
Baker-Vawter Company, Benton Harbor, Mich.
Brown & Bigelow, St. Paul, Minn.
J. C. Blair Company, Huntington, Pa.
Brown & Howland, Boston, Mass.
Bureau of Engraving & Printing, Washington, D. C.
Caton Lithograph & Printing Co., Kansas City, Mo.
The Colwell Press, Inc., Minneapolis, Minn.
Case, Lockwood & Brainard Co., Hartford, Conn.
Courier-Journal Job Printing Co., Louisville, Ky.
J. W. Clement Company, Buffalo, N. Y.
Cussons, May & Company, Richmond, Va.
W. B. Conkey Company, Hammond, Ind.
Democrat Printing Company, Madison, Wis.
Desaulniers & Company, Moline, Ill.
Division of Publications (Agriculture), Washington, D. C.
Dodson Printers Supply Co., Atlanta, Ga.
Everett Pulp & Paper Company, Everett, Wash.
General Manifold & Printing Co., Franklin, Pa.
Gerlach-Barklow Company, Joliet, Ill.
Gibson Art Co., Cincinnati, Ohio (3).
Government Printing Office, Washington, D. C. (3).
Gaylord Brothers, Syracuse, N. Y.
The Herold Company, Milwaukee, Wis.
Hargreaves Printing Co., Dallas, Tex.
J. C. Hub Mfg. Co., Cleveland, Ohio.
Imperial Wall Paper Co., Glens Falls, N. Y.
Irving-Pitt Mfg. Co., Kansas City, Mo.
Jersey City Printing Co., Jersey City, N. J.
Keystone Printed Specialties Company, Scranton, Pa.
Lord Baltimore Press, Baltimore, Md.
Mitchell Printing Company, Minneapolis, Minn.
The Macey Company, Grand Rapids, Mich.
C. R. Moore Company, Pittsburgh, Pa.
The MC Kee Printing Works, Spokane, Wash.
National Blank Book Company, Holyoke, Mass. (2).
National Tribune, Washington, D. C.
National Carbon Coated Paper Co., Sturgis, Mich.
National Envelope Co., Waukegan, Ill.
Chas. A. Nanz, Inc., South Orange, N. J.
Pacific Manifold Book Co., Emeryville, Cal. (2).
The Reynolds & Reynolds Co., Dayton, Ohio.
The Reimers Company, Fort Worth, Tex.
Simple Accounts Sales Book Company, Fremont, Ohio.
Schooley Stationery & Printing Co., Kansas City, Mo.
Strathmore Paper Co., Mittineague, Mass.
Sullivan Printing Works Co., Cincinnati, Ohio.
The Shelby Sales Book Co., Fremont, Ohio.
Wheeler Index Card Company, Los Angeles, Cal.
Westinghouse Electric & Mfg. Co., So. Pittsburgh, Pa.

FOREIGN

Government Printing Office, Adelaide, S. A.
Government Printing Office, Brisbane, Australia.
Japan Paper Industries Co., Ltd., Tokyo, Japan.
Sand & McDougall, Ltd., Melbourne, Australia.
Saults & Pollard, Winnipeg, Canada.
S. B. Foot Company, Ltd., Montreal, Canada.
Appleford Counter Check Book Co., Hamilton, Can.
Manifoldia, Ltd., West Bromwich, England.
R. M. Nosworthy, Barcelona, Spain.
J. Brandt & Zoon, Rotland 24, Amsterdam, Holland.
Business Systems, Ltd., Toronto, Canada.
Southman Press, Toronto, Canada.
Dept. of Public Printing & Stationery, Ottawa, Can.

BERRY MACHINE COMPANY 305 North Third Street St. Louis, Mo.



A Royal Man

Thirty-seven years an electrotyper—Mathers.

Mr. Frederick Mathers

His  *Mark*

Fred is our curved plate inspector—*final* inspector. You'd guess it from looking at his picture. His is our magazine section of electrotyping activity; and activity is the right word, because in the course of a week more than two thousand plates pass through the hands of Fred and his assistants.

Thirty-seven years at the business coming this November. Started when he was fifteen. It's the story of America's present-day strength which is in the hands of men like Mathers; men who have made themselves, learned their trade and finally become honorable record holders of industrial service stripes.

Fred has been with us, we are happy to say, nine years. What impressed him most, he says, when he came to Royal, after spending twenty-eight years in other shops, was the generous thickness of Royal shells, both copper and nickel. He claims there is no skimping of time schedules in the Royal baths. No matter what the volume of work going through the plant, plates remain until they are properly coated. And he claims also that the nickel here is better than he has ever seen elsewhere.

We are passing his opinion on to our customers. Fred ought to know, for he has handled and inspected more electrotypes than most of us.

When *our men* begin to give us the inside selling features of our product, our guess is that our customers, both present and prospective, will conclude that Royal deserves its reputation for electrotyping supremacy.

Send us process color work—black and white lead-mould work—anything *difficult* or *different* from the common drift of electrotyping, and let our men get your praise of their skill, direct. The letter on the following page from the Du Bois Press to our Mr. Haydock, Assistant Manager, is a gem of enthusiasm.

Royal Electrotype Company
Philadelphia, Pa.

Member International Association of Electrotypers

A. F. DuBois, *President*
James C. Hughey, *Secretary*

Telephones:
Bell, Main 1914
Home, Stone 6747

The DuBois Press · *Catalogue Builders*

Complete Publicity Service Process Color Printers

Rochester, New York

Owning and operating the printing plant of the
Process Color Printing Company
(Formerly the Christy Color-Printing-Engraving, Inc.)

August 11, 1920.

Royal Electrotype Company,
Philadelphia, Pa.

Gentlemen:

Haydock, you are there! We are now running the last color on Hickey-Freeman and it is the best ever.

It is a joy to have such plates as you have given us.

Congratulations.

Sincerely yours,

THE DU BOIS PRESS

A F DuBois

AFD:AR

All agreements subject to strikes, accidents or causes beyond our control. All material held at owners' risk.

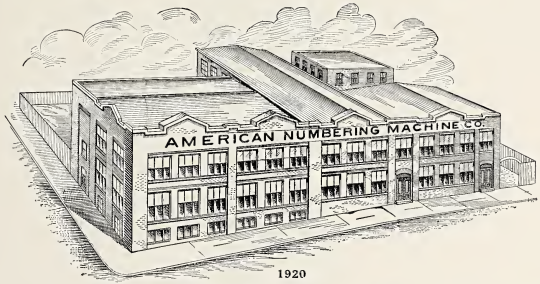
WORLD'S LARGEST NUMBERING MACHINE PLANT



1912



1917



1920

American Numbering Machine Co.

BROOKLYN, N. Y., U. S. A.

Designers and Manufacturers of

HIGH GRADE NUMBERING MECHANISMS



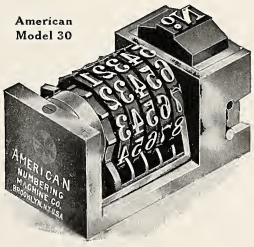
American Visible Model 41

Two standard models for hand and press numbering. Used universally.

Sixty other models for any requirement made to order.

Agencies in all large cities throughout the world.

American Model 30



1882 1920



Brown Folding Machine Co.

ERIE, PENN., U. S. A.

Agencies

CHICAGO	DALLAS	SAN FRANCISCO	NEW YORK CITY	ATLANTA	TORONTO
508 S. Dearborn St.	1102 Commerce St.	312 Clay St.	38 Park Row	J. H. Schroeter & Bro.	114 Adelaide St. W.

ENGLAND, Wm. Dawson & Sons, Otley



THE UTILITY HEATERS

or Safety Gas Demagnetizers

for Cylinder Presses

Have just received the greatest compliment possible for machines sold to printers.

The best selling agency in the printing trade in America and the best in Europe have almost simultaneously undertaken the sale of *Utility Demagnetizing Heaters* to the exclusion of all other so-called burners or neutralizers. They are

THE LATHAM AUTOMATIC REGISTERING CO., with offices in New York, Chicago and Boston, and

THE CANADIAN-AMERICAN MACHINERY CO., of London, England, handling the best American machinery in Great Britain.

Both these selling agencies, recognizing that

Hot Printing Has Only Begun

have selected the Utility as superior to all other devices for stopping electric troubles, offset and cold morning trouble, and for quick-drying the ink. Sheets deliver straight, pile correctly, and can be backed up, or go to the folder or cutter at once.

The Utility Heaters make for increased production, quicker output and better work.

Write for Circular Showing where a UTILITY HEATER Saves $825 a Year in a Busy Pressroom

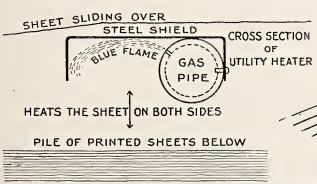
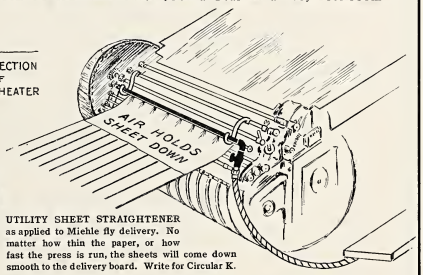


Diagram showing how the Utility Shield (patent pending) baffles the flame, increasing the heat.



UTILITY SHEET STRAIGHTENER as applied to Miehle fly delivery. No matter how thin the paper, or how fast the press is run, the sheets will come down smooth to the delivery board. Write for Circular K.

UTILITY HEATER COMPANY, Inc.

Main Office and Factory: 239 Centre St., New York

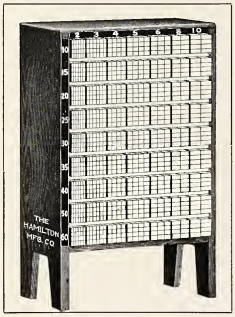
SALES AGENCIES:

Latham Automatic Registering Co., 608 S. Dearborn St., Chicago, and elsewhere. Harry W. Brintnall, 57 Clementina St., San Francisco. Canadian-American Machinery Co., Ltd., London, England. Fred'k. Wagner, Stockholm, Sweden.

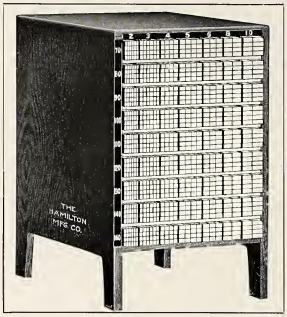
HAMILTON

Furniture and Reglet Cabinets

are now made as illustrated hereon with sanitary base and all of uniform height—38½ inches—bringing the top level with a standard imposing table. Contents are readily accessible and the superiority of the new design is obvious. Cabinet may be placed near the imposing table, against the wall, or in any desired location. All numbers are on metal strips, with white letters on black background.



No. 3710
Cabinet and Contents



No. 3715
Cabinet and Contents

Hamilton Furniture and Reglet are made from carefully selected stock, properly seasoned, and by special machinery built exclusively for this work, thus insuring a finish and accuracy impossible by any other known method.

DETAILS

No. 3700—432 pieces; lengths and widths same as No. 3710.
No. 3705—432 pieces; lengths and widths same as No. 3715.
No. 3710—972 pieces; see illustration above.
No. 3715—972 pieces; see illustration above.
No. 3720—1332 pieces; lengths and widths same as No. 3710.
No. 3725—1332 pieces; lengths and widths same as No. 3715.

REGLET CABINETS

Made same style and height as Furniture Cabinets illustrated hereon.

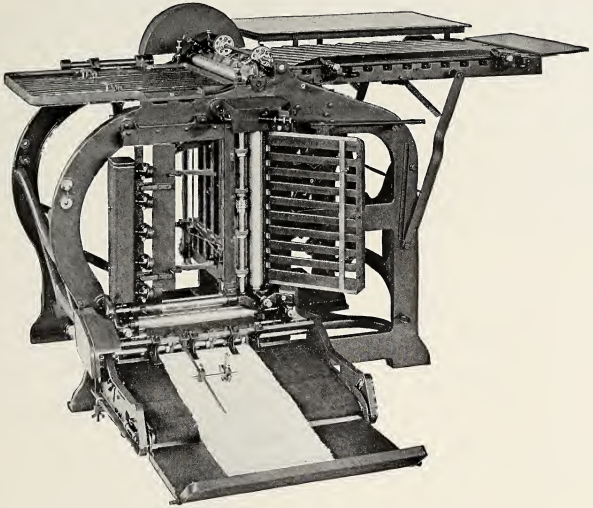
No. 3690—Contains 34 pieces each (6 and 12 pt.) in following lengths: 10 to 33 by picas; 36 to 60 by 3 picas. Total pieces, 2244.
No. 3695—Contains 34 pieces each (6 and 12 pt.) in convenient lengths, 61 to 160 picas. Total pieces, 2244.

Manufactured by

The Hamilton Manufacturing Company

TWO RIVERS, WISCONSIN
Eastern House, RAHWAY, N. J.

Hamilton Goods are For Sale by All Prominent Type Founders and Dealers Everywhere



The "Cleveland"
For Quantity and Quality Production

THERE ARE NO KNIVES, TAPES, CAMS, CHAINS OR SPROCKETS TO SOIL THE SHEETS OR DELAY PRODUCTION

Let us tell you more about it!

THE CLEVELAND FOLDING MACHINE CO.

GENERAL OFFICES AND FACTORY: CLEVELAND

Aeolian Building, New York
The Bourse, Philadelphia
532 South Clark Street, Chicago
101 Milk Street, Boston

The Manufacture and Sale of Cleveland Folding Machines in Canada, Newfoundland and all Countries in the Eastern Hemisphere is controlled by the Toronto Type Foundry Co., Limited, Toronto, Ontario, Canada.

Good Tools Better Work More Production!

WHAT WE SELL

Latham Plate Mounting and Registering System for color, book, catalogue and label printing.

Hancock Perfecting Lineup Machine.

Mashek Form Trucks.

Gas Burners for Cylinder and Kelly Presses.

Rouse Paper Lifts.

Iron Furniture.

Steel Interlocking Furniture.

Riebe Quoins and Guides.

Electric Welded Steel Chases.

Superior Chase Locks for Cylinder Presses.

Rouse Roller Cooling Fans for Miehle Presses.

Wesel Diagonal Groove Final Bases and Hooks.

Potter and Poco Proof Presses.

Slauson Cylinder Press Locks.

Morgans & Wilcox Job Locks.

Cylinder Press Seats.

Page Fountain Dividers.

Rubber Roller Truck for Job Presses.

Rouse Mitering Machines.

Rouse Tympan Holders for Pressroom.

Shute Planes for Beveling and Undercutting Patent Plates.

Hoerner Combination Shute Board and Type-high Machine.

KEEP THIS PAGE FOR REFERENCE

Write for detailed information



The Business Builder

Save 50% Make Ready and 75% Register Time

Latham Automatic Registering Co.

608 S. Dearborn St., Chicago, Ill.

170 5th Ave., New York

The Fabrikoid Process adds beauty and long life to fabrics, some heavy and rugged, others dainty as linen—all pliable, scuff-proof, stain-proof and water-proof

DU PONT FABRIKOID



—no harm if the binding is Fabrikoid

EVEN ink will not harm Fabrikoid. It can be washed right off. So can grease or dirt, for Fabrikoid is completely impervious and *water-proof.*

And that is only *one* advantage of binding every kind of book in Fabrikoid. It will pay you to find out *all* the advantages of Fabrikoid: how it adapts itself to the requirements of catalogs and other commercial volumes as well as rare editions; how book-owners love it because it is practical as well as beautiful; how it lends itself to the binder's craft; for Fabrikoid folds and pastes easily, cuts in multiples with practically no waste, and is wonderfully effective when specially embossed or decorated.

Write for a sample

Mention the type of volume to be bound and the color desired

DU PONT FABRIKOID COMPANY
WILMINGTON, DELAWARE

Branch Offices:

21 East 40th Street . .	New York City
Dime Bank Building .	Detroit, Mich.
Gugle Building . . .	Columbus, Ohio
McCormick Building .	Chicago, Ill.
Merchants Bank Building	Indianapolis, Ind.
Harvey Building . . .	Boston, Mass.
Chronicle Building . .	San Francisco, Cal.

Plant: Newburgh, N. Y.

FABRIKOID

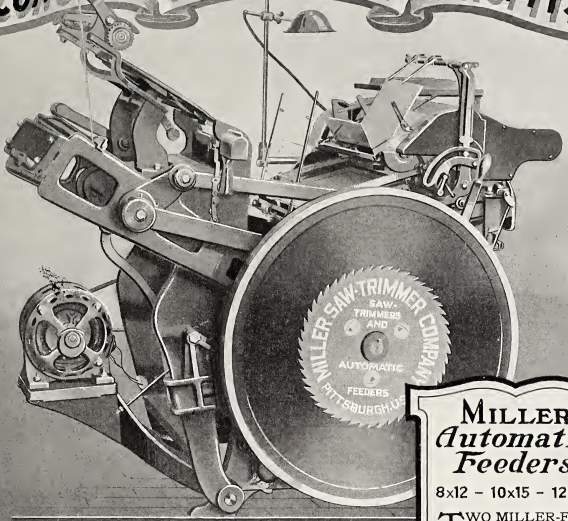


Bookbinding Materials

Sold by the following Distributors:

Alling & Cory Co. . . . . Pittsburgh and Rochester
Becker Supply Company . . . . . New York City
John Campbell Company . . . . . New York City
H. D. Catty & Company . . . . . New York City
Central Ohio Paper Co. . . . . Columbus, Ohio
Henry B. Day Company . . . . . Los Angeles, Cal.
Louis de Jonge & Co. . . . . Chicago and N. Y.
Gane Bros. & Lane, Chicago, N. Y. and St. Louis
Thos. Garner & Company . . . . . New York City
H. Griffin & Sons Company . . . N. Y. and Chicago
Norman F. Hall Company . . . . . San Francisco
Hayes-Bartlett Company . . . . N. Y. and Chicago
Johnson Paper Company . . . . . Harrisburg, Pa.
Marsh & Kidd Corp. . . . . San Francisco, Cal.
Marshall, Son & Company . . . . . Boston, Mass.
National Book Company . . . Chattanooga, Tenn.
John H. O'Donnell & Company . . New York City
E. C. Palmer & Company . . . . . New Orleans, La.
C. & W. Pyle Company . . . . . Wilmington, Del.
Queen City Paper Company . . . Cincinnati, Ohio
Louis Schulman Co. . . . . New York City
Shattuck & Bickford, Inc.
San Francisco and Los Angeles
J. L. Shoemaker & Co. . . . . Philadelphia, Pa.
Schulte Bros. & Company . . . . . Philadelphia, Pa.
Slade, Hipp & Meloy . . . . . Chicago, Ill.
Tamm & Company . . . . . New York City
Charles T. Wheelock & Co. . . . . Boston, Mass.
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ECONOMY PRODUCTION PROFITS



MILLER
Automatic Feeders

8x12 – 10x15 – 12x18

TWO MILLER-FED PRESSES and One Operator, Yield the Same Output as FOUR Hand-fed Presses and FOUR Hand Feeders. Write Today for the Full Story

EFFICIENCY


HIGH COST


LIMITED OUTPUT


SMALL PROFITS

Miller Saw-Trimmer Company

PITTSBURGH, PA., U.S.A.

Branches:-Atlanta-Boston-Chicago-Dallas-New York-Philadelphia-San Francisco

Reliable Printers' Rollers

Sam'l Bingham's Son Mfg. Co.

CHICAGO
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88-90 South 13th Street

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514-516 Clark Avenue

KANSAS CITY
706 Baltimore Avenue

ATLANTA
40-42 Peters Street

INDIANAPOLIS
151-153 Kentucky Avenue

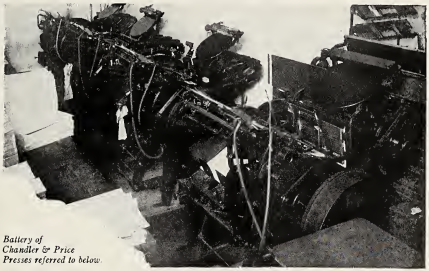
DALLAS
1306-1308 Patterson Avenue

MINNEAPOLIS
719-721 Fourth St., So.

DES MOINES
609-611 Chestnut Street

CLEVELAND, OHIO
1285 West Second Street

SPRINGFIELD, OHIO
Shuey Factories Building



Battery of Chandler & Price Presses referred to below

Wynkoop-Hallenbeck-Crawford Co.
NEW YORK

—a metropolitan printing concern which has built up an enviable reputation on tariff, periodical and catalog work.

This concern, one of the oldest and best known in New York, has from the first found Chandler & Price Gordons an invaluable part of their equipment. Their present battery testifies to the fact.

Write for booklet "The Profit in Printing"

Chandler & Price Presses

The Chandler & Price Co., Cleveland. Agencies in All Principal Cities

←——The Chandler & Price Semi-Steel Chase—Guaranteed Against Breakage

THEY ARE STILL ASKING WHAT IS THE PRICE?

To have a profitable price for all the ordinary work of the average printing factory, large or small; to be able to quote that price definitely, quickly and with a confidence that carries with it to the buyer a feeling that it is a "right price," a fair price, and the same price every other customer is required to pay for the same work, is a very great advantage — an advantage that can hardly be measured in dollars and cents. Briefly, this is the service furnished in

The Nashville Advisory Selling Price Schedules for Printing

List No. 6, Revised to August 15, 1920, is now ready

A hundred pages 4½ x 7½ printed from Monotype composition, on ledger paper, comprising more than 200 price schedules, covering all classes of Commercial and Bank printing, Blank Books, Pamphlets, Booklets, etc. Has been published for more than eight years by the Nashville Printers Club, and is in continuous use in more than 1000 shops, big and little, in all parts of the country. Many large shops use from 6 to 20 of these lists. A fair price list of printing to check by — a safe list to sell by and realize a profit. Saves time, eliminates estimating and guessing — and will pay for itself twice over in thirty days in the smallest printing office. Why take chances? Order one today. Price $15.00. Sent on 5 days' approval to any reliable concern.

RECENT ENDORSEMENTS:

Ward Printing, Washington, Pa., July 23, 1920.
"Continue price list service for another year. We consider your list the best."

Commercial Lithographing Co., Louisville, July 14, 1920.
"Have been using two of your lists for the last year, and find them very valuable. Send three additional lists at once."

Caldwell Publishing Co., Lenoir, N. C., March 10, 1920.
"We are thoroughly pleased with your price list. Kindly send us two more complete lists."

Knoxville Lithographing Co., Knoxville, Tenn., March, 1920.
"I think it is the best printers' price list that has ever been issued."

Brandao Printing Company, New Orleans, La., March 5, 1920.
"Your 1920 list is worth all you ask for it—and more."

Address **NASHVILLE PRINTERS CLUB, 403 Commercial Club Bldg., Nashville, Tenn.**

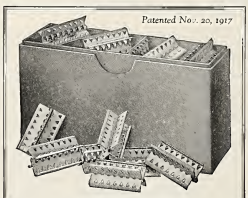
Made Especially for Users of Red-Line Tape

Run Easy TRADE MARK Tape Couplers

A POSITIVE mechanical device for securely connecting the ends of tape to prevent wear on the jointed parts. The Run Easy Tape Coupler is the most efficient and dependable device for this purpose. Can be put on in a few seconds by means of Parallel Pliers made for the purpose. Run Easy Metallic Tape Couplers are made in the following sizes, 50 in a box:

⅜ inch ⅝ inch ⅞ inch 1⅛ inch
½ inch ¾ inch 1 inch 1¼ inch

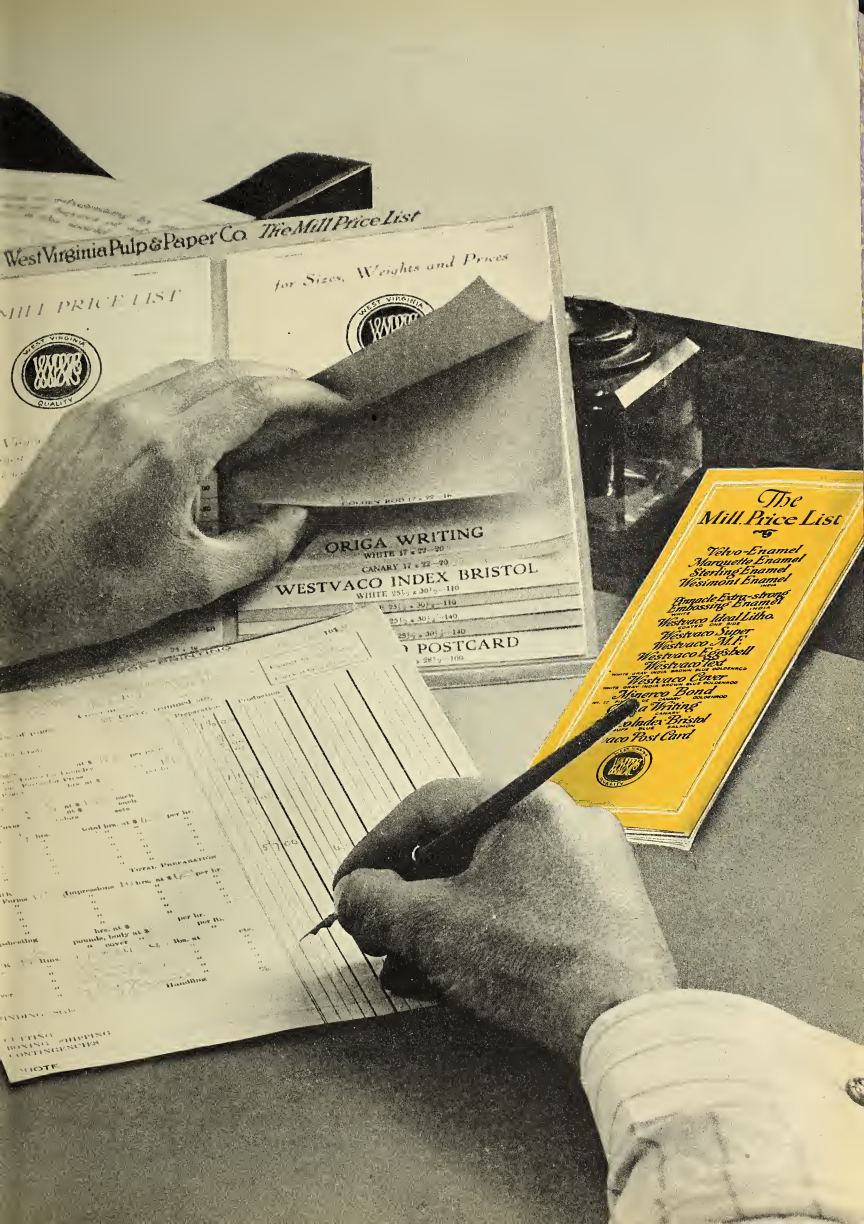
USE SMOOTH-JAW PARALLEL PLIERS FOR BEST RESULTS



Run Easy Tape Couplers

IN STOCK AT ALL SELLING HOUSES

AMERICAN TYPE FOUNDERS COMPANY


West Virginia Pulp & Paper Co. The Mill Price List
for Sizes, Weights and Prices
ORIGA WRITING
WESTVACO INDEX BRISTOL
POSTCARD
The Mill Price List
Velvo-Enamel
Marquette Enamel
Sterling Enamel
Messinoid Enamel
Pinnacle Exon-strong Embossing Enamel
Westvaco Ideal Litho.
Westvaco Super
Westvaco Alf
Westvaco Elizabell
Westvaco Text
Westvaco Cover
Wayerly Bond
Writing
Colonial Bristol
Post Card

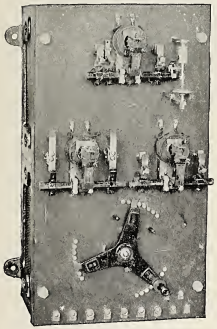


The Westvaco Brands of the West Virginia Pulp & Paper Company are stocked and sold exclusively by the following distributors through the Mill Price List:

DETROIT . . .	The Union Paper & Twine Company
CLEVELAND . .	The Union Paper & Twine Company
CINCINNATI . . .	The Chatfield & Woods Company
PITTSBURGH . . .	The Chatfield & Woods Company
BOSTON	The Arnold-Roberts Company
PHILADELPHIA	Lindsay Brothers, Incorporated
WASHINGTON, D.C. NORFOLK, VA. YORK, PA.	R. P. Andrews Paper Company
CHICAGO and NEW YORK	The West Virginia Pulp & Paper Company

Be Sure Your Name Is On the Mailing List of Our Nearest Distributor So That You Receive the Mill Price List Each Month.

This insert is not a sample of any of the papers advertised



Sprague Electric Alternating Current Controller for Flat-bed and Rotary Offset Presses

Moving out of town?

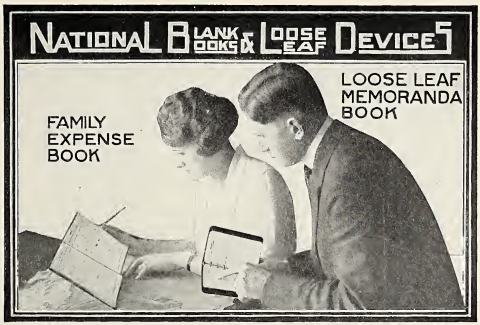
Large printing houses in the big cities are little by little moving into the suburbs for more space and better working conditions, not to mention lower rentals. This nearly always means a change from direct current motors to alternating current motors.

Two of the largest publishing plants in New York City, in moving out of town, are installing Sprague Electric Alternating Current Printing Press Outfits because of the perfection of Sprague A. C. Control Systems.

SPRAGUE ELECTRIC WORKS
Of General Electric Company

Main Offices 527 W. 34th St. New York

Branch Offices in Principal Cities



THE NATIONAL FAMILY EXPENSE BOOK has rulings and special forms for keeping complete records of daily expense, which can be totaled at the end of the month. This enables the housekeeper to make exact records of all expenditures and receipts and know at any moment the balance of cash on hand and the amounts expended for the various items.

THE LOOSE LEAF MEMO is the ideal way to preserve notes, addresses, data, cash account, business and personal matters — all in the same cover, properly indexed, so that any subject may be found without loss of time. These items which are prominent in the National Line may be obtained at your stationer's. Ask for National Blank Books and Loose Leaf Devices.

Send for free copy of "GOOD FORMS FOR BOOKKEEPERS" showing hundreds of ready ruled and printed forms for accounting.

NATIONAL BLANK BOOK COMPANY, 30 RIVERSIDE, HOLYOKE, MASS.

Your Orders to Your Electrotyper

Are They Explicit?

We electrotypers are eager to minimize mistakes which result when we attempt to "*guess*" what a customer wants.

Habit leads us to accept orders that are not properly made out. We *think* we know what is wanted — and in most instances we "guess" right. But the point is, we should not *have to guess*. Orders should be fully explicit. That would prevent the necessity of guessing.

Now it's a simple matter to make out an order for electrotypes. But habit again leads a customer to "think" we will understand what he wants, so he does not bother with detailing his instructions. And it's the omitted details which cause all the trouble.

Orders should be on regular order blanks which carry an order number. This is essential in referring to an order. A subject or name should be given the form or original for the purpose of identifying the form or original with the order; also to be used in billing.

The order should tell whether the work to be done is from a line cut, a half-tone or a form — how many finished electrotypes are wanted — whether moulded in wax or lead — copper or nickel steel faced — blocked or unblocked — beveled or trimmed close — flat or curved — special thickness or anything out of the regular noted.

Most important of all is that a PROOF should be sent with the order. If repairs, insertions or changes are to be made, rules joined, hard edges lightened, mortises made or special instructions given, they should be plainly noted on the proof. The electrotyper accepts no responsibility unless a proof and a written order are given.

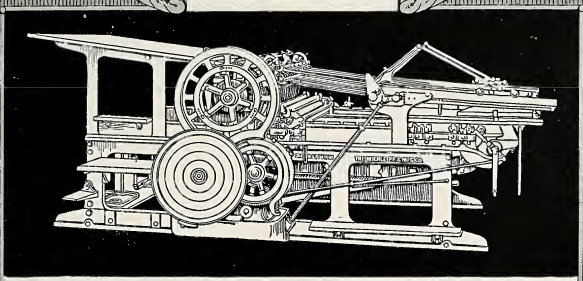
The foregoing is something you know how to do as well as we. The thing to do is to get *action* along those lines — and prevent the recurrence of mistakes by issuing *written* orders properly made out.

Tear out this page and hand it to the person who has charge of ordering your electrotypes.

INTERNATIONAL ASSOCIATION *of* ELECTROTYPERS

This space contributed by the Electrotyping Department of the Lawrence Publishing Company, Cleveland, Ohio.

The Miehle



What's in a Name

THE name of a thing was anciently believed to be its essence or spirit.

But we know better now. And in the case of the Miehle, a name known everywhere and to many synonymous with "cylinder press," it is but the designation of a press which has won its way to pre-eminence by sheer merit.

A name may be popularized by advertising. And such advertising may bring *first* sales.

But this is not sufficient to account for the fact that, in practically every case, the purchase of the first Miehle removes all doubt as to future purchases—they are Miehles exclusively.

It's the press itself and not its name.

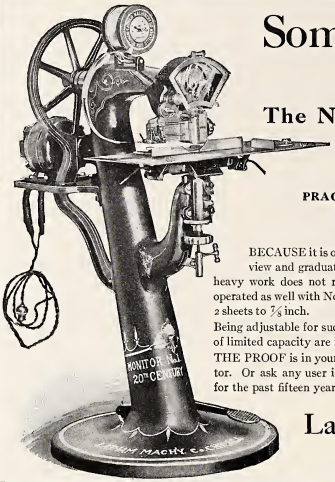
MIEHLE PRINTING PRESS & MFG. CO.

Principal Office: **Fourteenth and Robey Streets, Chicago**

Sales Offices in the United States

CHICAGO, ILL., 1218 Monadnock Block. PHILADELPHIA, PA., Commonwealth Trust Bldg. BOSTON, MASS., 176 Federal St.
NEW YORK, N. Y., 2540 Woolworth Bldg. DALLAS, TEX., 511 Deere Bldg. SAN FRANCISCO, CAL., 693 Mission St.
ATLANTA, GA., Dodson Printers Supply Co. DISTRIBUTERS for CANADA: Toronto Type Foundry Co., Ltd., Toronto, Can.

YOU NEVER HEARD OF A MIEHLE BEING SCRAPPED



Some Facts, Reasons —*and Proof*

The No. 1 Monitor Wire-Stitcher is

DURABLE
TROUBLE-PROOF
EASILY ADJUSTED
PRACTICAL FOR LIGHT AND HEAVY WORK
THE BIGGEST MONEY-MAKER OF ANY STITCHER IN A PLANT

BECAUSE it is of heavy, well-balanced construction. The adjustments are in plain view and graduated to correspond exactly. The support for the staple is such that heavy work does not require proportionately heavy wire, while the machine may be operated as well with No. 30 wire as one of much lighter capacity. It has a capacity from 2 sheets to $\frac{7}{8}$ inch.

Being adjustable for such a wide range of work it can be operated when other machines of limited capacity are idle.

THE PROOF is in your own plant, under your own conditions, and with your own operator. Or ask any user in any city — they are everywhere — who has used this machine for the past fifteen years or more. Then — order a machine for 30 days' trial.

Latham Machinery Company

CHICAGO NEW YORK BOSTON

The Construction is Scientific



Modern Engineering Science has worked many wonderful improvements and economies in the processes of industry—

In the construction of the



In the old-fashioned furnace the flames touch only the bottom of the Pot



But in the PERFECTION the flames cover the entire Pot—sides as well as bottom

Perfection Metal Furnace

It shows a saving of nearly one-half in fuel and time required to melt a pot of metal

It does this very simply by making the outer shell conform exactly to the shape of inner pot. This confines the flames close to the pot, and the conical-shaped bottom permits the flames to reach up the sides, covering the entire pot. Thus the metal is melted in the shortest possible time, with greatest economy of fuel

Thirteen different sizes and styles of the PERFECTION are made—one to suit every Linotyper, Intertyper, Stereotyper or Monotyper—burning gas, gasoline, coal or wood
Ask us for specifications and price on the one that will be most efficient for your plant

Barnhart Brothers & Spindler

CHICAGO WASHINGTON DALLAS SAINT LOUIS
KANSAS CITY OMAHA SAINT PAUL SEATTLE



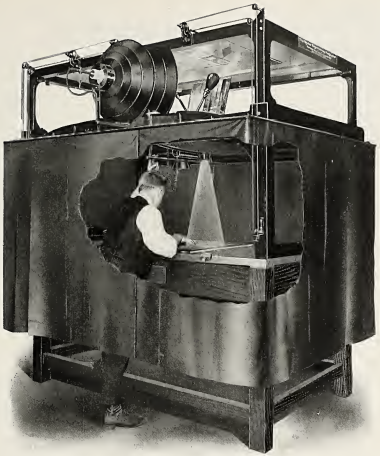
COCKSCOMB·RED

SIGMUND·ULLMAN·CO

NEW·YORK CHICAGO

COCKSCOMB RED No. 744 PEACOCK BLUE No. 766

COPYRIGHT SIGMUND ULLMAN COMPANY



A Remarkable Device which Registers Forms BEFORE Going to Press

NEVER before has the scientific principle of optical projection been made available for registering forms. But now, in the Taylor Registering Projector this scientific principle is made a practical printing help which has improved results, cut down standing time on press and lowered production costs during the three years since its development.

A true and exact image of an impression of the key form, or other registering detail, is projected (as in a moving picture machine) directly upon the form, which is held on the stone as on the bed of a press. To obtain register, merely move the plate or type-matter to the proper place as shown in the "picture" on the face of the form, secure it in position, and you are ready for the press. Simple, isn't it? Users have often asked the question: "Why didn't somebody think of this before?"

What does this mean? It means that an operator of only average experience can do more accurate registering in half the time of other methods. It means guesswork is eliminated, makeup time in the composing room and striking in on the press are reduced to an almost unbelievable minimum.

On every method of making up forms, it has thoroughly demonstrated its remarkable time-saving qualities, both in makeup and, what is more important, in cutting down standing time on press.

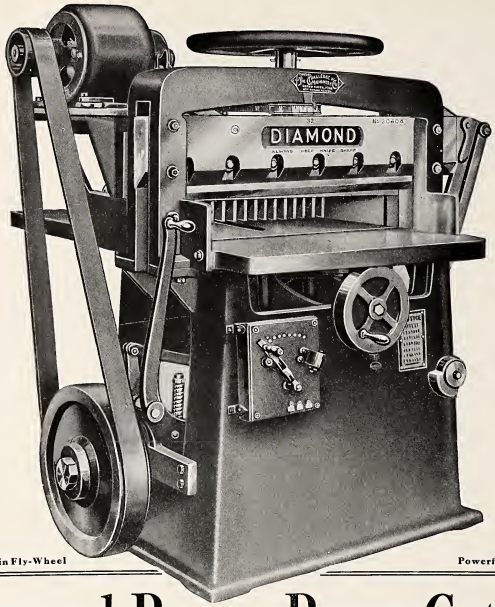
You can learn full details of this new system of registering by writing at once for our detailed literature. At the same time, if you so desire, we will give you details of our financial plan by which the Taylor Registering Projector can earn its way, paying for itself out of increased earning in your own plant.

There is no better time than now. Rip out this page as a reminder to write to us today.

THE TAYLOR REGISTERING PROJECTOR CO.

927 Linden Avenue — Baltimore, Maryland

TORONTO TYPE FOUNDERS CO., Ltd., *Sole Agents*, Canada and Newfoundland



Hyatt Roller Bearing in Fly-Wheel

Powerful Worm Gear Drive

Diamond Power Paper Cutters

Meet every possible production requirement expected of a modern Power Paper Cutter and excel in Speed, Accuracy, Durability, Safety and unusual Convenience in Operating.

Made in Three Sizes, 30 Inches, 32 Inches and 34 Inches

DIAMOND POWER CUTTERS have the "double-shear" or dip cut, making the cut smoothly, quickly and without drawing the stock. No "stall" or spring on the heaviest cuts. Note the strong, unyielding one-piece base, the massive side frames and extra heavy and rigid knife-bar with its three adjusting screws. Has triple-split interlocking back gauge, coming close to extra long side gauges on both sides, and steel tape back gauge indicator which can be easily locked. Many other features that will appeal to you.

SEND FOR FULL PARTICULARS AND PRICES—SOLD AND GUARANTEED BY ALL DEALERS.

THE CHALLENGE MACHINERY CO.

Challenge Creations for Printers

MAIN OFFICE AND FACTORY
Grand Haven, Mich., U. S. A.

CHICAGO
124 S. Wells Street

NEW YORK
71 West 23d Street



Just what the Doctor ordered—

IF YOUR pressroom isn't doing as well as it should, try Reducol. The regular use of Reducol means better work, bigger production, and *lower* costs. These are actual facts, proved by hundreds of printers and lithographers.

BETTER WORK, because Reducol absolutely eliminates picking and mottling, two of the greatest enemies of good printing. Reducol takes the tack out of the ink without ill effects of any kind, because it softens the ink instead of thinning it. In color work Reducol is particularly valuable, because it gives a peculiar surface to each impression which permits perfect overlapping, and does not affect colors.

BIGGER PRODUCTION, because no matter what the weather is—hot or cold, dry or damp—Reducol will quickly put and keep your printing inks in perfect condition to do good work at high speed. Sometimes that means 25% more production from your presses in a single day. Furthermore, Reducol cuts down wash-up during the run to a minimum; and, although neither a dryer nor a non-dryer, it has a marked tendency to cut down slipsheeting and offset onto the tympan.

LOWER COST, because it actually costs you more today to get along without Reducol than to use it on every job in the plant. Many users say 50% of the ink is saved; but suppose we put it at 20%. It does this by giving better distribution, which means increased impressions. And that's the least of the economies that Reducol makes for you.

Reducol has been used since 1903 by hundreds of printers and lithographers, both large and small. Charles Francis Press, Ketterlinus Litho. & Mfg. Co., Beck Engraving Co., Corday & Gross, Strobridge Litho. Co., Rogers & Co. and Walton & Spencer are a few of the regular users.

Reducol is unconditionally guaranteed. Send for 5 or 10 lbs. on approval, and try it out for thirty days. If it does not measure up to every statement here, there will be no charge.

INDIANA CHEMICAL & MANUFACTURING CO.

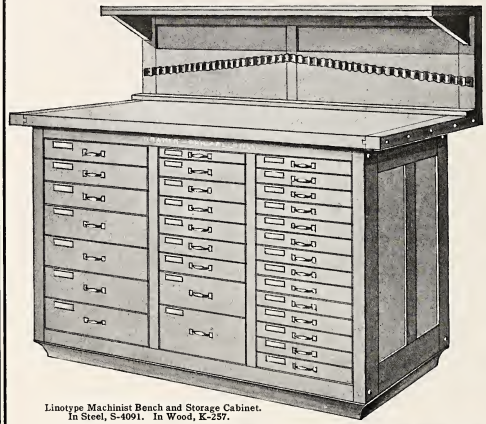
DEPT. I-10, 135 SOUTH EAST STREET
INDIANAPOLIS, IND., U. S. A.

23-25 East 26th St., New York City
Pacific Coast Agents: Geo. Russell Reed Co.
San Francisco, Seattle, Portland.

608 South Dearborn St., Chicago
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Toronto, Montreal, Winnipeg

PRACTICAL CABINET DESIGNS

Adapted for the Monotype and Linotype



Linotype Machinist Bench and Storage Cabinet.
In Steel, S-4091. In Wood, K-257.

These two Cabinets have been especially arranged to serve as Machinist Working Bench and the Storage of Material and Supplies used in connection with above machines. In addition we have numerous other designs arranged to suit any size office.

For the Linotype

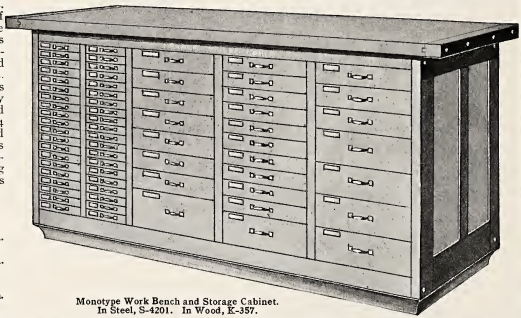
The Work Bench is made of white rock maple, 26″ wide, 70″ long, and 1¾″ thick, with cleated ends. The hood over top provides for tools while at work. Base contains seven large blank drawers for tools and parts, one drawer for liners, special drawer for cleaning space bands, with drop hinged front, three drawers containing 90 removable boxes for small parts, two drawers spaced for larger parts, one drawer for space bands together with 120 large removable boxes, one drawer for ejector blades and 14 matrix drawers. Ends and back of Cabinet are paneled. Concave toe base. Made in all steel or wood.

Write for illustration of other sizes.

Monotype Storage Cabinet — New Design

The new feature in this Monotype Machinist Work Bench and Storage Cabinet is the arrangement for the care of die cases and matrices. Cabinet has white rock maple work top 28″x84″x1¾″ thick. Each of the 40 special drawers provides for one die case with mats. This is a great saving of time in making changes. The die case with mats are always together. This gives a capacity of 40 die cases and 120 fonts of mats and sorts. In addition the Cabinet holds 54 body type molds, six display molds, 60 normal wedges, and one drawer for pump, and 14 blank drawers for tools and parts. Drawers are of various depth. All drawers have automatic locking devices. Among the hundreds of users of this Cabinet are the following:

Industrial Printing Co., Baltimore.
Premier Printing Co, Cleveland.
Franklin Printing Co., Philadelphia.
Wm. F. Fell Co., Philadelphia.
Chilton Printing Co., Philadelphia.
Pictorial Review, New York City.
Monotype Composition Co., Pittsburgh.



Monotype Work Bench and Storage Cabinet.
In Steel, S-4201. In Wood, K-357.

KRAMER WOODWORKING COMPANY (Kramer Steel Products Co.)
FOURTH AND LEHIGH AVENUE CONTINUOUSLY SINCE 1797 **PHILADELPHIA, PENNSYLVANIA**

To those who have Linotype, Intertype, Linograph, Ludlow or Elrod Machines—

If this "ad" were printed on Government Liberty Bonds it could scarcely be more valuable than the offer it contains. The

MARGACH METAL FEEDER

is the only **Automatic Feeder** that can be attached to any of the above typecasting machines within twenty minutes. It is applicable to either gas or electrically heated pots, and requires no extra burners, nor electrical control. It has the most positive action for consistent feeding that can possibly be devised, and is fully guaranteed to *last indefinitely*.

Should you want more convincing proof of the splendid results of this feeder, apply at any of the following concerns:

H. O. Bullard, 48 New Chambers St., N. Y. C.
De Vinne Press, 399 Lafayette St., N. Y. C.
Beam & Bermender, 65 Duane St., N. Y. C.
Swedish Nord-Star, 108 Park Row, N. Y. C.
N.Y. Monotype Co., Printing Crafts Bldg., N.Y.C.
Laidlaw-Smith Co., Newark, N. J.
Munsey's Magazine, N. Y. C.
Syracuse Herald, Syracuse, N. Y.
N. Y. Globe, N. Y. C.
Times-Picayune, New Orleans, La.

Feeders, each $75.00 **Ingot Moulds, each $2.00**
Water-Cooled Ingot Moulds, set of four . . $100.00
Additional Units, each $25.00

PRINTERS SUPPLY CO.

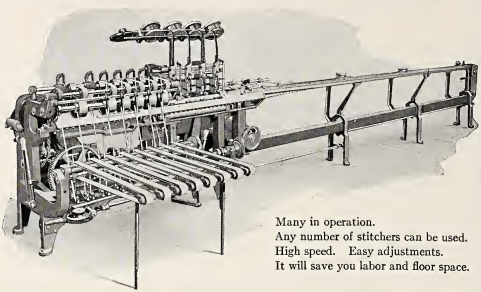
L. G. DOOLEY HERMAN DIAMOND

137-139 Grand Street Tel. Worth 3636 NEW YORK CITY

CHRISTENSEN'S *Latest Type*

Stitcher-Feeding Machine

Do not confuse this machine with our former machines as this is a new design.



Many in operation.
Any number of stitchers can be used.
High speed. Easy adjustments.
It will save you labor and floor space.

THE CHRISTENSEN MACHINE COMPANY
RACINE, WISCONSIN

Canadian Agents:
TORONTO TYPE FOUNDRY CO., Ltd., Toronto, Canada
CANADIAN-AMERICAN MACHINERY CO.,
63 Farrington Street, London, E. C.

Eastern Agents:
GEO. R. SWART & CO., Marbridge Building,
Broadway and 34th Streets, New York, N. Y.

Southern Agents:
J. H. SCHROETER & BROS.,
133-135-137 Central Avenue, Atlanta, Ga.

Chicago Office:
Room 469-71 Transportation Building,
609 South Dearborn Street, Chicago, Ill.

O.M.N.I.A.

"OMNIA" represents the exclusive rights in France for :

THE MIEHLE PRESS
(CHICAGO, ILL.)

THE KELLY PRESS
American Type Founders C°
(JERSEY CITY, N. J.)

THE MILLER SAW TRIMMER
(PITTSBURG, PA.)

THE INTERTYPE COMPOSING MACHINE
(BROOKLYN, N. Y.)
etc., etc.

LA SOCIÉTÉ "OMNIA" IS INTERESTED IN ALL INVENTIONS OR AMELIORATIONS IN MACHINES OR EQUIPMENT BEARING UPON THE PRINTING, BOOKBINDING, PAPER-MAKING, NEWSPAPER OR OTHER INDUSTRIES BELONGING TO THE GRAPHIC ARTS.

WE PLACE THIS EQUIPMENT UPON THE EUROPEAN MARKET UNDER THE BEST CONDITIONS AND WITH A MAXIMUM CHANCE OF SUCCESS.

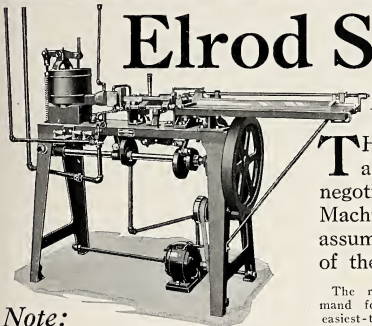
La Société "OMNIA" 94, Rue d'Assas, PARIS (France)
TELEGRAMS "OMFICAMO" PARIS

DRAEGER

Announcing an **IMPORTANT CHANGE** *concerning the*

Elrod Slug Caster

For Leads, Slugs and Rules



THE Ludlow Typograph Company announces that it has concluded negotiations with the Elrod Slug Casting Machine Company, of Omaha, Neb., to assume the exclusive manufacture and sale of the Elrod Lead, Slug and Rule Caster.

The rapidly increasing demand for this simplest and easiest-to-operate-and-maintain slug caster required greater facilities than the Elrod Company had, and which the Ludlow Typograph Company readily can provide. Effective August 1, 1920, the Elrod Slug Caster will be manufactured and assembled complete in the plant of the Ludlow Typograph Company—the most efficient of its kind in the world—under the same engineering supervision and up to the same high-quality standards that have won for the Ludlow the universal reputation of being technically as well as economically right.

Address All Inquiries Concerning the Elrod Slug Caster to

LUDLOW TYPOGRAPH COMPANY
2032 Clybourn Avenue, Chicago, Ill.

Note:

The Elrod Slug Caster is by far the simplest, most satisfactory lead, slug and rule casting machine. It is a profitable investment for any publisher because—

1] It casts leads, slugs and rules of various point sizes, in strips or automatically cut to desired lengths, for less than cost of distribution.

2] Practically automatic, it does not require constant attendance of an expert machinist. It can easily be operated by any composing room employee after a day or so instruction, with minimum attention.

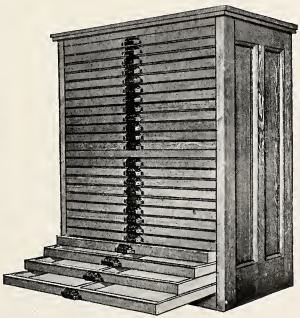
3] Change from one point size or kind of product to another is made easily and quickly—eliminating all intricate adjustments.

4] The quality of Elrod products equals in every respect that of any other machine, and stands up under the most severe conditions of all printing and duplicating processes.

THE CARROM COMPANY

Manufacturers of

Wood Furniture and Reglet, Furniture and Reglet in fonts with or without cases, Cutting Sticks, Fly Sticks, Rubber Stamp Moulding and Mounting, Electrotype Backing, Electrotype Cabinets, Letter Boards and Letter Board Cabinets, Bookbinders' Pressboards, plain, laminated and brass bound, Maple and Basswood Poster Boards, Stone Frames, Galley Cabinets, etc.



THE CARROM COMPANY

LUDINGTON, MICHIGAN, U. S. A.

Bargains in Used Equipment

MANY of these machines are equal to new. All are guaranteed serviceable and can be seen in operation. The prices quoted are net, f. o. b. New York. Immediate delivery. Reasonable terms will be arranged with responsible concerns.

Goss Magazine Web Press, prints 96 pages $6\frac{3}{4}$ x $9\frac{3}{4}$, has two-color attachment. Can be seen in operation—in exceptionally good condition	$12,000
Miehle two-color 5-0, bed size 52 x 65, new bed motion	15,500
Miehle 5-0 Special, bed size 46 x 68, new bed motion (two machines) @	6,500
Miehle 4-0, bed size 46 x 62, new bed motion, Cross feeders attached (two machines) @	8,500
Miehle 4-0, bed size 46 x 62, new bed motion, with extension delivery (two machines) @	7,000
Babcock Optimus No. 9, bed size 39 x 53	3,750
Babcock Optimus No. 7, bed size 36 x 52	3,500
Babcock Optimus 4-3, bed size 28 x 41	3,500
Mergenthaler Linotype, Model No. 18 (two machines) @	3,000
Mergenthaler Linotype, Model No. 8 (two machines) @	3,000
Mergenthaler Linotype, Model No. 5 (three machines) @	2,400
Mergenthaler Linotype, Model No. 4	2,600
Mergenthaler Linotype, Model No. 3	1,500
Mergenthaler Linotype, Model No. 1 (six machines) @	750
6 Model No. 5 Magazines @	150
8 Model No. 3 Magazines @	50
15 Model No. 1 Magazines @	40
60 Fonts of Linotype Matrices @	70
Liners, Blades, etc. Half factory price.	
Lanston Monotype Composing Machine	1,750
Lanston Monotype Sort Caster	1,200
Lanston Monotype Keyboard, Style DD	550
Lanston Monotype Keyboard, Style D	500
Standard Automatic, size 12 x 19	2,000
Chandler & Price Gordon, 10 x 15, with Miller feeder attached (two machines)	1,250
John Thomson Colts Armory, 14 x 22, Style 6-B	1,000
Galley Universal 14 x 22	650
Chandler & Price Gordon 14 x 20	550
Chandler & Price Gordon 12 x 18	475
Chandler & Price Gordon 8 x 12	$ 275
Golding Jobber 10 x 15	350
Favorite 7 x 11	100
Dayton 3-knife Trimmer	4,000
Dexter Paper Cutter 50 in., automatic clamp	2,200
Dexter Folder No. 190, folds from 12 x 16 to 35 x 48	1,800
Fuller Folder, takes sheet up to 38 x 50 (two machines) @	750
Cleveland Folder, Style A	1,000
Morrison Wire Stitcher, Model No. 12 (four machines) @	450
Morrison Wire Stitcher, Model No. 6	250
Boston Wire Stitcher, Model No. 4 (four machines) @	225
Burton Peerless Perforator, Slot hole, power, 28 inches	375
Rosback 28 in. Perforator, foot power	125
Ward & McLean Looping Machine	1,200
Portland Multiple Punch with Dies, foot power	225
Sterling Round-corner Machine, foot power	45
Dexter Horizontal Bundler (two machines) @	100
Auto Quick Bundler 9 x 14 platen (two machines) @	100
Hall Flat Bundling Machine	100
Tennis Book Sewing Machine	60
Complete Composing Room containing about 225 cases of Modern Type, a Miller Saw Trimmer, Flat Proof Press, Lead Cutters, Mitering Machines, two Iron Top Imposing Tables, two Stone Top Imposing Tables, Steel Galley Cabinet and 100 Steel Galleys, a Three-unit Steel Galley Cabinet containing 300 Steel Galleys, and all other sundries necessary. We would prefer to sell this as one lot if possible, otherwise the separate units will be offered	2,500
Cylinder Press Chases, large assortment in stock, half new prices.	
Complete Modern Office Furniture of every description for New York delivery only.	
Selden $3\frac{1}{2}$ ton Automobile Truck, 1918 Model	2,500
All Machinery offered has complete factory equipment.	

RICH & McLEAN, Inc.

73 Beekman Street NEW YORK CITY

Just ask your platen foreman if *this* insert is a good sized job to run on a 10 x 15 jobber—single rolled and not slip-sheeted

IT IS AN EXAMPLE OF THE POSSIBILITIES OF YOUR JOB PRESSES WHEN EQUIPPED WITH

The Doyle-Allen Ink Distributor

1—Improve the quality of your job work.

2—Eliminate double rolling of heavy forms.

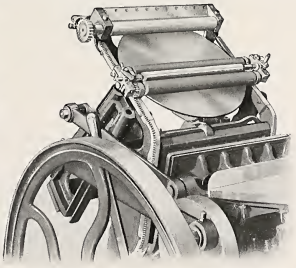
3—Save a large percentage of your slip-sheeting.

4—Prolong life of press by reducing the impression.

5—Increase the capacity of platen presses for larger work.

"A better job than when double rolled, and done in half the time and expense."

That's what one manager of a printing plant said the other day when his pressman laid before him a sheet similar to this with a solid tint impression run on a platen press with a Doyle-Allen Ink Distributor.



The Doyle-Allen Ink Distributor attached to a Chandler & Price Gordon Press

6—Reduce the wear and tear on rollers.

7—Overcome streaking in heavy half-tone and solid tint forms.

8—Eliminate the use of form bearers.

9—Economize on amount of ink used from 20 to 50 per cent.

The fact that there are some five thousand Doyle-Allen Ink Distributors in operation in approximately three thousand plants, shows that a large percentage of our business has been repeat orders, and that there is real merit in this money-making and time-saving device. Have your platen presses equipped with Doyle-Allen Ink Distributors if you want them to produce better and more profitable work.

The Doyle-Allen Ink Distributor is protected by basic patents which cover the positive drive of distribution rollers by gears. This is the identical method employed on cylinder presses and we guarantee perfect distribution on any form that will fit your platen press. There is no other method of obtaining the necessary vibration. The gears do the work. The Doyle-Allen Ink Distributor *distributes*.

THE DOYLE-ALLEN APPLIES REAL CYLINDER PRESS DISTRIBUTION TO YOUR JOBBERS

YOU CAN EQUAL ANY CYLINDER WORK ON YOUR JOB PRESS IF YOU USE THE DOYLE-ALLEN INK DISTRIBUTOR

Doyle Electric Sheet Heater
Doyle Vacuum Sheet Cleaner

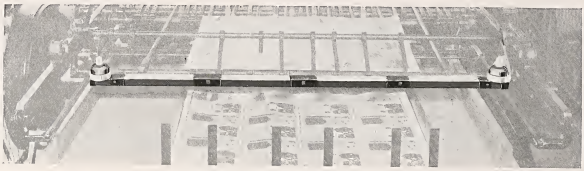
Doyle-Allen Ink Distributor
Doyle Platen Press Plate Heater

BRITTON & DOYLE

205 CAXTON BUILDING
CLEVELAND, OHIO

The DOYLE ELECTRIC SHEET HEATER

To Prevent Offset and Eliminate Static



Showing attachment to 44-inch Miehle Press

For all kinds of Printing Presses, Folding Machines, Kelley Presses and Miller Feeders

A letter from the Pressman's Home says:

"We have been having wonderful success running the Souvenir Book over the Doyle Electric Sheet Heater on all of our presses."

CONSTRUCTION

AN open glow, hot, heater, throwing an intense live heat on the entire sheet or any part of it. It may be fastened to any part of any press. A combination switch at each end regulates each individual unit so heat may be used where it is needed and no heat wasted. This means efficiency and economy.

A special formula wire of recent invention is used at only one-third of its capacity to insure perfect results and durability. This heater is made from the very best material that can be obtained. It is absolutely guaranteed and is designed to outlive your press. Invented by a practical pressman to meet practical pressroom requirements.

MERITS

DRIES the ink, thus preventing offset and allowing the carrying of sufficient ink. It permits quick backing-up and avoids aggravating delays.

Eliminates static electricity, which insures perfect jogging, good register and an honest day's run. It reduces paper spoilage, and in other ways makes the running of presses a less exacting science by removing many of the natural barriers to good results in presswork.

Electricity does not use valuable life-giving oxygen from the atmosphere. It does not give off deadly, health-menacing fumes. It does give tremendous, clean, steady, strong heat, right where heat is needed to relieve the worst of pressroom annoyances.



Protected by Patents

BRITTON & DOYLE · *Pressroom Efficiency Appliances*

201 CAXTON BUILDING · CLEVELAND

Also manufacturers of The Doyle Vacuum Sheet Cleaner

REMOVES all lint, dirt and sediment from paper before it touches the type form. Eliminates a large percentage of wash-ups—which means a saving of one to two hours per day, with the additional advantage of cleaner impressions and better work.

This appliance keeps the rollers and ink clean as well as the type form. An efficient and economical device highly recommended by practical users who keep their presses running rapidly and continuously under all conditions and maintain a high standard of work.

Pressmen who are troubled with the filling up of type and plates and their possible damage through dirt and sediment deposited by the paper, will recognize the tremendous advantages of this device.

KIDDER *All-Size Adjustable* ROTARY PRESS

Speed
5000 to 6000 per hour
Perfect Register

1 to 3 colors on one or both sides of web. Practically any length sheet taken from roll and delivered cut and printed. Suitable for printing on wrappings, parchment, grease proof, onion skin, glassine. Also specially adapted for long runs printing such as almanacs, commercial forms, labels or unbound publications.

KIDDER PRESS COMPANY, DOVER, N. H.

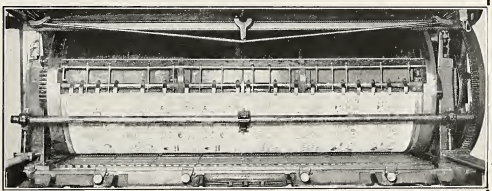
NEW YORK, 261 Broadway — TORONTO, CANADA, 445 King Street, West

Anything from Onion Skin to Cardboard

can be run on

The HOFF
Combination
SLITTER and PERFORATOR

—a necessity for accurate folding machine work.



WHEN you do slitting or perforating on your cylinder press there is only one *perfect* way — have the sheet under *control*. Use the Hoff Combination Slitter and Perforator Attachment. The *grippers* hold the sheet while it does the work.

Practical experience has taught us that when the sheet leaves the GRIPPERS its control is lost. Rubber wheels or anything else CAN NOT guide the sheet when once it is released from the GRIPPERS.

By using our attachment you get an accurate and PERFECT cut or perforation. As many extra slitter or perforator blades can be used as the job may require.

—name the press; we'll do the rest.

Write today.

Leslie D. Hoff Manufacturing Company

Office: 36 YATES AVENUE — NEWARK, NEW JERSEY

Or Any Dealer in "Printers'" Supplies

Challenge Creations for Printers

Time and Money Savers

Challenge Pocket Type-High Gauge



Designed to fill all requirements of a type-high bearer and cylinder gauge, yet is small enough to be carried in the pocket.

Every Stoneman, Machine Operator and Pressman needs one.

Price $1.50, postage extra. Weight packed, 2 ounces

The Hoerner Shute-Board and Type-High Machine

Indispensable to the large or small shop.

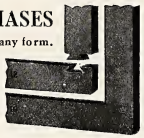


Saves half the make-ready time on forms containing wood mounted cuts. Has both a knife and file plane and makes cuts type-high, squares, miters, rules, bevels patent block plates, etc.

Price, with 1 Knife and 1 File Plane, F.O.B. Factory, $60.00

McGREAL Combination Printers' CHASES

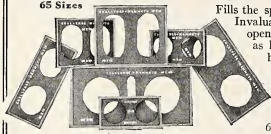
Chases quickly made up to fit any form.



Especially useful as heading chases. Made with and without cross-bars. Stores away in small space when not in use. Send for list of sizes.

Challenge Mammoth Iron Furniture

65 Sizes



Fills the space quickly. Invaluable for large open forms such as loose-leaf and blank-book work, open spaces in color forms. Sizes from 15x15 to 60x120 picas.

Send for Circulars on Above and Many Other Utilities.

The Challenge Machinery Co.

Main Office and Factory: Grand Haven, Michigan

Challenge Creations for Printers

Chicago: 124 S. Wells St.

New York: 71 W. 23d St.



Go to Goes for

Stock Certificates
Both Regular-Litho and Steel-Litho Designs
Stock-Certificate Binders
Bordered Blanks

Diplomas	Certificates of Award
Bonds	Mortgage Notes
Charters	Insurance Policies
Marriage Certificates	and Licenses

Bound and Loose-Leaf Corporation Record-Books

Lithographed Calendar Pads

Art Advertising Blotters
Art Advertising Mailing Cards
Art Advertising Calendar Cards

Samples of any of these Goes Printers' Helps upon request

Goes Lithographing Company
45 West 61st Street
Chicago

We suggest that you send for our booklet, "We suggest" — a printers' help extraordinary



You Can Increase Your Production

Present conditions, with an increased demand for printing, and a shortage of reliable labor, are causing no end of worry to printing establishments in every section.

It's difficult to obtain additional pressmen—and more difficult to obtain additional presses—but by equipping your presses with

Carmichael Relief Blankets

(PATENTED)

For Cylinders, Platens and All Hard Packing Presses

you can increase the productive capacity of your pressroom *immediately*, and at small cost.

Our new booklet explains how these blankets decrease makeready from one-third to one-half—enable makeready to permanently stay "put"—decrease wear on forms so as to enable many times the number of impressions to be obtained from the same form without changes to forms or makeready—and other valuable features, all of which will help you to increase your pressroom capacity without the slightest sacrifice in the quality of your productions.

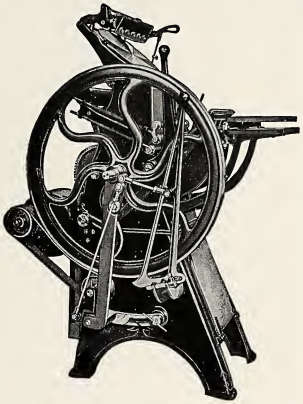
Patented, or heavy hand-cut overlays are absolutely not required, even for the very highest type of presswork. Blankets will not form a matrix regardless of the length of the run.

Write or wire for our new booklet. It contains names and addresses of printing plants near you who are already using our blankets.

Carmichael Blanket Co.
ATLANTA, GEORGIA

Branch Sales Office, 771 Mills Bldg., San Francisco

For the Small Work
Economically and Quickly Done—
THE PEARL PRESS



Six Strong Points of the Pearl Press

1. SPEED—not limited. Can be run by foot power 2,500 per hour, and fed easily. With electric or steam power applied this speed can be considerably exceeded on short runs.

2. Easy Operation.—Being perfectly balanced and free from all superfluous iron the Pearl requires the minimum of power for operation. It is easy to "kick." A splendid press for breaking in apprentices.

3. Durability.—Will last a lifetime with proper care in oiling, and there can never be any lost motion to cause bad register or slurring. Cost of repairs very low.

4. Strength.—It is amply strong for all classes of commercial work within the capacity of its chase and for small half-tone work.

5. Noiseless.—Even at the highest attainable speed it is free from noise or jar. Can be run in an office building without disturbing the occupants.

6. Cost.—There is no investment in the way of printing machinery that will pay better in any job-printing office than a Pearl Press, because of its small first cost, great producing capacity and immunity from breakages. The lowest priced power-press on the market.

Golding Manufacturing Co.
Franklin, Massachusetts
Golding Jobbers, Paper-Cutters, Tools

FOR SALE BY THE
AMERICAN TYPE FOUNDERS CO.
Also Type Foundries and Dealers Generally

FRANKLIN PRINTING PRICE LIST

Have more than saved the price of the List in the short time we have had it.
The Livonia Gazette,
Livonia, N. Y.

We are getting prices to the very letter without a kick, and the book paid for itself on the first job.
Wm. Victora,
Muscoda, Wis.

Without an exception this is the finest printing Price List I have ever seen.
K. C. Montgomery,
Natchez, Miss.

We would not go back to the old system under any condition.
C. K. Hathaway, Mgr.,
The Hartford Times,
Hartford, Wis.

FRANKLIN PRINTING PRICE LIST

The Price List helps me to inform business men of the, right prices for printing, and always to the advantage of the printer.
James F. Brooke,
Brookings, S. D.

Most printers will soon have the Price List and failure to have it will probably eliminate the rest.
Le Roy Locke,
Fairfax, Mo.

The only thing that we don't understand now is why we did not secure the Price List months before we did.
E. W. Rogers,
Carlisle, Ind.

The Franklin Printing Price List is certainly doing great things for the printers. M. V. Atwood,
Ithaca, N. Y.

The Price List is just as much of a necessity as is our linotype.
L. I. Griffin,
Ordway, Colo.

We MUST have the Price List!
Weidner Printing Co.,
Oshkosh, Wis.

It has saved many men from bumping the wall.
G. C. Bayless,
Waxahachie, Tex.

Don't see how we ever got along without it.
J. B. Hemphill & Son,
North Platte, Neb.

It has to a large extent cured "Curvature of the Spine."
A. J. Hansen,
San Diego, Cal.

The Price List is jammed full of efficiency.
S. Gelders,
Fitzgerald, Ga.

The best piece of money that I ever spent in my life.
Carey Printing Co.,
Columbia, S. C.

It gives prestige to an estimate.
The Independent,
Lucas, Kan.

We find it the best yet.
L. H. Rice & Son,
Redlands, Cal.

I figure I made $100 last week.
David Phillips,
De Witt, Iowa.

A MESSAGE to All Printers

National Editorial Association Endorses the

FRANKLIN PRINTING PRICE LIST

And pronounces it to be a guard against costly mistakes, and elimination of guess work. Declares it to be the foundation of business success and the assurance of a square deal to all. Here is the Message:

> "*Whereas*, It is apparent to every student of economic conditions in the printing industry that its future is absolutely dependent upon due and honest recognition of the cost of production; and
>
> "*Whereas*, The Franklin Printing Price List furnishes the foundation principles which lead to the adoption of business methods in the print shop, Therefore, be it
>
> "*Resolved*, That the National Editorial Association not only endorses the Franklin Printing Price List, but urges its use by printers everywhere, knowing that its universal adoption will result in great good to all concerned. It is not only a timesaver, but a guard against costly mistakes, a means of unifying the printers of the country in their work and giving to customers everywhere a square deal in that the question of guess work is absolutely eliminated, and each man pays what the work is worth as shown by experts. No printing office should be without this recognized authority as to prices and printing."

What further proof do you need to be convinced when you see over seven thousand printers using it; when state press associations and organizations of printers all over the land are unanimously endorsing and adopting it; when some of the most eminent men allied to printing are actively promoting its adoption by having large corps of salesmen place it?

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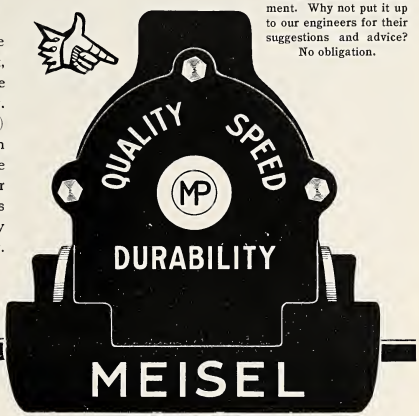
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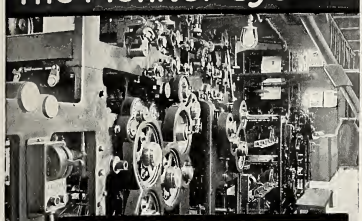
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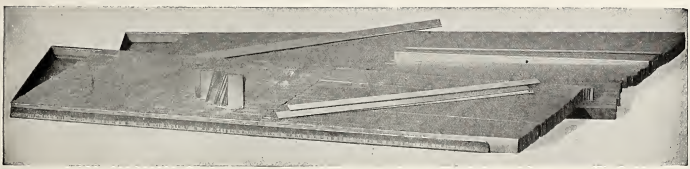
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The Inland Printer

Vol. 66, No. 1 October, 1920

The Leading Trade Journal of the World in the Printing and Allied Industries

HARRY HILLMAN, Editor

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M. B. LOOMIS

The Inland Printer

LEADING TRADE JOURNAL OF THE WORLD IN THE PRINTING AND ALLIED INDUSTRIES

VOLUME 66 OCTOBER, 1920 NUMBER 1

OCT 29 1920

HIGH WAGES—LOW COSTS*

BY DORR KIMBALL
Author of "Composing Room Management"

THE doctrine of high wages and low costs was presented very clearly as one of the important features of industrial efficiency when, about eight years ago, Frederick W. Taylor published "The Principles of Scientific Management." In spite of the careful analysis of principles, and the ample demonstration by examples from actual practice, this doctrine of high wages and low costs has not made the headway in industry that most of the other features of scientific management have in the last few years. There seems to be a misunderstanding of the main factors in this doctrine that prevents its more general acceptance.

As far as published data go there is nothing to show that anything is being done to apply this principle successfully to the printing business. Undoubtedly there are firms who are making important developments along this line, but they are keeping the results to themselves as far as the general public is concerned.

In view of these facts it may be of interest to the printer confronted with high labor costs to know how these high labor costs can be made compatible with low production costs.

The mere statement of the case sounds like a paradox. Labor costs and production costs are commonly supposed to be a sort of Siamese twins — whatever affects one affects the other likewise. Printers, like all manufacturers from time immemorial, have been telling their customers that prices are high because wages are high.

Tell a practical employing printer that he can raise the wages of each of his compositors five dollars a week and still have his composition cost less, and he thinks you are crazy.

But this is no paradox. It is a sound doctrine, as we shall see. When properly applied to any operation it is capable of producing that most desirable result, high wages for the workman and at the same time a low cost of production for the employer.

The work which follows is given merely to illustrate what is possible in the way of high wages and low costs in the commonest type of operation in the printing business. The standardizations cited are not final, as this work has revealed the need of further improvement — problems which are still to be solved. For example, we are in need of a spacing system for hand work which will do away with the waste of time in putting in one kind of space and then changing it to one or more others to justify the line.

As our subject is wage rates and production costs, let us make sure we understand just what we are talking about.

The wage rate is the money paid the compositor for his time. If he gets $24 a week the wage rate is 50 cents an hour. If he gets $36 a week, the wage rate is 75 cents an hour.

The production cost of straight matter composition is the sum total of all the expenditures necessary to produce a unit of that composition. Of all these expenditures the money paid the compositor for his time while setting up the type is the only item we are now considering, although this item may be but one-fourth or one-third of the total cost of production.

The unit of product we take is the thousand ems as ordinarily measured.

When we speak of wage rates, then, we mean the hour rate of pay that the workman gets. When we

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speak of wage cost per thousand ems we mean that part of the total production cost that we have under discussion.

Wage costs per thousand ems have the same meaning as piece rates as used in the old days when type was set by the piece, except in that case the distribution was included in the operation, whereas we limit the operation to the setting time alone.

The hour wage of the compositor is the measure of wages. The wage cost per thousand ems is the measure of that part of production costs we are studying. These are the two figures we are concerned with. We shall attempt to show how the first can increase while at the same time the second can decrease.

The wage rate we were paying at the commencement of this attempt at standardization was 50 cents an hour. That was a matter that required no more research to verify than a glance at the pay roll book. But our wage cost per thousand ems was a matter on which our ordinary records gave us no light. By consulting proofs and time records of a number of jobs of straight matter and reducing each instance to the number of ems set in an hour, we had an array of figures running all the way from 300 ems an hour to 800 ems an hour.

It was obvious from this preliminary survey that our wage cost per thousand ems was a variable quantity covering a range of from $1.66 (in the case of type set at the rate of 300 ems an hour) to 63 cents (in the case of type set at the rate of 800 ems an hour). Further investigation showed at once that in those instances where the higher speeds were attained all conditions had been at their best — plenty of type in the case, clear copy, no hunting for galleys, and no interruptions of any kind, as well as the disposition on the part of the compositor to do his utmost. Instances of low speed setting showed nearly always the cause of the delay in poor copy, heavy corrections, a squabbled stick, "out of sorts" both as to type and workman, or a disposition to string the job out.

Our first step to lower production cost was to experiment with each of those conditions that affected the speed of setting, and get it at its best. A simple system of copy preparation, including proofreading the typewritten sheets and marking clearly for type size, style, and measure, settled the question of delays from misunderstood copy. Copy was thus made fit to follow and any deviation meant errors.

Distribution was arranged systematically, so that there was no danger of "scratching bottom." Special sorts if required were placed ready in advance of use.

"Corrections" proved a costly source of bringing down speed. Of course in making up the wage cost per thousand ems both the time of original setting and the time of correcting the matter were included. It was found that some very high records of speed would have been attained if the correction item could be eliminated. Particular attention to reading carefully the line in the stick, before justifying, was found to help, and after it had been proved that it was possible to reduce errors by this method to not more than two or three to the thousand ems without slackening the speed, it was decided in keeping the records to count as the matter set up in a given time only the lines set without errors. Thus 700 ems might be set up in an hour, but if the proofreader found occasion to mark errors in two lines (supposing the matter to be 30 ems measure) the record would be reduced 60 ems and read 640 ems.

But no matter how carefully copy is prepared, and all other physical conditions made favorable, the greatest factor in securing high speed in setting is the interest of the workman himself. This interest can be secured effectively by raising his wages for each increase of speed. This brings us back to our subject of high wages and low production costs. We concluded, after getting conditions as nearly perfect as we could, that an average of 500 ems of correct matter an hour was about as much as could be secured for the 50 cents we were paying in wages. To get more than this speed we felt was possible by paying more than 50 cents an hour, but the question was how much. To understand this problem fully it is necessary to understand the exact relation between the hour rate and the piece rate.

Our payment of 50 cents an hour, no matter how much or how little type was set, was an example of the straight hour rate. If we had, on the other hand, been paying a dollar a thousand ems correct matter, no matter how long or how short a time was taken in the setting, then we would have been paying a straight piece rate, which as we have said is the same as the wage cost of production. As long as the straight hour rate is in force the workman gets no increase in his pay. As long as the straight piece rate is in force the firm gets no decrease in production costs. To make this clear look at Table No. 1. Here we have in the first column, rates of speed from 500 ems to 1,000 ems an hour. Under a straight hour rate of 50 cents the workman gets the same wages whether he sets 500 or 1,000 ems. But if he sets only 500 ems in the hour, then his composition costs the firm a dollar per thousand in wages, while if he sets 1,000 ems, it costs the firm but 50 cents.

Ems set per hour	Wages per hour	Wage cost per thousand ems
500	50 cents	$1.00
600	50	.83
700	50	.71
800	50	.62
900	50	.55
1000	50	.50

Table No. 1.— Straight Hour Rate.

Now look at Table No. 2 where we have the same column of speeds from 500 to 1,000 ems an hour, but

the second column shows a straight piece rate of $1 per thousand ems. The third column shows the wages per hour the workman receives according to his speed. Composition on this basis costs the firm exactly the same amount in wages per thousand ems whether it is set at the rate of 500 ems or 1,000 ems an hour, but the wages of the workman range from 50 cents an hour (if he sets 500 ems) to $1 an hour (if he sets 1,000 ems).

Ems set per hour	Piece rate per thousand ems	Wages paid per hour
500	$1.00	50 cents
600	1.00	60
700	1.00	70
800	1.00	80
900	1.00	90
1000	1.00	$1.00

Table No. 2.—Straight Piece Rate.

Now it is clear that neither the straight hour wage nor the straight piece rate will accomplish what we are after, namely higher wages and at the same time lower production costs. What we want is a scale that will give the workman more pay for an increase in speed above 500 ems an hour, and at the same time make the wage cost per thousand ems less for the same increase in speed.

A combination of these two tables, on the basis of a fifty-fifty sharing of the saving due to increased speed, gives us what we are after. This works out as shown in Table No. 3. It will be seen that on the basis of this scale the increase of speed from 500 ems to 600 ems an hour means an increase of 5 cents an hour in the work-

Ems set per hour	Wages per hour	Wage cost per thousand ems
500	50 cents	$1.00
600	55	.92
700	60	.86
800	65	.81
900	70	.77
1000	75	.75

Table No. 3.—Differential Rate.

man's wages, and at the same time the composition costs the firm less by 8 cents per thousand ems. An increase of speed from 600 ems to 700 ems an hour means another 5 cents per hour in the workman's wages and a further decrease in the cost of composition of 6 cents per thousand ems. Thus the scale continues to vary with the increase of speed, benefiting both workman and employer.

In adopting this scale and applying it to the setting of straight matter, the only change in the usual method of recording compositor's time was in adding to the time sheet the number of ems of correct matter set in the time recorded. This record was made from the proofs of the matter after they had been proofread, and, as mentioned before, only the lines unmarked were counted.

Table No. 4 and the chart tell the whole story of higher wages and lower costs as it was actually worked out in the first five weeks of putting the plan in operation. This is the work of one compositor, engaged the whole time recorded in setting 14 point Caslon straight matter, 30 picas measure. Distribution was also done by this same compositor, and this operation was also standardized and arranged on a similar hour scale of wages, but the record of setting time alone is here shown as it is fully sufficient to make clear the plan.

In the first column of the table are given the net amounts of correct type set day by day. The time

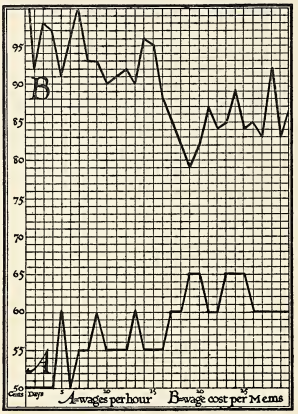
Net ems set	Time	Speed per hour	Wages per hour	Wage cost per 1,000 ems
2150	5.5	390	50 cents	$1.29
2200	4.2	540	50	.92
3180	6.3	510	50	.98
1902	3.7	517	50	.97
2100	3.2	655	60	.91
2520	4.9	520	50	.96
2220	4.1	555	55	1.00
3870	6.6	590	55	.93
3360	5.2	650	60	.93
2310	3.8	610	55	.90
3330	5.5	605	55	.91
4484	7.5	595	55	.92
3870	5.7	670	60	.90
3160	5.5	572	55	.96
3540	6.1	580	55	.95
4050	6.4	630	55	.88
3290	4.6	710	60	.85
5370	7.3	740	60	.81
3870	4.7	820	65	.79
3780	4.9	790	65	.82
2490	3.6	690	60	.87
3570	5.0	714	60	.84
2100	2.8	760	65	.85
4900	6.5	755	65	.86
2550	3.3	770	65	.84
4200	5.9	710	60	.85
2940	4.1	720	60	.83
2460	3.8	650	60	.92
3660	5.1	720	60	.83
2310	3.4	690	60	.87

Table No. 4.—Wage and Product Record.

taken is recorded in the second column. These two sets of figures have been taken directly from the time sheet records. The rate of speed per hour, as shown in the next column, is of course the quotient obtained by dividing the figures in the first column by the corresponding figures in the second column. Entries in the next column were made in accordance with the scale shown in Table No. 3. Anything below 550 ems was counted as 500 ems (wages being guaranteed not to go below this figure) and fractional hundreds being counted to the nearest even hundred. The figures in the next column are obtained by dividing the wages per hour figure by the number of ems set in the hour. This gives the wage cost per thousand ems.

As you read down the last two columns of this table you can clearly see that the wages per hour show an increase, while the wage cost per thousand ems shows a decrease.

This is made even plainer by the chart where the figures of the last two columns are shown graphically. The upper line is seen to show a decided decrease and the lower line a decided increase, corresponding to our statement that wages can be made to increase and at the same time show a lower cost of production. One



point that is often asked about in connection with a differential scale of this kind is: "What are the proper figures to use in starting the scale, that is, what product per hour and what rate of wages per hour should be used as the start from which the differential proceeds?"

This involves more than the simple problem of securing efficiency through higher wages, and if an answer could be given that would always prove satisfactory it would be the answer which would well nigh solve the entire problem of industrial relations.

Where conditions in the trade are such that a definite scale of wages per hour is in force, the settlement of the second of these figures — the guaranteed wages per hour — is easily determined, as the prevailing wage rate is simply adopted to start the scale.

Where there is no provision in the trade for measuring the product, the determination of a fair product figure to start off with is rather difficult. The aim is to find out, in this case, what the average compositor who gets the regular wage scale actually does average under ordinary conditions. It is important that this product per hour at the start of the scale represents what is actually being accomplished under every day conditions as they exist, and is not influenced by hopes of improvement due to better conditions or increased skill.

The idea is to set the wage per hour at the prevailing "going wage" for this kind of work and establish the product per hour for this wage on the basis of what the "going wage" has in the past produced under average conditions.

If the first two figures of the scale can be satisfactorily set in this way, the results of every improvement, both in conditions and in skill, will be correctly reflected in the differential feature of the scale. This simply means if the management works out a better floor space arrangement, better light, better copy or any other betterment in conditions that helps the workmen to set more type in the hour it will benefit to the extent of getting half the additional type that is set at no cost. If the workman takes advantage of these better conditions, and also adds to his skill by careful methods of work and more care to guard against "corrections," he benefits to the extent of collecting his full hour rate of wages on half the additional type he sets in his regular hours.

If the general scale for compositors' wages were advanced after such a differential wage scale had been adopted and put in successful operation in a given shop, the question might arise: Should the basis of the scale be immediately changed to the higher rate?

Suppose, for illustration, that the scale shown in Table No. 3, based on a going wage of 50 cents an hour and an average product of 500 ems an hour, could be shown to have worked successfully for, say, a year with the compositors earning toward the end of that period an average of about 65 cents an hour regularly. Now, if in response to the high cost of living or any other cause the general scale for compositors should advance

Ems set per hour.	Wages per hour. Basic wage 75 cents.	Wage cost per thousand ems.	Wages per hour. Basic wage 85 cents.	Wage cost per thousand ems.	Wages per hour. Basic wage $1.00	Wage cost per thousand ems.	Wages per hour. Basic wage $1.25	Wage cost per thousand ems.
500	$0.75	$1.50	$0.85	$1.70	$1.00	$2.00	$1.25	$2.50
600	.83	1.38	.94	1.56	1.10	1.84	1.38	2.30
700	.90	1.28	1.02	1.46	1.20	1.71	1.50	2.15
800	.98	1.22	1.11	1.39	1.30	1.62	1.63	2.04
900	1.05	1.16	1.19	1.32	1.40	1.56	1.75	1.95
1000	1.13	1.13	1.28	1.28	1.50	1.50	1.88	1.88

Table No. 5.

twenty per cent, to 60 cents, should these particularly trained compositors who have been regularly drawing 65 cents have their basic scale advanced twenty per cent?

It will be readily seen that there are two sides to this question — the employer might reasonably hold that as the men were earning more than the advanced scale they should be content, while the employee might with equal reason contend that since the general wage scale had advanced, his product was worth more to the employer and therefore higher wages should be paid for the same product than formerly.

The author is of the opinion that if it were an established trade custom to base compositor's wages on a differential piece rate, then as long as actual earnings kept well above the requirement of the cost of living there would be no argument for advance in the basic scale. But in an industry where it is the trade custom not even to measure the product at all, and in times when the cost of living may advance to double what it was when the basic scale was figured, the only practical way to proceed is to let the basic wage fluctuate with the "going wage."

If an employer does that, he can content himself with the realization that he is paying higher wages to his employees than his competitors who are not operating under the differential rate and thereby holding securely the best grade of workmen, and at the same time his composition is costing him less than the composition of his competitors is costing them.

With compositors' scales now about double what they were when the figures for this illustration were compiled, it might be of interest to have the figures of the differential piece rate with other bases than those used in the text. Table No. 5 shows the scales for wages at 75 cents, 85 cents, $1 and $1.25 per hour.

ADVERSE ADVERTISING

BY LLOYD GRIFFIS

DOES the country publisher get any material results from advertising his job department in the columns of his newspaper? Should this question be asked the owner of a weekly newspaper in a small town in a Middle Western State, whose plant is a fair sample of the hundreds of combined country newspapers and job shops of the smaller towns of the United States, his answer would no doubt be something like this: "Results are obtained if the advertising is given proper consideration and thought in preparation of copy, and if the printer doesn't make the mistake of allowing his paper and work to create sufficient adverse advertising to offset them."

Urged to explain this rather vague reply, he would, if in a loquacious mood, give his personal experience in the matter; and if he had been rather successful in the results obtained in this respect, his presentation of his own methods in properly advertising his job department and his plant in general in the columns of his newspaper, as well as in other ways, would not savor of egotism. As the experiences of a certain publisher contain several suggestions of more or less merit, the writer passes the story along as it was told to him:

"Up until a few years ago we were running advertising for our job department after the same general fashion as many other country publishers — merely as 'filler.' If we happened to have a small amount of space left on press day, and nothing in particular with which to fill it, we would run an 'office ad.' Most of the advertisements contained practically the same old stereotyped phrases with which every printer is familiar, about 'first-class job printing at our office,' or words to that effect. They were thrown together at the last minute, usually with a fancy border and generous amount of white space to emphasize 'first-class,' and were never given another thought so far as the shop was concerned.

"However, they did have some effect on the public, for it was through one such ad., or possibly a succession of them, I can not say, that we came to see the error of our ways.

"While I don't like to admit it, and am most happy to state that the condition no longer exists in this plant, yet at the time we were turning out office ads. as fillers, we were also putting out a rather slovenly appearing paper, judged as a specimen of printing. I remember a part of a poem which went the rounds a few years ago, in which some feeling bard described the appearance of the little country paper from the old home town in this fashion: 'Sometimes the ink is faded, and sometimes the print is dim.' Well, our sheet, like a good many others, was sometimes like that. We just simply locked up the forms and let 'em ride. We didn't take the small amount of time required to give the paper the neat typographical appearance which, I am happy to state, is becoming more and more predominant with country papers. We always thought we were too busy to bother much with it.

"I happened to be passing along the street one press day after we had mailed out our papers. The appearance of the sheet was a little sloppier than usual that week, owing to some roller trouble; the fact that our matrices were pretty well worn, having more than served their time, and the alignment of the slugs was becoming worse each week; and various other inexcusable features which had turned up, or had been passed up. One of the business people of the town — a man who never gave us much of his job printing, although he used considerable printed matter in his business — had just received his paper and was glancing over it. He had apparently just noticed our office ad.— we had the usual formula that week — for

as I came within earshot he made the remark: 'If this plant does such first-class jobwork (quoting the first-class from the ad.) it's a wonder to me they wouldn't try a little of their ability in that line on their newspaper.'

"My approach had been unobserved and I sincerely hope my departure was also. I have every reason to believe that the speed with which I took distance made me invisible to the naked eye. It occurred to me very forcibly at the time just how that 'first-class' job printing phrase must strike the general public, appearing as it did from time to time in a slovenly looking sheet printed in the same plant, and I didn't care particularly about making myself evident just then.

"I slunk away to a much desired seclusion and began to do some real thinking, the result of which is our present system of advertising our job department, and the pleasing typographical appearance which our paper carries today, also a better class of commercial printing for our customers. Don't imagine that our job department had been idle before that time; we had been just drifting along, turning out mediocre work, never getting many new customers, occasionally losing an old one, who, we would afterward learn, was buying his printing elsewhere and handing our plant a black eye whenever the occasion arose.

"My first investment in my advertising campaign was for a new set of matrices to correct the bad alignment of the slugs, and some new rollers. Then we spent some time in cleaning up and properly packing the newspaper press, and generally cleaning up our material, which had been handled rather haphazardly.

"And, believe me, the joy and satisfaction in producing a well printed paper was sufficient compensation in itself for the extra effort. I say extra effort, although after the first general clean up this was a minus quantity, for it takes practically no more effort to produce good work than bad, after once setting the standard for production. The contrast with the former slovenly appearing sheet caused much favorable comment and expressions to the effect that we were at last showing enterprise. I hadn't realized before just how much attention the public gave its printing — and there are a good many country printers who do not give this matter sufficient attention. They do not give much thought to the amount of adverse advertising a poorly printed paper or inferior grade of jobwork gives them.

"The next step was to kill the office advertising as it then appeared, and give our job department some real live wire advertising in the newspaper. The stereotyped phrases were done away with and instead information was given concerning stock, ink, equipment, manner of handling the different jobs, and, in fact, real knowledge concerning printing and printed matter in connection with their mission in the great field of industry and trade.

"It is remarkable how the suggestions follow each other in this line after once started, each of which may be fittingly applied in the advertising of a printer's products. Among these was the adoption of advertising to conform with the season of the year, for in certain things the season affects the sale of the merchandise of the printer as well as that of concerns in other lines of business.

"The fall and winter is sale bill time for the country printer. We advertised for them, discussed in the ads. the merits of publicity with regard to drawing crowds, and dwelt on the fact that the best auctioneer in the world could not sell the best goods in the world without the crowds to sell to. We also gave figures to show the attendance at sales which had been advertised with us. For these we have a combination bill and ad. arrangement, as is customary with most papers. After we investigated and found it to be true, we advertised the fact that we got the crowds. Of course, I can not give direct results of this advertising in dollars and cents, but I do know that we do more sale bill work and advertising than we did before.

"The majority of a printer's wares are in season the year around, while some are in normal demand all the time and abnormal demand during certain months. Upon checking up I found that we printed more wedding stationery in the spring months. Most — not all — of our wedding stationery advertising is directed to the June bride. We do quite a business in Christmas and New Year's greeting cards, and naturally we do not advertise for them in February, nor would any one else, although I know of a printer who has an excellent field for that line and doesn't advertise for it at all.

"We do not confine all of our direct advertising to the newspaper. We put out blotters and the like, not to mention the ever ready imprint, which, appearing on a well printed job, is the best advertising in the world. Good composition and presswork, prompt and neat delivery of jobs, a well printed, neat appearing newspaper and an untiring attempt at good service in general are the elements we call our indirect advertising. Just how far our direct advertising—newspaper ads., blotters, pamphlets, imprints — goes toward obtaining business, I can not say, but the combination of our direct and indirect advertising has increased our job business fifty per cent. We rarely lose a customer after he has placed his work with us. Even the man who made the remark that opened my eyes trades with us now. Aside from our job department, since we are putting out a neater appearing paper, we have a better local advertising patronage, and have increased our subscription list.

"Consequently, in answer to the question, 'Does it pay the printer to advertise?' I would say it most assuredly does, but I would further state: 'Beware of adverse advertising.'"

THE PROOFREADER'S TASK

BY ARTHUR PEMBERTON

EXACT proofreading proceeds from an analytical habit of mind: the sort of mental capacity that knows whence comes its loves and hatreds; sees clearly the appeal in a well stated truth and the repellent quality of error; that can weed out what is trivial and inconguous and save an author from a plunge into anticlimax. The corrector brings a writer to his better self — the "unknown" in some obscure printing house often helps to place a new star in the firmament of letters. For the reader is a challenger (the duel is on every day in civilized countries) as to whether mental incapacity, actual misstatement, faulty diction, lack of sequence, shall pass, or be forced back, and right and truth prevail. For all time the rule has been that in the noblest works of man, while wonderful thought might be there, mode of expression was perchance unfortunate, great sayings harshly framed, or the manuscript almost indecipherable. Half a world drew back from Carlyle on account of his bluntness and bombast. In his "Letters" we find only slurs for the printers. Greeley's manuscript brought him much trouble; George Meredith's punctuation was a puzzle; Whitman's crudity repelled. The reader is in a way akin to the portrait painter. Manuel Garcia, on the occasion of his sitting (in extreme old age) to Sargent for a portrait, exclaimed, "Paint me not as I am, but as I would be." Two decades of centuries ago Pliny wrote, "The marvel of the art of Cresilas is that it made famous men yet more famous."

The analytical mind makes critics, reviewers, editors. A book, picture, play, action of a group of people, or natural scenery, gives a certain degree of pleasure. Who can in an epigram, a phrase, or paragraph, exactly "hit off" that feeling? Perhaps one in ten thousand — and he shall be king among you. It is much easier to define a dislike; that gets "under the skin" with remarkable quickness. But is the maker of the discovery sure? Yes, after the trained reader has verified it. A remarkable thing is that seldom can one's impression be neutral. The live wire always is conveying, the mind telegraphing, brain coding the nerve stimuli into words, muscles extending their reach, hand and pencil faithfully recording. These are, vividly, the processes of the proofreader.

The censorship of his own consciousness is the corrector's stronghold. All mental acquirements add to our growth; they become ingrained in the fiber of being. Hidden in unsounded depths are bits of rubbish as well as gems of memory. "Degeneration and non-sanity as well as beginnings of higher development; . . . any prospectus which insists on the amount of gold to be had for the washing should describe also the mass of detritus in which the bright grains lie concealed." This, too, to use his valuable memorized knowledge, is the task of the reader, and of it he can surely say, with Henley, that he is master of his fate and preëminently "captain of his soul."

There are popular (and prevalent) conceptions of our work — one is that it amounts to a single reading, as, it might be, the morning paper at the breakfast table; another, a mere comparison with copy; or, again, that one must be fully informed on every subject, and that all power is given him to edit the editor or amend the author — verifying every statement, date, fact, presumption that the composition brings up. Or perhaps your interlocutor has a clouded mind: "What, they pay you for merely reading?" "Yes, reading to improve the matter as set." "Well, can you always get it perfectly right?" To this one usually responds, "Human life consists of a series of mainly successful efforts toward the right" — evasion (or egotism) necessary. This philosophical pebble cast generally closes the debate, though it does not always fully enlighten.

Proofreading, in a way, is really as simple as bailing a boat; getting rid of "error" a little at a time, but with life-saving rapidity. The pace is unending — you can not turn back now and then and find readily the idiom you wanted to improve or a quotation to be verified. The first word on the next instalment must be checked: to clench continuity and keep in mind the author's design, not to mention the individuality of the work, it is vitally necessary to press on; still in thought's undercurrent a trained reader remembers fully the trend of many preceding galleys, and possible aspects of the chapters to come begin to throng the brain. Marked divergence is thus noted, or a contradiction of earlier matter by later. This is not exactly "expertness" but might be characterized as dexterity, for the reader of proofs is as surely "right-handed" as any man in any craft.

Multiple thinking — most preposterous conception to the single purpose mind! But our stylus wielder is a Past Grand in the rites and mysteries behind the veil of that wonderful temple, the brain. "The moving finger writes, and having writ" — the ear is rapidly receiving the next sentence, the eye is intent not only upon the pencil point, but sharply scanning also ten

lines below and above at a stroke — one's superordinary mind revolves the impressions of earlier text, while deep in subconscious layer lurks the suspicion that character names may have been slightly confused. Yet it is all quite orderly — no chaotic apprehension — for in some interim files may be consulted, notes made, the thread of the work carefully resumed. Thank Heaven, amends may be made "on the revise." Intuition, quick perception, ready wit, stand by as ministering helpers when an impasse looms ahead. To forward the work correctly and with speed all things conspire.

Memory, unconscious or cultivated, plays its part in this intensive mental process. In a lifetime spent in little else than studious reading, certain matters necessarily impress themselves upon the brain. To have mastered a book of power perchance creates an epoch in one's life — its substance does not fail or gradually fade; it can not be lost from memory any more than a brand upon the forearm can be erased. To attain breadth of mind, trend of the times, a trace of the world's life, a man culls and chooses, outside of daily labor, many books and reviews — taking the best of their content, rejecting the unattractive. All this knowledge serves. Technical or philosophic diction, history, drama, romance, help form his background of strongly acquired thought when the test of the day's work appears.

A tower of strength, all this, to the possessor. Except for latest discoveries, he has the groundwork of art and science, can open wondrous chambers. As his reading has been varied, he is sure of the bases, the axiomatic principles, of most knowledge; much of its terminology; he has drawn from the living fountains of literature, holds keys to the world's treasure house. A man of this sort in a great library reads (and quickly makes his own) countless pages of differing treatises, while others sit by, painfully gaining single sentences, with frequent resort to lexicons and other aids.

A true sense of balance, form, proportion is surely his, after broad experience and some familiarity with good typography and its rules. While not exactly in the corrector's province, all that a man can learn of the canons of printing is an aid to his finished product, and for this a study of books, both ancient and modern, should be made. The skilled worker realizes the full value of a well formed page — its headings, spacing, use of capitals and italic — but he is not satisfied with that; he never rests until he has discovered the secret of its harmony, of its satisfaction to the eye; and if the page offend he is equally anxious to ascertain the underlying cause.

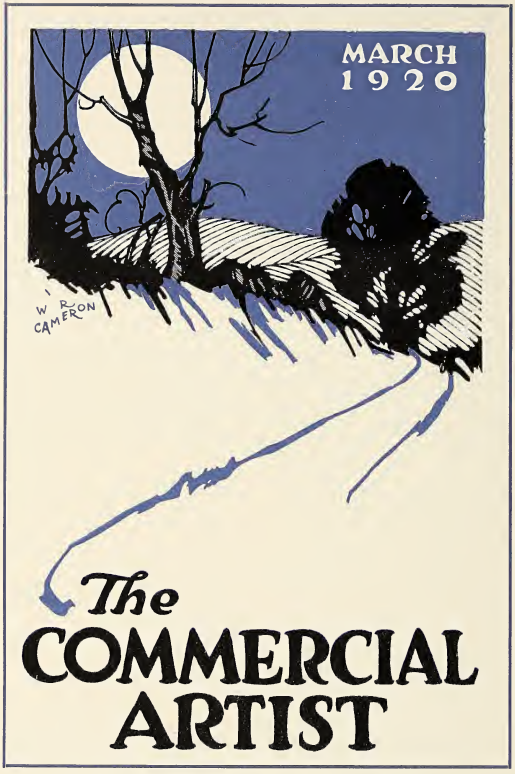
As a modeler knows the possibilities of clay, so a proofreader should be able to shape the plastic English of his day and hour — not crudely, forcibly, but in a friendly manner of suggestion. Well accepted forms of spelling, a wise use of points to enhance the author's meaning, proper paragraphing to give due weight to the thought, rhetorical faculty for expressiveness in retaining the proper dashes, exclamations, question marks, and quotations — all these are a main part of his self education. He must be pliant enough, however, not to check flights of imagination or to plumbline every expression to exactness; nor in these days of the evil and sordid, question too many brilliancies of aspiring young writers. Tautology is deplorable, but since the time when I scanned an old time quoted passage to change which was strictly *verboten*, I have "trodden cautiously." It is a choice specimen: "What condign graces and thanks ought men to give to the writers of histories, who with their great labors have done so much profit to the human life. They shew, open, manifest and declare to the reader by example of old antiquity what we would enquire, desire, and follow, and also what we should eschew, deny, and utterly fly."

Though his years pass swiftly, the corrector's mind must remain ever fresh, alert, untrammeled, progressive. He should be free from "isms" even if his work tends to burden him with them, uncommitted to any cause, unpledged to party or sect, but bound to the fellowship of books, prohibitionist only as to error, catholic solely in assimilating the best; never a creator, but a sort of alchemist in the golden transmutation of words.

Some of the guild have deplored their anonymity, in spite of manifest literary skill and talent. If the architect has his tablet, why not the reader his panel after the *Finis?* Many have received honorable mention in author's note or preface — others have been satisfied with expressed appreciation. Their feeling is well portrayed in Kipling's couplet:

For though ensnaring ritual dim his vision in the after-years,
Yet Virtue shall go out from him — example, profiting his peers.

OUR influence depends, not so much upon what we know, or even what we do, as upon what we are.—*Selected.*



Interesting cover design by William Ross Cameron, for house-organ of the Commercial Artists' Association of the Bay Cities, San Francisco, California. Editorially *The Commercial Artist* says, "Cameron does some fine things in this simple, clean and effective treatment, and naturally is a very busy man." Engravings by California Photoengraving Company, San Francisco, and printed by John Kitchen, Jr., Company, also of San Francisco.

EDITORIAL

According to an old and familiar saying, the best laid plans often go astray. So it is with our plan for the series of portraits of early master printers. The prints from which the portrait for this issue was to be made were shipped us by express, but delay somewhere on the road prevented them from reaching us in time to allow the artist to prepare the drawing and the engravers to make the plate without hurrying them, and work of that character can not be produced satisfactorily under those conditions. Rather than risk the possibility of not giving the artist an opportunity to do full justice to the subject, and to himself, it was deemed advisable to omit the portrait this month. In our issue for November we will present, as the second portrait of the series, Johann Gutenberg, together with a short biographical sketch. It is gratifying to the publishers of this journal to note the manner in which the portrait of Christopher Plantin, shown in our September issue, has been received, and also the interest manifested in our plan of showing the series of portraits of early master printers. We have been highly commended on presenting a feature that should prove highly educational, and which should create added interest in the early history of the development of our art.

In response to requests for a more recently prepared biography of Christopher Plantin, whose portrait was shown in our September issue, we take pleasure in giving the space in this issue to one which has been prepared for us by Henry Lewis Bullen, the librarian of the Typographic Library and Museum of the American Type Founders Company. Unquestionably there is no one better fitted than Mr. Bullen to undertake this work, and The Inland Printer prides itself on having such a man on its regular staff of contributors. It is highly fitting that special mention be made of Plantin at this time in view of the fourth centennial ceremonies held in his honor during August at Antwerp, under the auspices of that city and the Government of Belgium. Complete reports of the celebration have not reached us at the time of writing. Nevertheless we learn that the French Government was represented by Paul Bourget, and that the various printers' associations of the Netherlands, Belgium and France were represented by delegations. What an honor, indeed, for a master printer to be thus recognized, and to have his humble printing office made into a museum of international fame, Le Musee Plantin-Moretus, as called by Mr. Bullen in his biographical sketch, "the greatest memorial of our art." Printers can well pride themselves upon the remarkable, constructive history enjoyed by their art, and it is ours to see that it is not allowed to be set in the background or to pass out of our thoughts. Let us continue to keep alive the noble works of the fathers of our craft, those who wrought so well and who have given us such a noble heritage.

What Printing Offers as an Occupation.

According to an article appearing in a recent issue of the Worcester (Mass.) *Sunday Telegram*, Harry G. Milliken, who is in charge of the printing department of the Worcester Boys' Trade School, wrote to both of the leading presidential candidates to secure their views, not on political matters, but on recommending the printing trade as a life occupation to boys of ambition and intelligence. At the time the article was published no reply had been received from Governor Cox, the Democratic candidate. Senator Harding, the Republican candidate, answered, in part, as follows: "I would, most unhesitatingly, recommend to young men the printing trade, as it offers many profitable inducements, not the least of which is the opportunity to inform oneself. Many of the great journalists, heads of printing institutions, and other men of worth while note in our civil life, have begun their careers in the newspaper office."

Coming, as this does, from one who has graduated from the case and attained a position of high honor, it should carry additional weight. To the young man who will apply himself diligently there is no field of labor that offers greater possibilities for actual service to his fellow men, or better opportunities for an all around education, than printing.

The article referred to also quotes statements by Mr. Milliken in which he points to statistics compiled by printers in Los Angeles. These statistics show the average life expectancy in money of the more highly skilled and more highly paid mechanics in various lines as compared with those employed in the printing crafts. In view of the fact that the printing trades offer constant and regular employment, while the others mentioned are seasonal and therefore irregular, the expectancy in printing is considerably higher.

Printers, through their organizations, should continue to present facts of this character to the boys who are being graduated from the grammar and high schools, and urge them to consider well the possibilities offered by printing as an occupation. It is unnecessary to state here that we need more ambitious and intelligent boys in the trade in order to maintain the supply of high grade workers for the future. That fact is already too well known.

One point emphasized by Mr. Milliken which should receive serious consideration is the following: "Instruction in the schools lasts four years. The Typothetæ accepts this as the equivalent of two years of apprentice-

ship work. The union is not so liberal. It still declines to recognize school instruction, and stands by the apprenticeship system of five years before the issuance of a journeyman's card. That, of course, does not help the schools."

To a certain extent, of course, the attitude of the union is justified. Without some restriction the way would be open for many boys who have attended classes in printing in the schools, but who are unfitted for the trade, to work their way into printing plants and after a few years secure journeymen's pay. It would seem, however, that it should be possible, and feasible, to provide a plan whereby boys who have satisfactorily finished a course of printing in a good school could be given the opportunity to take an examination, and if showing satisfactory progress be granted a reduction in the term of apprenticeship. It is not to be expected that boys who have applied themselves to study, and who have given the time required to complete the courses in the schools, will wish to start in printing plants as errand boys, as is now customary to too great an extent.

It is to be hoped that some plan will be evolved in the near future that will make entrance to the trade more attractive, and make it possible to bring into the printing plants more of the better grade of boys who are taking the courses in printing given in the schools.

Shortage of Help, and Reduced Hours.

The following matter has been furnished by Thomas Knapp, of Chicago, who is well known in printing circles throughout the country, and we give it editorial prominence on account of its importance:

Complaints are quite generally heard regarding the shortage of help and the reduction in working hours. What are we going to do about the matter? Many, if not the majority, of the magazine articles, and also the papers read at conventions, have practically the same trend of thought; that is, they advocate schools of instruction, modification of the present apprenticeship system, and opposition to the proposed adoption of the forty-four hour week. The school proposition is a good one, that can not be denied; but it is one that is rather difficult to carry out to a practical finish within a reasonable length of time, and what we are striving for is immediate results — immediate increase in production and efficiency. Our problems require action now, not a few years hence.

The question of hours seems to be settled in some quarters but is still debated or opposed in others. While it is not our intention to justify any reduction in the number of working hours, nevertheless we might just as well look the matter squarely in the face. Just so surely as the nine hour day supplanted the old ten hour day, only to be followed later by the adoption of the eight hour day, just so surely will the forty-four hour week be established eventually. Therefore is it not a waste of money and energy to fight this fact? Would not the same amount of energy and money produce greater returns if used for the purpose of devising ways and means by which to overcome the conditions we must ultimately face? Would it not be far wiser to study how we can "put our houses in order" so that most of this change can be absorbed by improved methods of management and production?

We hear a great deal about the shortage of printers in almost every part of the country. Is this shortage real or fictitious? To a certain extent it is artificial, caused by the high wages which, in a few of the larger printing centers, seem to have kept pace with other inflated items, resulting in an influx of help to those centers and leaving other parts of the country rather short and almost helpless, especially those localities where the weekly wage has not been materially advanced. As matters developed, this proved to be a boomerang in many instances in the communities where wages were not advanced, as it became necessary to pay new help higher wages than demanded by those who left. Now there is little or no shortage of help in the large centers; in fact, a surplus is being created as business drifts back to normal conditions.

So much for the cause and effect, now for the cure. The remedy will not be found in the schools. They will help, and help greatly, but relief from this source will not be felt for some time. The immediate necessity is more efficient management, closer attention to details, so that each unit will produce its full quota, and, above everything else, the introduction of improved automatic machinery wherever possible. Improved machinery is the practical help as it increases production and reduces manual labor. Under such conditions the shortage of help would soon become negligible. As a class, printers have not taken advantage of many of the labor saving devices offered. They have been, and are, slow in adapting themselves to new conditions, installing automatic machinery and using no manual labor for any operation that can be performed by machine.

Instead of incessantly calling for extra help, see what can be done by improved methods, more automatic machinery and less help. This is the problem that must have serious consideration by every one in order to offset the shorter week. This thought is not new, but it is one that has been practically lost sight of except in a few of our larger modernized plants.

By adopting and following out this change of thought it will be possible for many of us to overcome our present seemingly unsurmountable difficulties. Is there any other way that offers immediate relief? The writer says no. Having for a great many years been in close touch with the labor situation throughout the country the writer is convinced that relief is not coming quickly enough through schools, education or training. These channels will help eventually, and will be of great advantage later on, but the present immediate solution of the problem is the adoption of automatic machinery and more practical efficiency in every department.

The pleasure of doing business is increased by having the necessary conveniences, and also by having a high degree of practical efficiency throughout the organization. With business a pleasure, it is always profitable to all from the manager down, and the employees put their hearts and souls into their work. The printing business can be made a pleasure instead of a mad house, as is now so often the case in many plants.

Let each one investigate his own plant. Like charity, improvement should begin at home. By seriously delving into this angle of the problem the bogy that is staring us in the face will vanish.

CORRESPONDENCE

While our columns are always open for the discussion of any relevant subject, we do not necessarily indorse the opinions of contributors. Anonymous letters will not be noticed; therefore correspondents will please give their names, not necessarily for publication, but as a guaranty of good faith. All letters of more than one thousand words will be subject to revision.

More About the Bonus System.

To the Editor: BOSTON, MASSACHUSETTS.

In reading THE INLAND PRINTER I have noted with pleasure a number of articles which have faced certain present day problems squarely, and that is very gratifying, to say the least. I appreciate that all of us do not have the same viewpoint, and that there are two sides to every question. However, when we see statements which we are sure are incorrect, I believe it is a good practice to take issue with them.

The article I now have in mind appeared in the May issue of your magazine, page 226 (Cost and Method department), entitled "The Bonus System of Wage Setting." I should like to cite several paragraphs in order to bring out my contention clearly:

Paragraph 2.—You are right in saying that piece work has been tried for many years but with indifferent results and certainly not with anywhere near its maximum possibilities. Your conclusion, however, that it certainly did produce one thing, namely, dissatisfaction to both parties, is too broad, and would be misleading to all except those who know both sides.

Any one who has been working long on labor problems could write a book on the pros and cons of piece work systems, but what the public is interested in is whether, admitting that rates have been set by sheer guess and in many cases are far too low and in others far too high, is it better to work under a piece work system or on a day or week work basis?

Many investigations in all kinds of industries where the piece work rates are not in balance one with another, show that the foreman so divides up the work that on an average neither the employees nor the manufacturer suffer tremendously. Bear in mind that this statement is made with the knowledge that in isolated cases this is not true. If, then, a natural means is employed to equalize the injustices in wage payments, is it not better to have poorly set rates than none at all? An affirmative answer is the well substantiated fact.

Paragraph 5.—The description given in this paragraph on bonus plan is correct. The plan as outlined is sometimes called a profit sharing plan, but not a bonus plan, as is generally understood by this term.

The profit sharing plan as practiced in plants has not worked out as a whole as satisfactorily as some other methods of payment. The great trouble, as this paragraph implies, is that the standards which have been set before the profit sharing plan has been made effective have not been set on exact data but by guess of a superintendent or foreman.

Paragraph 7.—Your statement in this paragraph that the drawback to all systems of piece work and bonus payments is the temptation of the workman to slight the quality of the work in his attempt to beat the record, and therefore get as much money as possible, and that this necessitates the use of an expensive inspection system, is true. But, it is true no matter whether piece rates or profit sharing or any other method of payment is used. A minimum amount of inspection is generally required where the work is on "day or week work," but even with this plan some plants must spend considerable money in inspection, or their unit costs would become prohibitive.

Paragraph 8.—Your implication that few firms are really on the square is very extreme. Probably the worst feature in the present struggle between labor and capital is that both sides have unclean hands, but this is true only generally speaking, and therefore we feel that your statement is too sweeping.

Concluding paragraph.—Your statement that the time has not yet arrived for a general bonus system is absolutely true, not only for the present but for all time. It is a mistaken idea of the mass of people that some one plan will be the panacea for all ills. Every business is different, and as business is composed of individuals each business must be catered to according to its own particular ills.

I trust that the foregoing fragmentary comments will be accepted in the spirit in which they are given. As stated, I feel that your editorials have been very much to the point, and I am sure they will benefit those who read them.

WILLIAM O. LICHTNER.

As to "Broken Package" Prices.

To the Editor: CENTRAL CITY, NEBRASKA.

We understand why "broken package" prices should be charged in the case of ruled headings, envelopes, tags, and similar goods, since the remnant is likely to be of slow sale and more or less "in the way," but should these prices be charged in the case of print paper, standard cardboards (railroads, for instance) and similar goods, in which the printer really has no remnants, but runs them out in a continuous stream, just as the grocer does sugar or potatoes, without any necessity of making his orders and his packages come out even? F. B.

Answer.—The paper merchants are compelled to act in the dual capacity of wholesaler and retailer in order to supply the printer with paper merchandise in the quantities desired. The paper merchants would like to act as wholesalers only, selling in full packages only, at full package, or wholesale, prices, because breaking the original packages for the convenience of the printer entails extra work in the form of counting, resealing or rewrapping the merchandise. In addition to this expense there is quite a loss in waste in the way of wrinkled, torn and soiled paper. It is on account of this extra cost in handling that the wholesaler is obliged to have a different order of prices for broken packages.

If there were a place where printers could buy their retail quantities, and the retail dealer could get his supply from the wholesale houses, the retailer so handling the goods would

even then have to charge more for goods sold at retail than the paper merchants are charging on the basis of their broken packages.

There is no broken package price made for ruled headings, envelopes and tags for the reason that paper merchants do not sell them in broken packages, instead selling such stock as a package of ruled headings, a box of envelopes or a box of tags.

If a full package of fifty sheets of railroad board is broken and sold in sheet lots it entails extra counting and repacking or resealing, a number of sheets are soiled, the edges may be damaged or other loss may occur. This accounts for the broken package prices which prevail on this kind of paper.

INCIDENTS IN FOREIGN GRAPHIC CIRCLES.

BY OUR SPECIAL CORRESPONDENT.

GREAT BRITAIN.

Efforts to form a Society of Graphic Arts are actively progressing, under the auspices of several prominent craftsmen.

Bookbinders doing edition work have notified publishers of the necessity of increasing by fifteen per cent the prices for such work.

A movement is on foot to amalgamate the various unions in the English printing and kindred trades into one organization. Sixteen of them have declared in favor of the scheme.

It is intimated that several publishers have in mind the disuse of pictorial paper covers for books, since these now cost 2 to 3 pence each, as against a cost of one-fourth of a penny before the war.

J. Groves, manager of the bookbindery of one of London's largest printing concerns (Hazell, Watson & Viney), has taken a trip to the United States to buy additional machinery to take care of the increasing productions of that establishment.

Because of a compositors' strike in Liverpool and Manchester, the morning and evening papers failed to appear on August 31. This is the first time in 112 years that Liverpool had no morning paper and the first time in 50 years that it lacked an evening paper. For the first time in more than three-fourths of a century the Manchester *Guardian* missed an issue.

In July a new crisis in the trade began when a settlement as to wages agreed to by the executive council of the Typographical Association (of union printers) was repudiated by the Manchester and Liverpool branches, which had asked for a bonus of 10 shillings a week to be added to the rates accepted by the council, and gave notice that they would cease to work overtime if their demand was not granted. Since then there have been several conferences between the representatives of the Master Printers' Federation and the Typographical Association, but according to late cable reports no satisfactory decision has been arrived at.

GERMANY.

The wholesale price of pens was recently raised seventy-five per cent by the pen manufacturers' association.

At the third international fair to be held at Frankfort a. M., on October 3 to 9, books and the book trade will be much in evidence.

According to cable reports emanating from Strassburg, in Alsace, sixty-one newspapers have been suppressed in the German territory occupied by the allies' troops.

The custom of measuring advertisements by millimeters instead of "lines" is gaining ground in newspaper offices. In the Bielefeld district recently twenty-eight papers in nineteen places changed over to the new method.

A laboratory for scientific experimentation with colors has been established at Dresden. Special attention will be given to Prof. Wilhelm Ostwald's color theories (mentioned here last month), the idea being to investigate their worth and to extend the investigations started by him.

For domestic circulation the German postoffice department permits the use of postal cards measuring 10.7 by 15.7 centimeters (4.2 by 6.2 inches). It is expected that at the next meeting of the International Postal Congress, in Madrid, October 1, a motion will be made to permit the international use of cards of this size.

FRANCE.

At a recent auction sale of almanacs published in the eighteenth and nineteenth centuries, the "Almanach Iconologique" (of 1765 to 1781) sold at 4,000 francs; the "Pyramide de Neige" (an almanac for 1785) brought 1,000 francs, and the "Ornement de la Toilette" (an almanac for 1788), with illustrations *trés deshabillées* (very naked) was bid in for 1,230 francs.

A peculiar coincidence happening in the war is noted. In 1918, when a German trench was captured at Pontnielt near Bellecourt, an English soldier found therein an illustrated book treating of a certain Spanish grass suitable for paper-making. The pages were annotated with opinions expressed by an evidently experienced technician in the production of paper. As it happened, the soldier who found the volume was likewise a paper expert.

The price of print paper for the daily press in Paris was recently raised from 165 to 185 francs per 100 kilograms. This is the factory price, to which must be added delivery and other expenses, so that the cost to the printer customer is about 200 francs per 100 kilograms, as compared with the prewar price of 30 francs. This means that in four page paper (sold to the newsdealers at 6 centimes) there are 6 centimes worth of paper.

AUSTRALIA.

Members of the typographical union at Fremantle recently petitioned the employers to be allowed to work only five days a week. The master printers agreed to the request, provided that, should necessity arise, the men would work on Saturday mornings at the usual overtime rate. Fremantle is said to be the first town in Australia to concede a five day week to the printer. The report fails to state the number of hours worked under this plan.

SWITZERLAND.

This country is blessed in that billboards along railways are no longer permitted, it being held that they disfigure the scenery. On account of the large number of tourists who visit Switzerland, railway guides, time tables and local directories have proved popular mediums of advertising. They are doubtless more effective.

INDIA.

The Poona Press Owners' Association is an institution for training students in composing, printing, binding and kindred arts. It began operations last January. The scarcity of skilled typographical labor has brought about the combination of the efforts of all concerned to start this institution.

ARGENTINE.

The governor of the province of Cordoba has addressed a message to the Argentine Congress proposing the granting of pensions to journalists after twenty-five years' work.

RUSSIA.

It is reported that the official organ of the Soviets, the *Istwestija*, a journal which appears in Moscow, issues daily nearly two million copies.

BIOGRAPHY OF CHRISTOPHER PLANTIN.

BY HENRY LEWIS BULLEN.

THOUGH the intimate data for a life of Plantin are more abundant than those left by any other printer (Franklin excepted), very little about him has been published in English. The books of account, pay rolls, inventories, correspondence, apparatus, implements, library and the art treasures of Plantin have been preserved for us with a carefulness seldom met with in families other than the so called royal or hereditary aristocratic. Although of humble birth, Plantin seems at all times to have held the thought that he had to account for himself to posterity. We owe to his forethought that greatest memorial of our art, Le Musee Plantin-Moretus, in Antwerp, in the spacious home and workshops which he acquired in the year 1566, and in which his descendants continued to live and print until the year 1876, when Edouard Joseph Moretus, lineal descendant of Plantin of the eighth generation, sold the property to the city of Antwerp for the sum of $250,000, to be preserved as a museum forever. Here we have the veritable printing presses and printing, typefounding and bookbinding equipments and appliances, and library and furniture of a printing house as it existed in the sixteenth and seventeenth centuries, with family portraits and busts done by the more notable contemporary artists, in the palatial and artistic mansion and workshops of a dynasty of proud and wealthy printers of the olden times, when printing was an occupation highly honored and well rewarded.

Plantin was born in the village of Saint Avertin, one league from the city of Tours in the province of Touraine in France. The year of his birth is not known. His best contemporary portrait, a copperplate by Wierickx, and his tombstone give 1514 as his birth year. Plantin himself was uncertain of the date, and at various times gave various years. His son-in-law disputed the date on the tombstone, declaring 1519 to be the year. In France and Belgium 1520 has been accepted as the date, and in those countries the printers are this year celebrating the fourth centennial of his birth. The place of his birth is also in dispute and likewise his parentage. Recently discovered documents prove that his mother died while he was an infant, and that his father was a humble assistant to an almoner or custodian of the revenues of the church, residing with the high ecclesiast and having with him his son, who in association with nephews of the almoner, there acquired a good education. This is all that has been learned of Plantin's boyhood, except that he was apprenticed to a printer in the city of Caen. There he married Jeanne Riviere, probably in 1546, as his eldest daughter was born in 1547. The first positive date we have is 1548, in which year he arrived in Paris. Supposing him to have been born in 1520, he could not have completed his apprenticeship until he was of age in 1541.

He continued as a journeyman until 1549, when he went to Antwerp and opened a little shop in which he bound books and made ornamented boxes for holding jewelry and other luxurious objects, while his wife sold lingerie and laces. His shop was in the quarter where the printing and allied craftsmen worked near each other. He applied for citizenship as a first step toward admission to the printers' guild, but according to the guild law he could not be accepted as a master and employing printer until six years had elapsed. Thus his first printing in Antwerp was not done until, in 1555, he issued a little book now on the desk as we write, unpretentious but workmanlike, copies of which are treasured by those who take pride in associations which have brought honor to printing.

Antwerp, at the time of Plantin's entry, was the rival of Venice, Lyons, Paris and London in arts as well as in trade. It was an important printing center and the chief city of the Netherlands, then including Belgium and Holland, the freest, happiest, most prosperous country in Christendom, as those know who have read the introduction to that splendid and fascinating story, Motley's "History of the Rise of the Dutch Republic." Enjoying a great measure of independence, the Netherlands in 1549 was a part of the Holy Roman Empire, governed by the Hapsburgs of Austria. In 1549 the Emperor Charles V. annexed the Netherlands to the Spanish

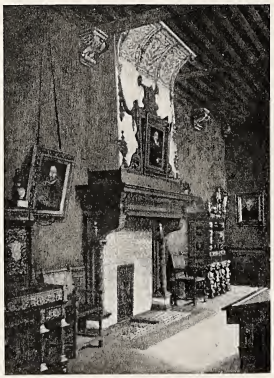


Printer Mark of Christopher Plantin.

kingdom. In 1555 he handed the Netherlands to his son, Philip II. A majority of the Netherlands were Protestants. Philip prohibited the Protestant worship and set up an Inquisition, and thus began a struggle which eventually involved the country in a war which commenced with the Duke of Alva's arrival in 1567 and continued intermittently until the victory and truce in 1600. Holland achieved its independence, but Belgium, including Antwerp, remained in the power of Spain. In 1585 Antwerp surrendered after a horrible siege of fourteen months. Before that, in 1576, the Spanish soldiers plundered the city, putting over eight thousand citizens to death. As Plantin died in 1589, it can not be said that he conducted his business under the best of conditions.

In 1562 we find data with which to appraise the progress of Plantin. He was a Calvinist, but not a very strenuous one. In 1562 some of his books were suspected of being heretical. He deemed it advisable to evade possible punishment by flight. His plant was seized, but his creditors were influential enough to induce the Government to hand it to them. They were friendly creditors. The plant was sold at auction. The inventory showed, among other items, 7,656 pounds of types and eight printing presses. The proceeds were equivalent to $10,000, leaving Plantin a balance of $2,500 above his debts and expenses. In 1563 he returned and started again with one second hand printing press. Four wealthy friends came to his assistance and he quickly reëstablished himself. After that experience he was more careful. He did not change his opinions; he was several times cautioned; but he eventually gained the favor of the king, and had a profitable business in printing breviaries, books of hours, Bibles and the like under royal license. His descendants became loyal Catholics, and in the eighteenth and nineteenth centuries the house derived almost its entire revenue from church publications.

Four years after the issue of his first book Plantin had gained the reputation of doing the finest printing in the Netherlands. In 1570 his house was appointed Architypographi Regii by the king, and he was made licensor of printers. He published the first Flemish dictionary, planning the work and writing some of it before he found it wiser to employ men more learned to complete the work. Lipsius, the most learned man of his age, was proofreader and editor to Plantin and for many years a resident in his house. Another proofreader was François Raphelengius, a young man well versed in Hebrew, Chaldean, Greek and Latin, who eventually married Plantin's eldest daughter and became manager of Plantin's



Portrait Gallery in the Plantin-Moretus Museum.

In this room, expressive of the grandeur associated with the Plantins, are many of the best portraits by Rubens, some fine specimens of Delft porcelain, and many valuable vellum manuscripts.

printing house in Leyden. Plantin published a Bible in five languages in parallel columns, and employed on it a notable group of theologians, philologists and translators. It is marvelously accurate as well as a monument of magnificent typography. He excelled all his contemporaries in every country in the volume of his product of books on science, botany, medicine, geography, law and history. His house became a veritable university in which all human knowledge was cultivated. He subsidized authors. The more talented artists of the day designed the wood cuts and copperplates which he used lavishly, and an entire school of engravers cut them. He established a sales room in Paris and a second printing house in Leyden. His apprentices, many of them, distinguished themselves as master printers. The prefaces of not a few of his books, written by himself, evidence his great pride in his work. In the preface of his first book he referred to it as "the first blossom of the flower of his printing press." Of all the civilian population of the Netherlands none excelled Plantin in influence and reputation.

In 1563 he added the typefounding department still to be seen in the Maison Plantin. He bought punches and matrices from Garamond and Le Bé of Paris and Granjon of Lyons. His contracts and accounts with these famous typefounders have been preserved. He does not appear to have used his typefoundry for any purpose other than casting types from purchased punches and matrices. He was a constant buyer from various persons in and near Antwerp who carried on typefounding in their homes (making it a family occupation), in the manner of those times, a custom in typefounding which was prevalent in Germany until the latter quarter of the last century. In 1567 he issued a specimen book, the "Index sive Characterum Christophori Plantini," showing forty-five type faces. In 1575 his inventory lists seventy-five type faces and seven kinds of music types, weighing 38,321 pounds. A later inventory lists ninety-five type faces weighing 44,605 pounds, 5,952 wood cut initials, illustrations and decorative pieces, and 1,192 copperplate engravings. A large proportion of these originals have been preserved.

Between 1563, when he resumed business with one printing press, and 1570, Plantin purchased five presses. In 1573 he was using fifteen presses; in 1576 twenty-three, with three more on order. In that year in the sack of Antwerp, known in history as the "Spanish Fury," the Spanish soldiery destroyed his presses, but he resumed with only one. (What might not this indefatigable printer have achieved if only he had worked in a peaceful period?) Under the most discouraging conditions he produced a great succession of elaborately illustrated scientific and historical books, while issuing the commoner almanacs, school books, and prayer books. At the height of his prosperity he employed one hundred and sixty workmen, most of them being piece workers. He had many books printed in plants that were established by his erstwhile apprentices.

Plantin's family consisted of five daughters, who, with his wife, survived him, and one son who died at the age of eleven years. Three daughters married printers, and two married merchants. The portraits of Plantin and his family painted by Rubens are among the choicest of Antwerp's art treasures. Plantin made two wills. In the first he left his property, after his wife's death, to his five daughters equally, with careful provision for the perpetuation of the business under his name in the Maison Plantin. In his final will he left his entire estate to Jean Moretus, with whom he probably had an agreement providing for the other heirs. Doubtless the perpetuation of his business was the dominant thought with Plantin. His first will contained a provision for overcoming any disagreements among the heirs. Plantin achieved his purpose. Jean Moretus, his beloved son-in-law, took full control of the business and carried it forward during a succession of peaceful years, with great success typographically and financially. Plantin's prosperity had been affected by the frightful war which raged during the last years of his life, nevertheless his estate was valued at the equivalent of $250,000 of our money. Jean Moretus I. divided this estate among the other heirs, by purchasing their interests. Raphelengius took over the printing house at Leyden, and bequeathed it to his son. Jean Moretus I. proved to be a second Plantin in character, sentiment and ability. He left the printing house, at his death in 1610, to his sons, Balthazar I. (1574-1641) and Joannes II. (1576-1618). Fortunately they and their successors venerated the memory of Plantin, so that as each made his will he inserted in it the clause formulated by Jean Moretus I. in compliance with the strong desire of Plantin, directing that the house of Plantin and everything contained therein should not be diverted from its original use or be dispersed, and that the business in each generation should be managed by the most capable among the heirs. This clause created what was in effect an entailed estate, which the inheritors delighted in and beautified and enriched from generation to generation in the spirit of its great founder, masterful in death as in life.

What better monument could any man desire than to have his home and workshop become a shrine from age to age of the powerful art which Plantin adored and glorified!

COST AND METHOD

BY BERNARD DANIELS.

Matters pertaining to cost finding, estimating and office methods will be discussed through this department. Personal replies by letter will be made only when request is accompanied by return postage. When estimates are desired, a charge of fifty cents for jobs amounting to $50, and an additional charge of one-half of one per cent on those over that amount, which must accompany the request, will be made in order to cover necessary clerical work.

Cost and Method.

An inquisitive printer wants to know why this department of THE INLAND PRINTER is called the "Cost and Method Department," and as it gives us a chance to say several pertinent (not impertinent) things about the ways of printers we are going to answer him here.

Though not generally so recognized, cost is largely a matter of method in the printing plant. The plant without system and method in its management is always the one with a high cost. Its owner or manager may try to make himself believe that he has a low hour cost or that his selling costs are wonderfully small, or possibly that he saves a large sum by doing his own selling, or some other equally foolish thing; but the facts are, as they have always been, that such a plant with its lack of system can not produce the finished goods as cheaply, quality for quality, as the plant methodically managed and governed by a standard cost system. In fact, more often than not it can not produce a quality product.

This department was christened the "Cost and Method Department" to emphasize the point that its principal endeavor would be to bring to the notice of its readers the advantages of systematic endeavor to attain efficiency in shop and office management, particularly pointing out those which have a tendency to reduce costs. It also aims to familiarize our readers with the importance of keeping accurate records of the cost of manufacture and selling in the printing business, that they may not be misled by wild claims of unscrupulous buyers of printing.

As printers are very chary of giving new competitors the advice that their experience fits them to impart, and as there are always a number of ambitious young printers going into business for themselves, it would seem that the necessity for the "Cost and Method Department" is not likely to grow less, but rather greater as the years go by.

Then, again, we sometimes feel that it is not only the new printers who need assistance and inspiration to become methodical. Just recently we heard a printer of many years' experience remark: "You can't expect a good printer to be tied down by a lot of red tape; he is too much of an artist and is too temperamental." Well, perhaps he is, but unless he learns how to use that same red tape to control his temperament he is apt to meet the fate of the traditional artist and live from hand to mouth. No, the modern commercial artist is no exception. Unless he conforms to the rules of the game and produces the kind of art the people want to buy he will find the picking rather poor.

Yes, we do repeat a lot of primitive stuff that every printer ought to know; but we do it because a great many show by their letters to the editor that they do not know. And as we said above there is always that large company of young printers who are striving to gain a correct knowledge of the craft and its intricacies and beauties, that they may be able to take our places when you and I have to pass on and receive the reward for the good things that we have done here.

The editor of this department is neither a walking encyclopedia nor a wizard, but he knows the printing business from practical experience and has been engaged in it long enough to realize the value of method and its true relation to cost; besides he knows where to hunt for the things that he does not know. Therefore, we want our readers to send in their problems for answer in this column, as it is quite certain that if you have a question to ask there will be many others who will be interested in the answer.

Cutting Out the Lates.

Many printers have experienced difficulty on account of a limited number of their employees coming in late in the morning or at the noon hour. Perhaps no one employee is a very flagrant offender in this respect, but the aggregate is quite annoying, particularly when the late comer is holding back the work of others whom he must assist or whose work depends upon his.

Here is a successful remedy applied by a large printing plant after having exhausted the patience of the management with strict rules, fines, holding out until a certain hour, etc.

A meeting of the foremen of the various departments was called and the situation was carefully explained to them, emphasis being laid upon the fact that they suffered with the firm through the decrease of efficiency in the departments. Then it was put up to each of them to eliminate the "lates" in his own department.

Two weeks passed and the lates had only dropped about twenty per cent, and another meeting of foreman was called, at which they were told that all rules regarding fines and docking for lates were suspended and that each foreman was to be held responsible for the lates in his department; that the department showing the greatest improvement in this respect at the end of a month would entitle its foreman to a prize of ten dollars in cash, and that each employee of the department showing one hundred per cent promptness for three months would be entitled to a half day holiday with pay, or its equivalent in cash according to his wages, as he might elect.

Some of the foremen laughed at the matter as a good joke, one took it as asking too much to make him responsible for every one in the department, and all said it would not work; but the arrangement went into effect on the first of the month. The first month the job pressroom, which had been the biggest offender, earned the ten dollars for its foreman by making a fifty per cent improvement. At the end of the first three months the number of lates in the whole plant was less than ten per cent of what it was before, and at the close of the third month the bindery, which had been a close

second for excessive tardiness, won the prize, and the whole plant had reached the point where there were only fifteen lates for the month among one hundred and twenty employees.

It was not until the end of the fifth month that any department made the one hundred per cent for three months.

The foremen are now complaining that there is no chance to make the money prize, but the quarterly half holiday has become an institution. As each employee gets his when he wants it and there are a few who prefer the cash instead, there is really no interference with the routine of the shop.

Another advantage not thought of when the system was installed is the fact that there has been a gain of about fifteen minutes a day in the productive time in the pressroom through having every one ready to start on time and eliminating the necessity of waiting for Tom, Bill, or George to come in and do his part.

The manager of this plant recently remarked that this plan, which he had tried in desperation, and without any great hopes of success, was paying big profits on the cost of the prizes.

The Cost of Ink.

"The various printers' organizations publish tables giving the amounts of ink that should be estimated on for different sized sheets and kinds of paper; but no one seems to have given a method whereby it is possible to check up the amount of ink actually used on the job so as to know whether the estimate was correct," writes a reader who seems to be up against a dispute regarding the cost of ink in his plant.

He goes on to state that he knows just how much ink he uses in a year and the proportion it bears to the total costs. He also knows that he at times buys certain amounts of special inks for certain jobs, but he desires a more accurate return of the amount used in the actual printing.

For his information and that of our other readers we can say that the basic tables for quantities of ink used in the United Typothetæ Price Book were figured out from the actual records of thousands of jobs and may be depended upon as very nearly correct. In estimating by them, therefore, printers are not likely to be very far out on black ink jobs. With colored inks it is different, as the same apparent color may be mixed from different pigments, some of which are light and others very heavy — a pound of one covering twice or three times as many square inches of printed surface as another. Therefore, figuring on colored inks is largely a guess, unless you are considering an ink that you have used before and of the covering power of which you have a record. This is not the fault of the inkmaker, but simply an inherent quality of the material he must use.

In a plant where the workmen have been educated as to the value of the cost system to them, and the necessity of accuracy, there should be no trouble in getting a correct record of the amount of ink used. But right here comes one of the troubles of our friend. He has overlooked the fact that ink once taken out of the can and put into the fountain is used ink, even though there may be several pounds of it in the fountain when the job is finished. It is likely to be damaged with dirt and fuzz from the paper and the dust in the air; or it may have been doped to make it work better; but it certainly is not the same as it was when taken out of the new can. Such ink should be set aside for some job where it may be used, but in no case should it be put back in the original can. If there is too much of it, that is an evidence of poor judgment on the part of the pressman, who should aim to have in the fountain at the close of the job the smallest amount of ink that will feed to the ductor evenly.

If you have purchased fifty pounds of ink for a certain job and forty-five pounds have been put into the fountain, then that job has used forty-five pounds of ink, notwithstanding the fact that forty would have been enough had the pressman used proper judgment in handling the ink. You may have estimated on forty pounds or you may have figured for fifty, but the amount of ink put into the fountain is the amount used, even though you may possibly not be able to charge for it.

What about the ink left over? That is damaged material, and while it still has a value and should not be used upon another order without being charged, it is practically second hand goods. A record should be kept of it, and it should be returned to the stock room to be issued at the proper time for other work.

Charging twice for the same goods? Not at all. The cost of handling and storing the remnant, added to the reduced value of the ink, will often really amount to more than the cost of the grade of ink for which it must be used to close it out.

Now, to get down to details, the best method of keeping track of the ink used is to see that all ink purchased goes through the hands of the storeroom man and is issued only as needed from day to day on requisitions from the foremen of the pressrooms, who will give the number of the job for which it is to be used and the quantity needed for the job for that day. The stock man will keep records of the ink issued for each job number and report to the office the total amount, less that returned to him in unopened original packages when the job is finished. This will give the office accurate figures on the amount of ink used for each job, and enable the charge clerk to make the proper entry on the cost sheet.

There will be many small jobs requiring less than a pound of ink for which records can not be kept for black ink, and the pressman will have to enter the approximate amount on the job ticket; but with colored inks it is possible to keep tab down to quarter pounds by getting a part of the supply in tubes of one-quarter of a pound.

The amount of salvage from the larger jobs will in most cases barely cover the losses on the jobs where the pressman underestimates the amount used on small jobs, and the loss by drying and deterioration in open cans in the jobroom. Of course it is possible to reduce this to the minimum by having an accurate scale in the pressroom and weighing the can before the job is started and after the last portion is taken out, the difference being the amount used. With high priced inks this is worth considering. In such cases the loss will still be greater than is usually believed possible, by reason of drying and skimming, and chemical deterioration.

These suggestions show that it is possible to obtain a correct record of the amount of ink used on every job requiring a weighable amount, though to do so requires earnest effort on the part of every one handling the job and the records of it, and that it is possible to carry the matter so far that the clerical and other work will more than offset the advantage of knowing just how much ink is used.

We believe in accurate and detailed cost keeping, and the various cost systems provide for the recording of the amount of ink used, but none of them go into such close detail as our friend evidently feels that he wants.

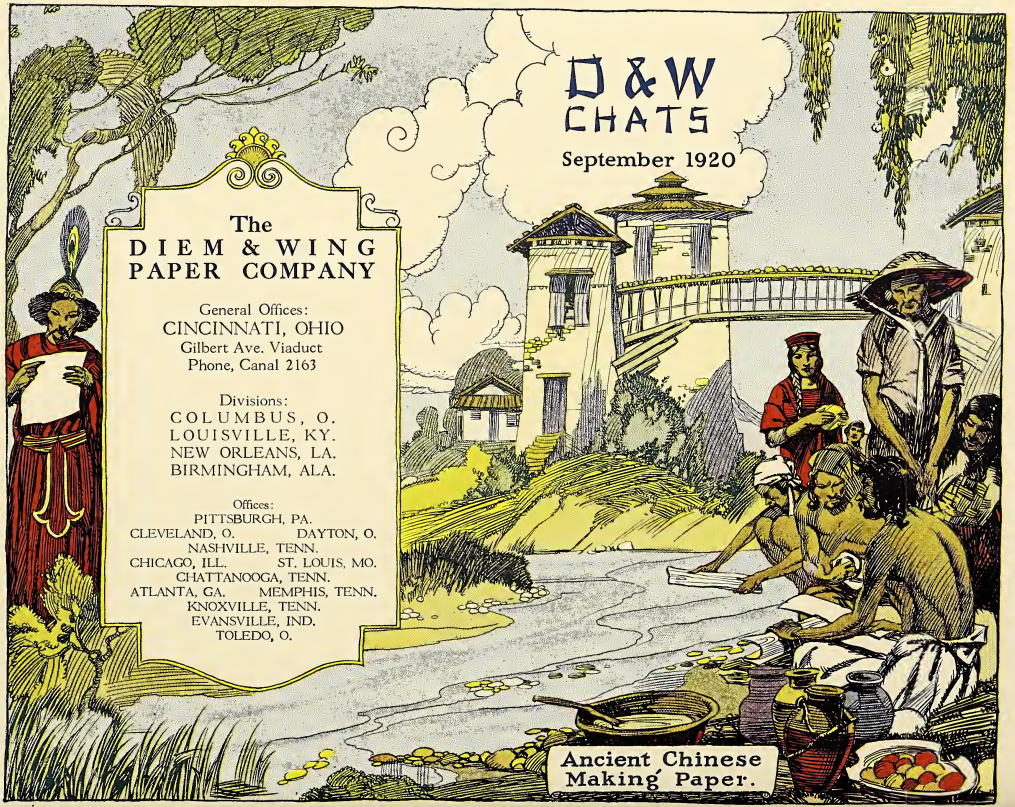
PRINTER SUGGESTIONS.

Do you take as much pains to hold a new patron as you do to hold a new baby — providing, of course, that you hold an undivided half interest in the baby?

Do your promises weigh a ton? Are they as certain as the sunset, as clear as crystal? Do your patrons always rate them above par?

Alas for the printer who can finish a job and a patron at the same time.

What kind of a press does the average printer long for? A press o'work.— *George W. Tuttle.*



An attractive and appropriate house-organ cover (front and back) issued by The Diem & Wing Paper Company, of Cincinnati, Ohio. This is one of a series of designs portraying the history of paper-making from its

JOHN SMITH'S BOOKKEEPING.*

NO. 10.— BY R. T. PORTE.

Synopsis of preceding stories.— Having put in a combination cash book journal, loose leaf ledger, new subscription cards, as well as improving the arrangement of the printing office, John Smith discovers that there are such things as expenses in running the *Bladon Banner*, of which he has just acquired a half interest. Jefferson Bell, the editor, having never kept any account of expenses, or of anything else, looks upon the bookkeeping as a waste of time, but gradually becomes interested in it. Mamie keeps the books, with the help of the cashier of the bank, while Mrs. Bell and the cashier's sister are interested spectators of what is going on. "Mac," the salesman for the supply house, becomes interested in John Smith's problem, and to him Smith turns in his dilemma as to the amount of expenses, as told last month.

Losses.

WE can now tear off several months from the calendar of the year, bid Christmas good cheer, say "hello" to the year 1912, and feel the air of the spring time, and finally early summer or late spring, as we wish. It is the middle of June, and we can take a peek through the open door of the shop of the *Bladon Banner* and see what is going on. Our old friends are all there — John, Mamie and Jefferson Bell — but four more are busily at work, the job presses are going at top speed, and John and another man are working at the cases. Something must have happened? We look again, and then as we turn away we notice a man coming up the street with a confident swing to his step.

"What's all the business? You certainly have put on some speed here. Must be making a lot of money to keep this bunch paid off. Wear out the type and presses as fast as you want to — we have lots more for sale. Guess you are too busy to talk to me now, see you after supper, John. Guess I will have to talk to Mr. Bell a minute."

"I am always glad to see you, Mac," Bell said in his slow manner. "Some way you bring in an air of vigor and a spirit of refreshment, and we all feel better for your coming — even if it usually costs us money."

"Say, Mr. Bell, you said a whole lot that time. Thanks for the kind words, and thanks for the order later. You fellows must be getting a lot of business."

"Yes, we are very busy," Bell replied. "John thought that with the machinery we had we could do a lot more work, so he began to send out circulars and solicit job printing in the neighboring towns, and we have a lot of printing from all over the county, even some from Columbus. You know John is a good printer, and the buyers of printing seem anxious to have us do their work. We finished a big catalogue for the machine company at Blayton, and they seem very much pleased with it and have sent us a lot more work."

"I heard from some of the other printers in the county you were after the work, and was just wondering how you were coming along — and so were they."

"Just what do you mean, Mac?"

"Oh, I don't know, but the other printers seem to think you are doing a lot of printing at prices they don't want to do it for. But, I guess John knows what he is doing."

"Well, Mac," Mr. Bell said hesitatingly, "I am not so sure, and I don't blame Smith altogether. We are doing a lot of work, but some way John doesn't seem to be satisfie! I don't understand this profit and loss, expense, costs, unfinished work, and a lot of other things that John is continually talking about. I know he is working too hard, and seemingly we have no more money than before. I don't just understand all about this bookkeeping matter, but perhaps John will be able to tell you more about it. John has a lot of confidence in you, and said yesterday he wished you would soon show up, as he wanted to talk some things over with you."

Mac pulled up a chair and sat puffing at his cigar, and though it might appear that he was not taking note of a single thing going on in the office, yet as a matter of fact he was taking a very careful and complete survey of the situation, and turning over in his mind just what was going on. Oh, that publishers and printers over the country would just let the "Mac" that calls on them tell them just what is the matter with their business, instead of refusing to profit by the fresh outlook of the man on the outside! But the "Macs" know well enough not to give advice when it is not asked for, and while they see a business going to wreck, they must, through the ethics of their profession, keep a still mouth, except to the "head of the house," who begins to watch very closely the account of the concern which is under suspicion.

John Smith was not one of the kind who thought he knew it all, but was ready to listen to the advice of the other fellow once in a while. In fact, listening to the advice of the other fellow was the cause of the increase in business and the awakening of the print shop to life.

The day's work at an end, John and Mac go out for supper, then back to the printing office, where they talk over the business.

"Well, John," Mac started in, "it doesn't look as though you have cut down any expenses. The last time I was here you were worrying about them and now you must have a bunch more. Why all the business and the expenses?"

"That is just what I want to talk to you about," said John as he went to Mamie's desk, took out a sheet of paper and laid it before Mac.

"Say, what is all this anyway?" Mac finally asked. "Here you have the months of November, December, January, February, March, April and May, with a lot of figures under each. Explain, John, I am no mind reader, nor am I good at puzzles. What is this one here? Under November it says, total business, $452.35; merchandise used, $131.14; expenses, $316.04; profit, $5.15; depreciation, $38.29; interest, $22.97; actual loss, $56.11. Why the profit and then the loss?"

"It means," Smith replied, "that if I didn't figure anything for the wear and tear on the machinery, or any interest on the money we have invested, that we made the sum of $5.15 in the month of November, over and above our salaries. But, if I figured depreciation and interest, we lost $56.11. Look at December."

"Total business, $684.15. That is a gain of almost fifty per cent. Pretty good."

"Yes, I got out a special Christmas edition, and got a lot of advertising. Hired a printer to help out, and Mamie and I worked nights to get out the edition. Bell also worked nights, so I charged to expense the overtime for all of us and the cost of the extra printer. Couldn't see where working overtime would make us a profit unless we were paid for it, so counted it as salary. Now read the rest of it."

"Hum! Expenses, $448.46; paper, $227.36; profit, $8.33. Not much profit. Did you count in your interest, and what's that other — oh yes, depreciation?"

"That's the worst of it, neither of those is in the expenses, although I did put in the extra pay we were all entitled to. Now look at January."

"Business, $534.17; expenses, $406.38; paper, $132.16; loss, $4.37. How about that?"

"When we got out the Christmas edition the office was in bad shape with a lot of type standing and an accumulation of jobwork, so I had to keep the printer. I talked with the cashier about the loss each month, and he said that we were not doing business enough, and he was the one who suggested the Christmas edition. He had seen one put out last year by another paper, and he thought we could make some money on one. Just then in dropped the printer looking for work, and so we went at it. Several of our advertisers are now

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kicking and want to pull out some of their ads. because they spent so much on the Christmas edition.

"After we got that out we talked the matter over, and I showed him the expense account for December. After going over it he showed me where the expense of the printer was but little more, and that with the other expenses the same, we could do twice the amount of jobwork we were doing and make some money, and get the expense account so we could include the interest and depreciation, yet show a profit."

"This is getting interesting, John. Go ahead with the rest of the story, without these everlasting figures of yours."

"No, look them over, and tell me what you think of them."

"Think! I simply can't think. Every month you show more business, and yet the expenses keep coming on right up all the time, and while the profits are just a little larger each month, yet they are not enough to cover the interest and depreciation. What did you do, raise salaries, or what?"

"Well, here is what happened, as far as I can see it now. What the end will be, I don't know. When we got the printer to stay, I found that with the increased jobwork I did not have time enough to run the presses, so I hired a boy to feed one of the presses while I did something else and worked on the paper. I guess I was careless, and did not read the proofs well, but anyway we spoiled a job with $60 worth of paper, and had to do it all over, and work nights too. That taught me a lesson, so I got a girl to do folding and work on the presses, and I took more time for proofreading and other things, such as cutting stock and looking after details."

"Say, where did you get all this work, that's what I want to know."

"The cashier put me wise to a scheme, and I printed up some samples of letterheads and things with prices on them, and sent out some blotters to nearby towns soliciting work. I got a few orders, but the best result was the receipt of a request for prices from the Blayton Machinery Company. The cashier said he knew the president, so he wrote a letter saying we could do a lot of his work and perhaps save him money, as our expenses were light, and asked him to give us a chance. We got a lot of forms to figure on, and by combining some of them and finding out that some were reprinted every few months, I figured the prices right, and the boy feeding the press made the presswork low. The president was so pleased that he sent us most of his orders, saying if we could do as well by him in the future we could get a chance at all his printing, which was a big item each month.

"We went to work on the printing, and it was all right except for one thing, which was unfortunate, and will never happen again. On one job I forgot to look on the back, and did not figure on printing both sides. The sample was printed on both sides, so I had to do it. On another job I figured only half enough stock, and it cost $32.14 more for the stock than I figured. I will be more careful in the future, but it occurred on another job for the same people. We started in to print it and found we had only half enough paper, and had to have the rest sent by express.

"These things account for some of the losses. But we got a chance to print one of their small catalogues, and the printer said he had done that kind of work, and we could get the type set on machines in Columbus, make up the forms here and print the job on the cylinder. We spent two days figuring the job and getting prices on the typesetting. The president of the machinery company said we were a bit high, but if we cut the price $35 we could have the order.

"I didn't want to do it, but the printer and the cashier talked me into it by saying it would be a big ad. for us, and our expenses would be just about the same anyway, and we would make all above the cost of the paper and the typesetting. So I cut the price, and the president said he was very glad I did so, as he really wanted to give me the job.

"It took just about twice as long to do the job as I thought, and we had to borrow some money from the bank to pay for the paper and the typesetting before we finished the book and could get our money — and pay them interest. They made a lot of changes which ran up the cost of the typesetting, and then they refused to pay for the extras, saying they were giving us a lot of work and it took only a short time to make them anyway, also they never had to pay for such things from any other printer.

"I was terribly surprised when I finished adding up the expenses for May and found we had lost $106.15, even with the catalogue and all the jobwork figured in. Of course the other months showed a loss because we were working on the catalogue.

"I don't know what to make of it all. Guess the darn printing business is no good. I sometimes wish I had never gone into it. I first worked for Bell, and had a dickens of a time getting my money from him, and then when I took a half ownership I found the business losing money and not even paying interest on the money invested. Then I have a chance to increase the business, get out a special advertising number of the *Banner* with a lot of advertisements, get out a catalogue, work harder than I ever did before, draw no more money, and yet the confounded bookkeeping system shows that the expenses are greater than the gross profits.

"The cashier and I have fought over this until we hardly speak any more. In one breath he says our expenses are too much, and then in the next he says we are not doing enough business and that we should go out and get more. I do. I send out circulars, go over to Blayton and get a lot of work, work harder than ever, and yet Mamie and her cash book journal show a loss."

"Gee, gosh," Mac exclaimed, "to think of so much trouble in a set of figures. John, that's what you get for wanting to have figures on everything. The happy printers I know of are those that have no books, never know how much business they are doing, send in checks to pay their bills, and then have the banks telephone them to come over with some cash or they will have to protest the checks. Now, Jefferson Bell was happy for years, until the bank came in and wanted money and you wanted your money. Then you framed it up to take a half interest in the shop with all the troubles connected with it and go into business with him. What's the answer, John? Can you give it?

"No, I can't and that's what is worrying me. The books are right. We are losing money. Yet we are doing more business than ever, and each month the loss is larger. We manage to get by because we are only drawing our salaries, but every time I think of the money invested in this plant, and that we are not getting a cent return, when I could still be drawing good wages and the bank or somebody else only too glad to pay me good interest on my money, it makes me sore. I have saved for years, kept track of every cent, and worked hard, and so has Jefferson Bell, yet all we get out of it is the wages we would pay any printer to work for us. To hell with the printing business."

"And you only six months or so in it, and ready to say such naughty things about it. John, I'm ashamed of you!"

"Well, if you're so smart and think the printing business is all right, just go ahead and tell me how to make a profit in this business."

"Not tonight, John, not tonight! Let's go over and shoot a few games of pool, and then go to bed. Tomorrow is Sunday and we will come down to the office and talk this thing all over. John, you are a good fellow, even though you worry about figures, and a lot of mean things said about you by printers in the county and in Blayton can be taken back. But, don't worry. I'll spot you ten points and beat you. What do you say?"

PROCESS ENGRAVING

BY S. H. HORGAN.

Queries regarding process engraving, and suggestions and experiences of engravers and printers, are solicited for this department. Replies can not be made by mail. Our technical research laboratory is prepared to investigate and report on matters submitted. For terms for this service address The Inland Printer Company.

Collodion Color and Bath Acidity.

W. B. Hyslop says in the *Process Photogram* that the color of the collodion, which indicates the amount of free iodin present, should bear a definite proportion (relation) to the acidity of the silver bath, as the one may be used in place of the other. For instance, perfectly clear negatives may be produced either with a colorless collodion and a strong acid bath, or with a very red collodion and a bath which is perfectly neutral. The ideal combination is of course a pale yellow collodion and a bath just sufficiently acid to insure clear working.

International Photoengravers' Union of North America Elects Officers.

At the twenty-first annual convention of the International Photoengravers' Union of North America, held recently in Pittsburgh, the following officers were elected for the coming year: President, Matthew Woll; first vice-president, Theodore Greifzu; second vice-president, John F. Maguire; third vice-president, Charles H. Horrocks; secretary-treasurer, Henry F. Schmal; associate editors of *The American Photo-Engraver*, Albert Armitage, Joseph J. Derse and Victor Koehler.

Brulegravure.

Miss M. Reynolds, Palisades, New Jersey, wants to know how a "brulegravure" print is made. She saw one on exhibition.

Answer.— It is a French idea to etch down the surface of a copper plate in a series of planes so that by heating the copper plate and pressing paper on it the paper will be scorched to different degrees, the highest parts of the copper producing the darkest effects and the lowest the lightest tints. Any deeply etched line engraving on copper can be used to give a burnt wood effect on paper or wood by heating the copper and pressing the wood or paper in contact with it until they are charred. The heavier the lines in the design the better the results.

Measuring Screen Pitch.

From H. Calmels, Paris, is received a "lineometer" for determining the number of lines to the inch in a printed halftone. Our present method is to examine the halftone with a microscope through an aperture one-quarter or one-half inch square and then count the number of dots, a proceeding that is a strain on the eye. This lineometer consists of a glass plate on which are ruled black lines converging and equidistant. By laying the lineometer down on the high light portion of a halftone print and examining the latter it will be found that a moire pattern is formed by the interference of the lines in the halftone and those on the glass over it. By turning the glass around, an angle will be found where a pattern resembling a white cross is formed. One bar of this cross points to scales on both sides, one scale telling the number of dots to the inch in centimeters and the other scale the number of dots to the inch. The price of the lineometer in France is 15 francs.

American Made Dyes for Color Photography.

Miss Florence J. Stocker reported at the last meeting of the American Astronomical Society that American chemists are now able to produce the principal dyes used in sensitizing dry plates for color separation negatives. The dyes used in sensitizing to the green, red and infra-red are the types known respectively as pinaverdol, pinacyanol, and dicyanine. The United States Bureau of Chemistry has produced a pinaverdol which is claimed to be superior to any other green sensitizer, and a pinacyanol which is practically the same as German pinacyanol and English sensitol red. The same bureau has produced several dicyanine dyes which are only slightly inferior to those of German make.

The Passing of Pioneer Photoengravers.

Three photoengravers who did much for the technical side of photoengraving have recently passed to rest. Charles M. Cooper began as a wood engraver. The writer remembers him first in the early eighties as superintendent of the finishing department of the Moss Engraving Company, New York. The Moss swelled gelatin stereotype plates were so shallow that without much hand engraving they would have been useless. It might be said that it was Cooper who "sold" the Moss engravings. He was later a proprietor but preferred to be a salesman, where his genial, lovable character and knowledge of engraving were greatly appreciated by publishers.

Adolph Jahn, of Chicago, was another who brought into photoengraving a splendid technical training. He began when only 12 years old as an errand boy with A. Zeese & Co.; then with the Graphic Arts Company and with J. Manz as a photographer. In 1891 he returned to A. Zeese & Co. as their first halftone photographer, and later became superintendent. Feeling the need of a better education he resigned his well paying position at the age of twenty-six, to enter the University of Chicago, where he remained four years studying chemistry and physics. Finishing his course he founded the Jahn & Ollier Company in 1901, which had before his death some two hundred employees. Mr. Jahn is survived by his wife and three children. He was a member of many business organizations, in many of which he held official positions.

Edward Hudaverdi, another of the old engravers, was one of a group of New York Armenians who got into photoengraving in its early days. He began in 1883 and gave most of his life to the nerve racking strain of engraving for the newspapers, keeping his establishment going day and night. That he was successful came from economical management and long hours of labor on his own part.

THIRTY-FOURTH ANNUAL CONVENTION OF UNITED TYPOTHETÆ OF AMERICA.

THE thirty-fourth annual convention of the United Typothetæ of America, held at St. Louis, Missouri, September 13, 14 and 15, was probably the best attended annual gathering in the history of the organization, evidence of the continual growth in membership and of the increased interest that is being taken in the work. Conservative estimates indicate that not less than fifteen hundred master printers and their guests were present to participate in the discussion of vital questions affecting the industry.

Two subjects that are of unusual interest at this time were the adoption of a more definite labor policy and the consideration of the proposed forty-four hour week. The discussion on these subjects resulted in the adoption of amendments to the constitution which make the attitude of the organization more clearly defined. Under these amendments provision is more definitely made for open and closed shop divisions of the national body, and those members who so desire may maintain the Closed Shop Division for the purpose of making contracts with labor unions. Likewise, those operating open or non-union shops may maintain the Open Shop Division, for the purpose of taking care of matters in which they are especially interested. Each division elects its own chairman, who becomes a member of the Executive Committee of the parent body. Both divisions enjoy complete autonomy, and each appoints three members from its Board of Governors, these six men forming an Industrial Relations Committee of the entire association. Through this committee the two divisions will be enabled to coöperate, if they so desire, in matters of mutual interest. It is the opinion of many of the leaders in the work that this plan will eliminate, to a large degree, the objectionable features created by recognition of labor as one of the activities of the parent body.

At the executive session of the general convention on Wednesday afternoon, T. E. Donnelley, of Chicago, on behalf of the Open Shop Division, presented a resolution pertaining to the proposed forty-four hour week, which is to become effective on May 1, 1921, in plants operating under union conditions in some of the larger cities. This resolution strongly expressed disapproval of any reduction in the present working hours, and recommended that the members resist any attempt to enforce such a reduction, except where it has already been agreed to by contract. On the preceding afternoon the Closed Shop Division adopted a resolution upholding the action it had taken a year ago at New York, at which time that division ratified the recommendation of the Joint Conference Council that the forty-four hour week be granted.

The morning sessions of the convention were devoted to matters of general interest to the membership, addresses by men of national prominence, and reports of the officers. The afternoons were given over to group and division meetings.

The election of officers, held at one of the executive sessions, resulted as follows: President, William J. Eynon, Washington, D. C.; first vice-president, J. Linton Engle, Philadelphia; treasurer, Fred W. Gage, Battle Creek, Michigan; vice-presidents, George H. Gardner, Cleveland, G. L. Stevens, Galveston, and Douglas Murray, Toronto.

Several sessions were held by the Secretary-Managers' Association during the convention. Approximately sixty local secretaries received great benefit and inspiration from the interchange of ideas, plans and suggestions.

The International Trade Composition Association held its first annual convention concurrently with the general gathering. Two new organizations were formed, which fact will undoubtedly extend the activities for advancing the interests of the allied trades. The Bookbinders' Association of America, one of the new bodies, starts off with a nucleus of about seventy-five members, and with the following officers to guide its destinies: President, B. S. Brassil, New York city; vice-presidents, R. E. Bayliss, New York city, A. J. Brock, Chicago, Mr. Baker, Boston, and C. F. Kindt, Philadelphia; treasurer, Louis Satensteen, New York city; secretary, T. H. Morrison, Chicago. The Executive Committee consists of the following: Albert Knope, New York city, J. F. Ziegler, Philadelphia, Mr. Shepherd, Nashville, Henry Conkey, Chicago, F. H. Whitt, Cleveland, O. W. Bruehman, St. Louis, Charles W. Welch, Denver.

The other new body is the Law Printers' Division, which starts off with the following officers: Chairman, Theodore Hawkins, Chicago; vice-chairman, Mrs. Frank T. Riley, Kansas City; secretary, Frank M. Sherman, Chicago.

The printing exhibition recently shown in New York city by the American Institute of Graphic Arts, was also a feature of the convention and attracted a great amount of favorable comment. This exhibition has been scheduled for at least two years in advance, and will cover every important city in the United States, as well as some European centers.

The social features of the convention were admirably handled by the Ben Franklin Club of St. Louis, which arranged for the entertainment of the ladies present, and also planned a theater party for Tuesday night.

Words fail to convey the wonderful inspiration and the spirit of helpfulness that pervaded the convention. The delegates who were present returned to their respective cities fully repaid for their time and expense.

PITTSBURGH MAN HEADS ELECTROTYPERS.

F. W. Kreber, of Pittsburgh, Pennsylvania, heads the International Association of Electrotypers for the next year. He was elected president of the organization at the annual meeting held in Menasha, Wisconsin, September 9, 10 and 11. Alfred Flower, of New York city, is vice-president; and E. F. G. Gratz, of Pittsburgh, secretary-treasurer.

Although many fears were expressed prior to the convention, this year's meeting was by far the most successful in the history of the association. Notwithstanding the fact that Menasha is a small city 200 miles north of Chicago and off the main highways of travel, nearly two hundred members and guests registered at the convention headquarters.

The opening sesson was held on the morning of Thursday, September 9, when L. W. Claybourn called the meeting to order. From that time until the convention closed on Saturday, delegates and visitors were engaged either in routine business or in enjoying the entertainment features.

George H. Benedict, of Chicago, who fairly revels in statistics, gave a paper, illustrated by a chart, on "The Growth of the Industry." He stated that in 1859 there were but 41 establishments with 305 employees and an annual output of $286,000. Contrasted with this was the report for 1920, which showed that there are now 315 establishments with 5,856 employees and an output exceeding $26,600,000.

Harris B. Hatch, of Philadelphia, talked on "Allied Cooperation," which was in effect a report on the publicity campaign to educate printers to greater coöperation with the electrotypers.

Other talks were given by speakers of note on a wide range of subjects. While there was a great deal of routine business to transact, the addresses and entertainment features kept the interest of the visitors at a high water mark.

Omar P. Randall, an employee of the Homestead Publishing Company, Des Moines, Iowa, was awarded the bronze medal for a device to curve linotype slugs. A reproduction of the medal was shown in our September issue.

MACHINE COMPOSITION

BY E. M. KEATING.

The experiences of composing machine operators, machinists and users are solicited, with the object of the widest possible dissemination of knowledge concerning the best methods of obtaining results. Replies to inquiries will be made by mail when accompanied by return postage.

Matrix Body Gage.

A Pennsylvania operator asks what is the purpose of the part J-822.

Answer.— This device is used to determine if the body of a matrix below the ears has been bruised or distorted. It is also used to determine if any wear has taken place on the under side of the upper ears or the upper side of the lower ears. The matrix is pressed into the gage, and a wedge is used to press it out again.

Matrix Ears Bend.

An Iowa printer writes as follows: "Our distributor has recently developed a most annoying habit of lifting two thin matrices at once, or sometimes one thin one and a heavier one. This not only causes continual distributor stops, but damages the matrix. As the lift in distributor box comes up, the ear of the matrix does not clear, and the enclosed matrix shows the result. Frequently in lifting the matrix it is noticeable that the upper part or combination end starts on to the screws while the lower end of the matrix has not cleared, consequently bending the ear when the distributor screws are backed up."

Answer.— We judge that your trouble is due to wear on the vertical faces of the top rails or wear on the box bar point. If the latter is at fault, it may be temporarily corrected by stretching the bar point. Remove the box, being certain to turn screw full distance, take out the bar, and with a punch and hammer stretch the bar point. Remove burrs with a fine file and test with a thin space. The matrix should have just a slight clearance in passing bar point. See that bar point is not bent out of alignment with the center of matrix. You should order a new bar point and apply later.

Studying the Machine.

An Ohio operator wishes to know how he can identify the different parts of the linotype machine so that he may learn how they function properly.

Answer.— The study of the machine should consist of a close examination of the actual pieces that you are reading about. If you intend making a study of the machine you should, when reading, be where you have access to a linotype, otherwise a good part of the work is lost or is of doubtful value. In reading about any group of parts, for example the keyboard, you should be where a keyboard can be examined, and, if possible, taken apart. As a rule this is possible only in a school devoted to the work. To be able to read and comprehend a group of parts, one must see the working parts move, and must know how and why they move in performing their functions. If you have not access to a machine your study is wholly theoretical and is of little practical value. The book of parts will furnish you the name of each individual piece as well as the group name when assembled. This book will help you to locate the name of the parts after you become acquainted with the real pieces. If you have the time to devote to the study and examination of the parts, you should have no trouble in identifying them as they are referred to in "The Mechanism of the Linotype." This book is used in almost every linotype school. Send us a list of the names of the parts which you are unable to identify, either from that book or from the suggestion book, and we will endeavor to help you.

Matrices Drop in Wrong Channel.

A North Dakota operator has trouble with e and t matrices mixing, as he describes it. He states that the latter character often enters the second channel of the magazine. He wants suggestions.

Answer.— We suggest that you examine the teeth on those that fail to drop properly. To make the test take all t matrices and run them into the distributor box. Throw off the belt and turn screws slowly by hand. Have a good light so that you can observe the actions of every matrix. Possibly you can determine the cause of the trouble. Repeat the operation several times with all of the matrices that give trouble. Eliminate those that do not act properly in dropping. This test should reveal the cause of the trouble.

Matrices Do Not Drop Regularly.

A New Jersey operator writes: "I am up against a rebuilt Model 5, which is in bad shape, and am having trouble making letters drop — particularly the thin ones, lower case e, t, i, and caps E, T, C and S being particularly bad. I have rubbed up matrices on clean board, brushed out magazine, washed pawls with gasoline, and rubbed dry, but trouble still persists. Pawls and verges seem to work all right, but matrices will not release."

Answer.— We suggest that you see if the rubber rolls are in good condition. A worn roll may cause the trouble you refer to; weak verge springs may also have a bearing on this trouble. The following is a plan we suggest for finding out where the trouble is: Throw off the keyboard belt and touch the e key, turn the back roll until the keyboard keyrod is raised to full height; observe if the hook of keyrod is raised off the heel of the verge (use a good light in making examination). If you find it is not, then see if the roller is worn under the cam, for this is the indication. If the keyrod is raised sufficiently from heel of verge and the verge has not moved enough to allow the matrix to escape, the trouble is probably in the verge or the verge spring. In such a case the magazine should be removed, the escapement taken off and the verge removed to ascertain whether the pawls are rusty, worn or foul. While the escapement is off you can examine the verge spring and the place it has contact with verge, which may be badly worn. If this condition is present, a new verge should be applied. Make a similar test and examination for every offending character.

A TEN YEAR EXPERIMENT IN COÖPERATION.

BY WALTER WALLICK.



TEN years ago James A. Bell, manager of the James A. Bell Company, printers, Elkhart, Indiana, announced to his employees that they would be given an opportunity to acquire stock in the corporation. Today, as a result of Mr. Bell's plan, these workers own nearly forty-two per cent of the company's capital stock and have recently been given a stock dividend of over 233 per cent on the stock they have thus far acquired. At the present rate of progress, by May 1, 1921, the employees will own at least one-half of the capital stock and will then jointly with Mr. Bell determine the course to adopt for the period beyond that date.

Publicity for this plan, as devised by Mr. Bell, was first given in THE INLAND PRINTER for November, 1911, in an article entitled "Printers' Problems and How to Solve Them," after the system had been in operation for something over a year. It is therefore with a great deal of satisfaction that we record the success of this extraordinary project. In a booklet of the same title as this article, an extended review of the system is given. Every printing executive should make an effort to have a copy of this booklet in his possession. It is an authority on the subject of coöperation.

Mr. Bell is not a philanthropist in the usual sense of the word; nor did he devise his plan of coöperation as a cloak for low wages; there was no need to fear the income tax collector when the system was started.

On the other hand, after making a careful calculation of the waste and inefficiency resulting from conducting business along the lines then existing in the printing industry, he announced to his employees that for an experimental period of six months the business would be conducted under a profit sharing plan.

Under this plan all profit above a moderate return on the capital invested would go to employees in proportion to the wages earned. If they made an effort to reduce waste and bring about greater efficiency these profits would naturally be increased.

At the end of six months the results justified a more permanent plan, which was placed in force, and has continued since with the results indicated in this article.

Employees were given the privilege of buying on time a number of shares of stock, the allotment being based on their annual wages. On all the unpaid portion of the purchase price they paid six per cent interest, but immediately participated in earnings to the full value of their stock. All profits earned were applied on the purchase of the stock, and they had the further privilege of applying their stock dividends the same way.

During all these years the employees have been paid wages equal to, and in many cases more than, what they could have earned elsewhere. Since there was nothing compulsory about the matter of buying stock, these wages have been saved or spent as the employees have seen fit. The proprietor likewise has benefited, since he has received an adequate return on his investment. He has also been able to delegate much of the work of supervision to others, confident that his interests were protected and that every employee felt a personal responsibility in the discharge of his duties.

It will doubtless be of interest to the readers of THE INLAND PRINTER to see in detail how the coöperative plan has so far worked out in the case of an individual. This particular employee participated in the plan a little longer than eight years and now owns thirty shares of stock, par value of which is $3,000. Various employees have secured more or less stock than this one, but the example selected approximates the actual results of eight and one-half years' accumulation under this coöperation plan. As will be seen from the accompanying table, the employee drew out in that time $68.41 and paid in $49.10, and at the end of the period after adjustment of stock had a balance of $50.06 due him.

JOHN SMITH		Dr.
May 1, 1913	Cash	$ 48.09
May 1, 1914	Interest	21.96
May 1, 1915	Interest	14.47
May 1, 1916	Interest	10.26
May 1, 1916	Two Shares of Stock	200.00
May 1, 1917	Two Shares of Stock	268.00
May 1, 1918	One Share of Stock	135.00
May 1, 1919	Two Shares of Stock	270.00
May 1, 1919	Cash	20.32
May 1, 1920	16 Shares of Stock (Stock Div.)	
May 1, 1920	Seven Shares of Stock	371.00
May 1, 1920	Balance	50.06
		$1,409.16

JOHN SMITH		Cr.
May 1, 1911	Profit Sharing	$ 48.09
May 1, 1913	Profit Sharing	33.92
May 1, 1914	Profit Sharing	67.47
May 1, 1915	Profit Sharing	70.20
May 1, 1916	Profit Sharing	93.60
May 1, 1917	Profit Sharing	140.40
May 1, 1917	Dividends	60.00
May 1, 1917	Cash	49.10
May 1, 1918	Profit Sharing	93.60
May 1, 1918	Dividends	80.00
May 1, 1918	Profit Sharing	93.60
May 1, 1919	Dividends	125.00
May 1, 1920	Profit Sharing	170.40
May 1, 1920	Dividends	230.00
May 1, 1920	One-Third Share Stock and Div.	20.66
		$1,409.16

Briefly, the results of this plan are: The employees have been given an active personal interest in the success of the business; they have seen the need of preventing waste and inefficiency; they have learned what the hazards and difficulties of business are; they have learned that there is waste and loss in lack of harmony, or in failure to work together in constructive effort; they have learned what the business requires in the way of financial management; they have developed business judgment and assumed their obligations in the distribution of management; they have realized that the success and permanence of a business do not depend on price competition, but on the enduring good will that comes from quality of service; they have shown by results the profit there is in enthusiastic, loyal, teamwork; they know now that profits they have earned by coöperation are the profits that are constantly lost throughout the industry by lack of coöperation; the part ownership of the business is not a generous donation by the original owner, but represents a value they themselves have created by adherence to the plan suggested to them, and letting time do the rest.

In a letter to the editor of THE INLAND PRINTER, Mr. Bell voices his sentiments thus: "It is the writer's belief, more firmly now than at the time we started under this plan, that the conditions in the printing world are in more urgent need of such a plan than they were then." In the closing paragraphs of the booklet referred to in this article which forms a basis for these remarks, he makes this observation:

"Back of every industry there should be a force in training to carry it on, and able to meet each increasing economic need. Latent talent should be developed wherever it exists. Instead of one manager there should be in every industry many potential managers. Every properly disposed employee of any business who feels real responsibility for its success is such a manager. He may never be able to direct the entire business, but in some essential part of it he may be of supreme usefulness. The coöperative experiment here described was based on this belief. The results have confirmed it. We submit the results of this experiment to the careful consideration of those who are seriously seeking some practical solution of our social and economic problems."

PROOFROOM

BY F. HORACE TEALL.

Questions pertaining to proofreading are solicited and will be promptly answered in this department. Replies can not be made by mail.

Learning to Be a Proofreader.

A. H. L., Minot, North Dakota, writes: "Kindly give me complete information in regard to what is necessary to qualify as a first-class proofreader. I am society editor and proofreader on a paper, but am rather anxious to take up merely proofreading on account of the good salaries I believe are paid for that work. I am a college graduate with special work in English, so all I should need very badly is the correct method of marking and the little technicalities. Our method here is simply marking by lines from the mistake into the margin. That is not the best method, I know; but, although I have access to books with brief description of the real method, I should like something further so as to be able to qualify as well and as rapidly as possible."

Answer.—The complete information asked for is impossible. No one can ever learn all the little technicalities by any other means than through experience in the printing-office. Before I forget it, let me say now that I should be glad to know where some of those good salaries are paid. I have never heard of any for regular trade work, though I have had more than one myself for editorial work which came to me chiefly because of my reputation as a proofreader. Merely being a college graduate never fits any one for the work of a proofreader. Many college graduates have tried and failed. They are generally too old to learn a trade, and, I repeat, the best proofreaders, almost without exception, are persons who have passed some years in learning the trade of type-setting. But I do not wish to discourage any one who wishes to try. My intention here is only to warn against undue dependence on college education. A proofreader certainly needs knowledge, but nearly all the best readers never learned in college, though some have been great scholars.

The qualifications of a first-class proofreader have, I believe, never been described better than in Appleton's "American Cyclopædia," as follows: "Very rare qualifications are requisite to be an excellent corrector of the press, or proofreader. Besides a familiar knowledge of the language in which the work is written, and of the technicalities of the typographical art, which is essential, and extensive and accurate information on general subjects, which is constantly useful, there is especially demanded an extreme precision in the habits of the eye. Hence the term 'typographical eye,' which implies the power of at once perceiving all the letters of which each word is composed, grasping the sense of each sentence, and following the succession of ideas through a paragraph or a chapter." I would add that the demand is not only that all the letters be perceived, but that each letter be seen separately and recognized as right or wrong, and if wrong marked at once to be made right.

Method of marking is of slight importance, the only essential point being to have changes indicated clearly. The really standard method is to write the correction exactly in line with the marked error, preferably in the left margin for the first half of a line, in the right margin for the second half, so it will always be clear — if the marks are exactly in line. Connecting lines from the mistakes to the margin allow the marginal marks to be placed anywhere, and so are supposed to obviate need of the special care to keep them in line. The straight lining, however, is much neater than connecting lines to wherever they happen to hit, and the habit of so marking is not hard to master. I have seen some proofs marked with connecting lines so many and so ill managed that it would demand quite a time to trace each of them separately. Nevertheless, some printers demand of their proofreaders that they make a connecting line to each marginal mark, and when they demand it that method must be used.

De Vinne on Proofreading.

The following, from Theodore L. De Vinne's "Correct Composition," seems worth quoting for our readers: "Application is frequently made to printing houses by educated men and women, and sometimes by those who are not properly educated, for employment as proofreaders. Too often the applicant supposes that any person who knows how to spell and punctuate is properly qualified. This is a great mistake. If the applicant is successful in obtaining employment, which is rare, he will discover that his knowledge of spelling and punctuation is insufficient even for the simplest forms of commercial printing. To be a useful reader one should know types by their names and understand the technical terms and the methods of a printing house. There is also much to be learned in the routine of proofreading which is acquired most thoroughly by the young compositor or copyholder. There are a few excellent readers who have not been printers or copy-holders, but the readers of most utility are those who have set type or held copy from their youth. A large book house of New York reports that at different times it had occasion to engage many men as proofreaders who were graduates of colleges and, by virtue of their education, possessors of a good knowledge of English as well as of the classics. A few of these graduates became useful readers, but the majority did not. They could not or did not choose to acquire the knowledge of the petty details and technicalities of the trade that is indispensable. Every master printer who has employed many readers will agree with the writer in the opinion that the average master of arts is not so successful in detecting errors from copy and in maintaining typographic style as a regularly trained reader." Mr. De Vinne then quotes from an old writer a story of a man of high scholarly reputation reading a lexicon, for which he was paid five guineas a sheet, and making sixteen corrections to each sheet, while a young printer's reader made additional corrections, averaging fifty-three to the sheet, at a cost of nine or ten shillings a sheet. There is much more than we have quoted about proofreading in the book. It would be worth while for any one having to do proofreading to secure a copy of De Vinne's book and study it carefully.

PRESSROOM

The assistance of pressmen is desired in the solution of the problems of the pressroom in an endeavor to reduce the various processes to an exact science
Replies to inquiries will be made by mail only when accompanied by stamped self addressed envelope.

To Keep Edges of Halftones Printing Clean.

A Massachusetts pressman writes, referring to certain halftone plates which appeared in former issues of THE INLAND PRINTER, and asks how edges of similar plates may be kept clean and print without wearing.

Answer.— Plates that border on white spaces or margins on front or rear end of sheets require care in make ready. Cylinder must be packed properly, and bed bearers must be precise in height. The best way to keep edges from appearing harsh is to cut the overlay just a trifle inside the edge of the print, not enough to have the line show broken, but just enough to prevent the white margin of the paper outside of the plate from forming a slight relief, as it will do after a number of impressions are pulled. A little practice and experimenting will show you that clean edges can be secured.

Making Overlays for Catalogue Forms.

A Quebec printer sends specimen of catalogue and asks methods of preparing overlays in up to date plants. He wants advice and requests approximate time to make overlay for one form shown.

Answer.— Hand cut overlays are fast being replaced by the more up to date mechanical overlays. There are several different mechanical overlays on the market, each one having some particular point of merit. There are the widely used chalk and zinc overlays, the Duro overlay, and the New Process overlay. This latter overlay is an adaptation of the old method of using a powder to build up the solids. The time required for making ready the form naturally would be longer when a hand cut overlay is used. We believe that it would take about five hours at least. This might be diminished on some presses, however. If you are interested in mechanical overlays, we refer you to the manufacturers.

Some Questions for Our Readers.

A Nebraska printer asks a few questions which we shall put up to our readers: (1) "Our experience is that if the ink is of sufficient body to produce a uniform impression of the desired density the coating pulls off, unless the stock is eased off the impression every time. On the other hand, if the ink is reduced materially the impression has a flannelly, uneven or wavy appearance.

(2) "Some printers say the impression screws should never be touched, the idea being, perhaps that they are for use only on such rare occasions as may rise out of the gradual wear or an accidental wrench of the press. The alternative, however, of building up the tympan every now and then parallel with the bed is apt to be a somewhat tedious one at times and is never absolutely accurate. A scientific adjustment of the screws must, of course, take into account the fact that any three points of a plane that are not in the same straight line determine the position of the plane, in other words, that when three of the impression screws are set, there is only one position that the fourth can occupy without a little wrenching of the platen or grinding of the threads of the screws. But how is the pressman to know when such a scientific adjustment has been secured?"

To Make Emery Powder Adhere to Paper.

A Boston printer asks how he can make emery powder adhere to paper so it can be used for match scratchers on advertising novelties.

Answer.— We understand that a thin glue solution is used for this purpose. You could use an ink such as is used for the overlay that retains a powder for the relief effect. Almost any ink that is applied in sufficient volume by a solid block will hold sufficient of the fine powdered emery to give friction for lighting a match. Observe the friction side of the small wood boxes, and you will note that the powder is retained possibly by an inked patch. Spraying the powder with a gum dissolved in alcohol will make it more certain. This fixative, with the spray tube, may be purchased in art stores.

Halftone Plates Show Spots.

An Illinois pressman sends specimens of work on blank board and asks our advice. His letter reads: "As a subscriber to your valuable magazine, I am taking the liberty of asking for some information on how to change quickly from black ink to red on a big jobber or cylinder and get a bright red color. Do you advise keeping an extra set of rollers and an extra fountain for this purpose? Or is there some preparation that will clean the rollers instantly, taking dry ink off without injury to the rollers? We also have trouble with spots getting on halftones, especially large ones like the one we are sending you for your suggestions as to how we may improve the printing and prevent spots."

Answer.— The spots usually come from some foreign substance in the ink. In this case it is doubtless the particles of the board loosened when the stock is cut. Before placing the board on the press, remove all small particles of the paper found on the edges, and it will relieve you of some of the trouble. Also see that the rollers are free from particles of roller composition or ink scum. In fact, the form can not print clean if the ink or plate becomes clogged with foreign matter. The ink used on the specimen you sent is not suited for the work. Consult with your ink dealer, sending him a proof of plate and a sample of stock. He will know just the kind of ink to use. It is advisable to have an extra set of rollers for colored ink. When you have finished using them, wash them carefully and remove all specks and spots of ink, then rub machine oil on their surfaces. This will keep them from drying out. When ink has dried on the rollers because it was left on over night you can remove it by washing first with a mixture of crude carbolic acid and turpentine, equal parts. This mixture will not harm the hands or the rollers. Allow it to remain on the dry ink to dissolve. Give a second washing with gasoline.

Examples of

Typography of Character

Selected from
Specimens Submitted to
The Inland Printer
for Review



OCTOBER · 1920
THE INLAND PRINTER
CHICAGO

Designed and Executed by S. A. Bartels, Manager, Dep't
of Advertising Typography, Fred Klein Company, Chicago.

PLATE ENGRAVINGS

A Note on the Care required in their Making and the Value of Experience in the Selection of Process.

SATISFACTION SERIES

Number Two



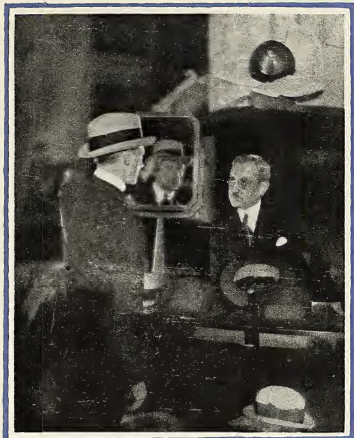
a finishing and inspecting department through which all plates must pass before we will accept them for printing. In this way imperfections are caught before forms are made up, saving the cost of holding presses while damaged plates are being repaired or of lifting the form while new plates are being made.

The art of getting proper engravings made is indeed a business by itself. We have offered our ideas on the subject merely to show that we try in this, as in every other part of our work, to make the experience of doing business with us a pleasure and a satisfaction.

FRANKLIN
PRINTING COMPANY
514-520 LUDLOW STREET
PHILADELPHIA

FIFTH AVENUE BUILDING, 200 FIFTH AVENUE, NEW YORK

Cover page and closing page of brochure issued by the Franklin Printing Company, Philadelphia. Original printed in black and brown on India tint antique stock. Designed by William A. Kittredge.







This inspired some fashionable dandy to twist the whole chaperon around the head and tie it with the turnipe



The chaperon, a cap and cape combined, had a pointed which was lengthened to form what was called the liripipe

The new arrangement made the jagged edges stick out on one side like a rock's comb—that our word cocomb



From the rock comb, it was but a step to the cockade, worn in great favor by royalty and gentry in





Hunting hats had an inside turn-up lined with a narrow ribbon, the ancestor of the small bow in the modern hat



Fine Hats, Then—and Now

REAL ancient man went bareheaded. Up to fifty or sixty centuries ago man either depended on his hair, or pulled his cloak over his head. But separate head coverings came into vogue somewhere about 3500 B. C., and styles changed right along until in 1400 a beau appeared in Paris wearing what could be called a modern Hat; it was made of fur.

Before present-day methods came into play a good Hat was very expensive, and valued enough to be left among bequests in a will. Those having important social engagements frequently borrowed or hired their Hats.

In recent times American enterprise and inventiveness have brought the cost down in a remarkable degree.

The process of making good felt or stiff Hats is such an involved one that, once observed, the spectator realizes what a prized article a good Hat should be. It involves the use of the best parts of the fur of beaver, nutria, hare and coney. The processes carry the furs through numerous hands and manipulations—from the cleansing, assorting and blending and the first crude shaping, through the kneading, dyeing, stiffening, blocking and curling—to the finishing, each step requiring precision and care.

The immensity of the industry may be indicated by the fact that in one prominent factory alone 5,000 workers handle each year 12,000,000 fur skins, producing 3,000,000 Hats.

In Marshall Field & Company Hats numerous refinements have been incorporated into our specifications to manufacturers. We insist on the best Hats that can be produced—the highest quality at a given price.

Marshall Field & Company—The Store for Men



In the reign of Henry VIII the severest rap acquired a name.



It was believed that a beaver hat would "infinitely recover to a man his heating and impaire his memory"



In George II's time a man had a hat for carrying only—he would not suffer his wig

The Duke of Buckingham wore in his hat a diamond, the finest in all England



Hats were worn on solemn occasions, at table and in church, as an emblem of dignity and authority



Two page spread from handsome booklet, "Man and His Wardrobe," by The Store for Men, Marshall Field & Co., Chicago. The unusual treatment lifts the booklet out of the commonplace.



Main Building *The Cedars*

The Cedars

AN OUTDOOR SCHOOL FOR INDOOR CHILDREN

HAVE YOU EVER wandered along the sunshine and shadow-flecked roadways of beautiful Marin County in summer, or let your spirit dance with the whirling leaves rustling their gaily colored crinolines in the fall?

And have you ever looked up a long avenue of elms to a spacious home and thought how your baby would enjoy playing in that lovely park with other children, his own mental age, watched over and guarded by two sympathetic, professionally interested teachers?

Just such a park and just such a home is waiting at *The Cedars*, Ross, California, to train your child's mind and body.

In their friendly, well conducted home two gentle women — Miss Cora C. Myers and Miss Gabrielle H. Renshaw who have given many years to the study of the atypical child, first as teachers then as trainers of teachers in the public schools of Philadelphia, maintain a school for a limited number of nervous and retarded children whose parents appreciate the importance of skilled teaching.

Here on a sunny sheltered slope of Mt. Tamalpais that overlooks the shining blue mirror of San Francisco Bay, fresh winds blow health and vigor to frail bodies. A bright world of pleasant experiences—playfellows more equally matched, occupations easy because interesting, loving teachers whose actions are directed by perfect mastery of the problems before them—induce natures that have been



Walk in the Garden

driven back into the dark by impatient brothers and sisters, by devoted but unwise parents and nurses, to unfold as simply as do the flowers about them.

You cannot find a more ideally located spot for your child to live or more responsibly indorsed teachers.

First page and two inside pages of folder by The Kennedy Company, Oakland, California.
The original was printed on India tint laid stock, and the halftones were tipped on.

JOB COMPOSITION

BY J. L. FRAZIER.

In this department the problems of job composition will be discussed, and illustrated with numerous examples. These discussions and the examples will be specialized and treated as exhaustively as possible, the examples being criticized on fundamental principles — the basis of all art expression. By this method the printer will develop his taste and skill, not on mere dogmatic assertion, but on recognized and clearly defined laws. Replies can not be made by mail.

VARIETY WITHOUT LOSS OF IDENTITY.

BRIEF comment on the advertising display contributed by K. L. Hamman, Oakland, California, has been made in these columns many times. Mr. Hamman's organization specializes in the production of bank advertising, and his success in that field is best indicated, perhaps, by the large number of banks that he serves. That Mr. Hamman recognizes the important part which type plays in the success of an advertisement is demonstrated by the fact that on all proofs sent out from his office the following imprint appears —and not at all inconspicuously: "Copy, Art Work and *Typography* by K. L. Hamman, Advertising, Oakland, California." Feeling the pride that he has in the typographic excellence of his advertising product, Mr. Hamman most naturally gives it considerable thought. His work must therefore hold much of helpfulness to every one interested in advertising typography.

Probably the outstanding characteristic feature of Hamman typography is the liberal white space and its clever distribution to obtain maximum effect. With this idea of maximum effect in mind, few Hamman advertisements are built upon the plan of centering, as the examples referred to later — although for a different purpose — will very readily show. The effect of maximum white space is obtained not only by dividing it but by massing it. Another strong feature is the simple dignity of type treatment. With a clean white background to work upon, the need for crude, bold letters is not felt. Much of Hamman advertising is therefore set in that masterful roman, Caslon Old Style, the greatest of them all. This versatile type face provides the maximum of beauty, refinement and dignity — all essential in bank advertising. There is also the attendant exceptional legibility, the naturally easy to read Caslon being made especially readable by the manner of its use and arrangement. These points are perfectly obvious and are referred to thus briefly only because the excellence of Mr. Hamman's work merits an outline of features making it so.

We have singled out Mr. Hamman's work for the place of honor in this month's issue for another reason — well, rather, for two reasons. The last of these we will mention first — it is that among his specimens, Mr. Hamman, or some good fairy in his office, gave the writer an idea in a short type-written note attached to one group of specimens. (Thank you!) The first of the reasons is that this one group contains a lesson for every one who has to do with the designing of advertising, whether with pencil or from case to stick. The lesson is titled by the aforementioned note: "Shifting layout units to get variety without loss of identity."



FIG. 1.

The writer has had the power of repeated impressions forcibly demonstrated

on himself to his entire satisfaction. The medium has been the advertising of the Simmons Company, Kenosha, Wisconsin. Among newspaper advertising that of the Simmons Company is the most consistently distinctive of any that the writer has watched. The heading is invariably lettered in a plain italic not entirely unlike other italics, yet not like any of them. It has "feeling," individuality, that sets it off from other italics — yet no one would call it a triumph of the letterer's art in so far as style and beauty of line are concerned. The heading is invariably set lower than is the usual custom. The trade mark, "Simmons Beds—Built for Sleep," the bed illustrations and those which suggest night time, always similarly treated, complete the list of regular features or units by which the advertisements are recognized. (See Fig. 1.) So powerful has been the influence of Simmons advertising on the writer that his eye and attention are now drawn to each new advertisement before a line is read.

Doubtless among the Simmons advertisements that have appealed to the writer there have been slight layout changes. That these did not affect the general impression is demonstrated by the foregoing facts. The impression of similarity, which gave them identity, has been maintained; the whole series of advertising has, in effect, become a sort of trade mark.

That Mr. Hamman, of California, recognizes the value of identity in display is proved by the advertisements for The Peoples Bank, herewith reproduced. (Figs. 2, 3 and 4.) The fact that he has found a simple way to encompass all the advantages of repeated impressions without making those impressions tiresome is the point of greatest importance to readers of this department. Variety without loss of identity is secured by Mr. Hamman through the simple expedient of shifting the identical and similar units, or parts, from place to place. Our readers will find it interesting to lay out the several units in other forms while retaining the general appearance.



Fig. 2.



Fig. 3.

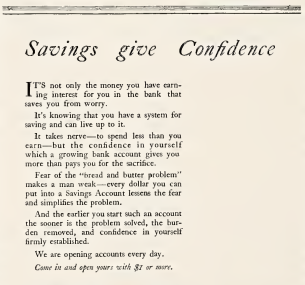


Fig. 4.

Louis A. Lepis, of Jersey City, New Jersey, is an old contributor to this journal, who, although more or less infrequently since he got into the advertising field, occasionally sends us examples of the layout work he is doing for George Batten, Incorporated, New York city. Curiously, he struck the same note as did Mr. Hamman when he sent us several rough sketches of proposed advertisements which he had prepared for Mallory Hats.

Mr. Lepis emphasized in his letter how identity was maintained by the simple layout treatment and by the consistent use of the distinctive name line, invariably in one style of letter. Variety, he stated truly, was secured by shifting the illustrations and the name line into different positions.

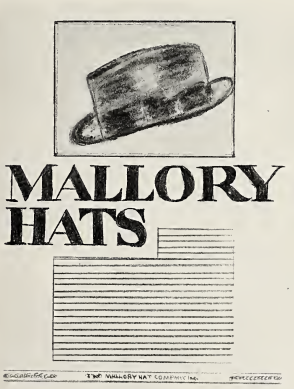


Fig. 5.
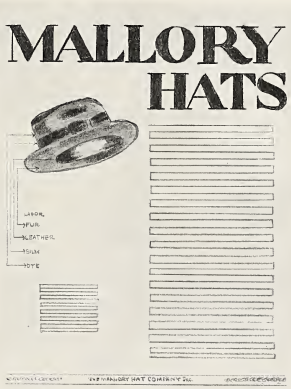


Fig. 6.

Too much stress, we believe, is placed on the desirability of an entire change of scenery each time the curtain is raised on an advertisement of a series. We repeat, if there is meat in the advertiser's message — and it can not be good advertising unless there is — the advertiser profits by each succeeding impression. There can be no effectual succeeding impressions if a reader can not quickly locate the advertisement or if he overlooks it entirely.

The moral seems to be to give advertising a familiar look, whereby one who has found the taste pleasant may nibble longer until he is ready to "take the hook."

ATTRACTIVE SERIES OF HOUSE-ORGANS.

D & W Chats, the house-organ of the Diem & Wing Paper Company, of Cincinnati, Ohio, has recently been given a decidedly educational flavor which will doubtless increase its popularity with its readers. Commencing with the July issue a series of cover designs was inaugurated which will portray the history of papermaking from its inception down to the first paper mill in the United States. The artists responsible for the designs have given much thought and careful study to this subject, and each design will be an authentic portrayal of the methods employed by the nationality of a particular period. In connection with each cover design articles are to be published in *Chats* descriptive of the papermaking methods which are portrayed in the design. Characteristic illustrations and decoration further carry out the "period" idea.

In the July issue the reader is carried back through time and enabled to view the ancient Japanese, who are believed to have first made paper from the mulberry tree. In August the ancient Egyptian method of preparing papyrus for manuscript was illustrated, and in the September issue the method of papermaking as originally practiced by the ancient Chinese was shown. Following these will be portrayed the Romans preparing sheepskins for parchment, and then the Moors, who first introduced the art of papermaking into Europe. Later cover designs will show early English and French methods of papermaking, and, finally, the interior of the first paper mill in the United States will be pictured. If the cover designs which have already been published are fair samples of what are to follow, the series will prove most instructive to all interested in paper, which, to a certain extent, includes every one. Future numbers of *Chats* will be looked for eagerly.
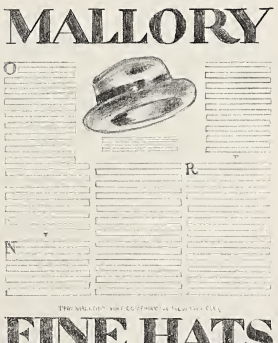


Fig. 7.

STANDARDIZATION OF LANGUAGE FORMS.

BY F. HORACE TEALL.

LETTERS printed in newspapers recently have strenuously advocated the forming of a body of men authorized to determine all controversy in regard to disputed matters of the English language. The proposition as stated seems to ignore the fact that it is merely a revival of an old-time desire that has never been as widely held even as that for simplified spelling. Yet this very fact of its recurrence shows plainly a real need for some action toward a common understanding of propriety and correctness, since it emphasizes present uncomfortable disagreement. Following is a quotation of one of the older expressions of this proposition, from a book entitled "Pens and Types," by Benjamin Drew:

"As no acknowledged literary Dictator has arisen since Johnson (if we except Webster), and as we have no good grounds to expect one, let us hope there may be a convention of the learned men of the United States, with full powers to legislate upon, and finally settle, all questions of syntax, orthography, punctuation, and style, and authorized to punish literary dissenters, by banishment from the Republic of Letters.

"Were there a common and acknowledged authority to which printer, publisher, proofreader, and author could appeal, the eye, the pen, and the press would be relieved of much useless labor, and the cost of books would be correspondingly reduced. The Smithsonian Institution would confer a lasting benefit on mankind by establishing a Board or Bureau of scholars, which should publish a dictionary of all English and Anglicized words, *without various spellings*, and also such other works as might meet the want long felt, and which was expressed in 'The Spectator,' so long ago as Aug. 4, 1711,—where the author, having spoken of certain perplexities which beset writers, adds: '[These] will never be decided till we have something like an academy, that by the best authorities and rules drawn from the analogy of languages, shall settle all controversies between grammar and idiom.' When such works from the Smithsonian Institution shall have appeared, and Congress shall have adopted them as standards to which all Departmental work shall conform, the diversities of spelling will disappear from the publications of the Government."

Naturally, the question here suggests itself, Why should we be perturbed by such a condition when we know it can not be remedied? This question is not easily answerable conclusively. But the assertion is not unwarranted that the condition is certainly ameliorable, although it is equally certain that its elimination is impossible. A striking analogy may be seen in the equally long, but at last largely victorious, agitation for woman suffrage, though the two subjects are far apart in importance. Standardization is the goal in both cases, and in both cases it is the only possible solution.

The condition we are considering is widely recognized as an uncomfortable one, but its economic evil constitutes its widest claim on general attention, and has been little heeded. Mr. Drew included a somewhat vague allusion to the economic aspect by saying that "the cost of books would be reduced" by conventional agreement on certain matters of language form. He meant, of course, the cost of printing. The reduction would be found entirely in the bills for printers' composition. Mr. Drew himself furnished matter suited for use in exemplification by using some capital letters in an arbitrary way not indicated by any general understanding. I am not inclined to offer any objection to his arbitrary uses, for he is perfectly welcome to exercise his own judgment. Where he has Dictator, Board or Bureau, Departmental, and Republic of Letters, my work, done in my way, would have none of these capitals. This difference alone would be economically of no moment; it is mentioned only as an example of difference that is almost illimitable in practice. The basis of economic objection to this lies in the impossibility of common understanding, which inevitably leads to aberrations that have to be corrected frequently at additional expense to the customer. Seldom will the printing office proprietor object to this, because it provides for him a large amount of chargeable extra work. The printer wants big bills, the customer small ones.

Having instanced a merely personal difference as to the use of capital letters, we may as well continue with some comparison of the same difference among more authoritative sources, though these sources are likewise based on personal divergence. We begin with a strange selection to call authoritative, namely daily newspapers; but these papers are most convenient for comparison, and the variations noted are common also in our best books. The *New York Tribune* always uses a small letter in the word state (for one of the United States). The *Times* and the *Sun* of New York always capitalize this word in the particular use. We cite this word because it is typical of the conflict that extends through a very wide range both of words and of people. We cite these papers because of our conviction that in each case the dictator of the style believes his decision is according to the best authority, and neither would easily admit being wrong.

A circumstance showing the common persistency of personal impressions, however fallacious, is worthy of mention here. An editor who ordered his printers not to capitalize State was told that the present writer advocated the use of the capital; that editor would not listen to anything further, merely averring that he accepted Webster's Dictionary as final authority, and that dictionary did not capitalize the word. He may have meant one of the earlier editions, but I think he did not. The absolute fact is that Webster's New International Dictionary does not contain an instance in its main text of the use of the word in the sense named without a capital. Moreover, the Century and the Standard dictionaries also use the capital inflexibly. This is simply to show the perverse obstinacy with which standardizers must contend.

This article does little more than hint slightly the need for some kind of conventional decision, which need embraces innumerable present disagreements. If such decision can be obtained through the means suggested by Mr. Drew, we may well hope with him that such action as he advocates may soon be had. We now have a large number of standards, each upheld by a large following. Undoubtedly it would conduce to our general comfort, and prove economically advantageous, to have language practice codified in one authoritative standard method, though I do not believe the public will agree to authorizing anything like a literary dictatorship or the imposition of any kind of penalty.

GOOD MEDICINE FOR PRINTER PATRONS.

BY GEORGE W. TUTTLE.

A conscience that says: "You promised, now shell out!"

A printer who has never yet passed his ideals on the road.

A hope that ever says: "Believe I can better that job a little."

A relentless war against the good that is the enemy of the best.

Workmanship that says, emphatically: "That job must be done right!"

One hundred and fifty pounds — more or less — of human sunshine on the job.

A human interest that echoes, over and over again: "Do your best for your patron—*your best!*"

Unquenchable optimism; the kind that says, when times are hard: "They are going to be better."

SPECIMENS

BY J. L. FRAZIER.

Under this head will be briefly reviewed specimens of printing sent in for criticism. Literature submitted for this purpose should be marked "For Criticism" and directed to The Inland Printer Company, Chicago. Specimens should be mailed flat, not rolled. Replies can not be made by mail.

HARRY B. JACOBS, Auburn, New York.—Your business card for The Jacobs Press is dignified, yet interesting and attractive.

THE CRAFTSMAN PRESS, Naperville, Illinois.—Your stationery is excellent, good taste being exercised in selecting the colors of ink—brown and green—for printing the excellent design on the brown stock. The announcement folder is also plainly a quality piece.

EARL ARMBRUST, Cincinnati, Ohio.—"Moving Day," the folder by which you announce removal to your own new home, is excellent in text and treatment. The warmth of your welcome and the interesting nature of the announcement should be appreciated by all your friends.

KYLE PRINTING COMPANY, York, Pennsylvania.—The cover for *Trade News* is entirely too "fussy." Rules and ornaments are featured and type is reduced to a whisper. Excessive paneling as done on this cover is out of place in modern type display. The ornaments at the top are not significant.

PIERCE PRINTING COMPANY, Fargo, North Dakota.—Your card for the Chicken Inn is effective in idea and treatment, and the lettering and printing are above reproach. The idea of locating the Inn with a "road map" as on the reverse side is clever. Our compliments are extended on this altogether unusual piece.

W. E. SCHEI, Lamberton, Minnesota.—Our sincerest compliments on the typographic excellence and novelty of the folder "Are You a Quitter?" and the "L. S. A. L. Ry." ticket "Over the Red and Yellow Trail." Our admiration for the cleverness of your ideas is only exceeded by that for your stamina as a man. More power to you!

ANOTHER interesting collection of specimens has been received from the printing department of the Schenley High School, Pittsburgh, Pennsylvania, which indicates not only talented boys but capable instructors in the art preservative of all arts. Programs are especially good, in fact, they are the outstanding features of the collection.

KRUSE PUBLISHING COMPANY, Vinton, Iowa.—Both styles of stationery are good, but, while there is considerable distinction and character in the gray form, we prefer the one on white paper because it is more effective in display and far more legible. It is also more dignified, and that without being in the least senile, weak or commonplace.

LANGLADE PRINTING COMPANY, Antigo, Wisconsin.—The folder, "Ke-No-She-Ea," is poorly printed, make ready not having been properly done to even up the form, while impression is too weak and ink insufficient in amount and of inferior quality. Rule borders appear very bad, especially since portions are scarcely visible. The title page is very confusing, due to the lack of contrast in size between the lines thereon, the uniformity of spacing groups and the large amount of decoration employed. The page does not hold together as an entity.

WALKER BROTHERS, Fargo, North Dakota.—Small blotters and envelope stuffers featuring interesting mottoes and epigrams, to which the name of your firm and business are subordinated, are interestingly treated from the standpoint of display, are duced in miniature on the third page. It is for Japan Paper Company and featured by a large illustration of the Sphinx at the top and the word "Tokugawa" at the bottom, that being the name of a Japanese hand made paper carried by the Japan Paper Company. If the paper, with which we are not familiar, measures up to the standard of the poster it is some paper.

GEORGE O. MCCARTHY, Hartington, Nebraska.—While we consider your use of color rather too extravagant on the letterhead for the *News*, on which appears an illustration of a sport in the act of saluting, we must admit that there is a large measure of character and not a little punch in all the letterheads submitted. Of the several arrangements sent us we prefer the one in which the line, "The Home of Good Printing," appears in large type across the top. While this arrangement is not at all conservative or conventional, it is a good advertising letterhead and is not bad as a design. It can be read at a glance, thanks to the separation of different parts by distinctive display.

DAVID J. LESTER, Pittsburgh, Pennsylvania.—The invitation to the initial dance of The Sutton Press Employees Association is neat and refined, also, happily, well displayed and attractive. We regret that the black prints over the orange monogram, making color separation impossible, for we should like to reproduce the card. It is good to see the employees of a printing establishment banding



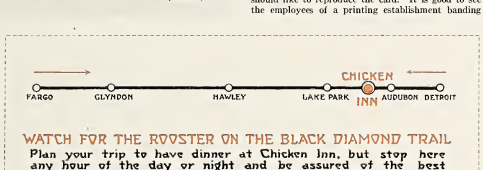
CHICKEN INN

CIGARS, SOFT DRINKS, CIGARETTES, CANDIES.

TELEPHONE AUDUBON 12120 FOR RESERVATIONS

CHICKEN DINNERS D. R. DAVIS.

(OVER)



Front and reverse side of interesting advertising card for a roadhouse—if they call them that in North Dakota—produced by the Pierce Printing Company, of Fargo. The manner of locating the place for automobilists by a sectional road map is an idea that may prove suggestive to our readers.

done in wholly pleasing color combinations, and are exceptionally well printed. Display is effective in every instance.

H. M. PARKER, New York city.—The L. Middleditch Company is fortunate in having in its organization so capable a designer and typographer as you. The souvenir booklet, "The Cup Races," is one of those delightfully pleasing and beautifully printed things which one sees but seldom. The pressman has followed up your own good work with the same degree of skill, so that the complete product reflects great credit upon the L. Middleditch Company as a whole. Your blotter for June is of uniform high quality. Let us see more of your fine work.

THE HOLMES PRESS, Philadelphia, Pennsylvania.—We have enjoyed looking over much of your fine product, but, unless we have forgotten some equally handsome, the folder, "Reproduction of a Recent Poster," obtains our verdict as your most attractive piece. The poster in question is reproduced together in a social organization fostered and encouraged, and doubtless partly supported, by the company. Such an arrangement, we are sure, will redound, as it should, to the benefit of employer and employee alike. We think such an organization can be depended upon for a superior product.

FLOYD H. LINCOLN, Walton, New York.—Seldom do we see small and ordinary forms so tastefully designed and printed. Work that is usually sent through the shop as unworthy of refined treatment, and which comes out a garbled mess of conglomerate types, is given a fine appearance through good taste in the selection of types, good judgment in their arrangement and care in the use of colors in printing. It is good work all the way through. The only point requiring correction is the rather too high placement of the main group of the cover for the Walton school's catalogue. If this were lowered just a pica or perhaps eighteen points the effect would be improved, for, as printed, there is a suggestion of top heaviness in the design.



Display page from interesting booklet entitled "Trekking," issued by Rickard and Sloan, Incorporated, New York city, specialists in mechanical advertising, to announce new quarters. The page shows four specimens of this organization's work.

B. W. Radcliffe, Macon, Georgia.—Specimens are excellent, as usual. Especially clever are the envelope stuffers for The J. W. Burke Company, your employer, one of which, characteristic of the general run, is reproduced. Colors are invariably selected and used with good taste.

A. W. McCloy Company, Pittsburgh, Pennsylvania.—Your folder announcing Mr. Jones' services is interestingly gotten up from a display standpoint, the colors are decidedly pleasing and the stock is excellent. The best of presswork rounds out a piece of work of which you may all feel proud, especially the member of your organization who designed it.

Jerry Hartshorn, Portland, Oregon.—Specimens of advertising for The Service Press are exceptionally well designed and printed. There is also an air of difference and distinction in your treatment that is worth much in a field which, we regret, offers too little opportunity for variety in good taste. Our compliments are extended on your skilful and intelligent craftsmanship.

Louis A. Lepis, New York city.—The rough layouts for the various advertisements of Mallory hats will demonstrate these layouts to be the foundation for exceptionally forceful and impressive advertising. As you state, they show how one uniform and consistent style can be had and at the same time different pleasing arrangements obtained when the idea of simplicity is kept in mind.

The Como Herald, Como, Texas.—The poster, "Big Home Coming Picnic," is neat. The type is of a good size for reading at a distance. Possibly the entertainment features should have been brought out in display rather than run in the body. The airplane, at least, should have been emphasized. On the whole, however, the poster, which was doubtless also run as a page in the *Herald*, is very good.

Grand Central Printers and Stationers, New York city.—The blotter sent us is forceful, although we believe if it were less so it would be used longer and perhaps prove more productive. We are sure the average business man who is in a position to place good orders for printing appreciates a more refined design and a blotter with a smooth surface on the printed side. Rubbing over the rough surface of a blotter is decidedly irritating to a great many people.

Otto H. Wise, Cleveland, Ohio.— Most pleasing of all the good specimens you have sent us is the program and menu for "Cleveland's Golden Story Banquet." Typography in Goudy Old Style, one of the latest of type faces—and, incidentally, one of the finest—is neat, refined and legible. Simple display printed in black with a plain rule border in gold on white deckled edge paper creates an effect wholly in keeping with the dignity and character of the event.

Rickard and Sloan, Inc., New York city, an advertising organization specializing in technical publicity, has recently issued a handsome booklet entitled "Trekking" to announce the removal of the offices to larger, lighter and more convenient quarters at 25 Spruce street. The booklet is itself an excellent example of craftsmanship, paper, typography and presswork combining to produce a most agreeable effect. The notable feature, however, is the display made of advertisements prepared by the company in the final pages of the booklet. One of these page groups is reproduced herewith just to show how machine and technical advertising, ordinarily humdrum and commonplace, can be given life and interest when molded by master hands who specialize in that class of work. There are some good lessons in these four advertisements for all who are interested in the art and practice of type display.

Jay D. Rudolph, Oswego, New York.—The senior number of *The Vocationist* is praiseworthy all the way through. The cover is pretty, although we do think the display is a little weak for the dark blue cover stock used, and when we consider the greater strength of the border, which is printed in gold and embossed. Understand, we think it pleasing as it is—decidedly so—and would not want to take away one whit from your satisfaction by finicky criticism. The title page is a beauty, in fact the text as a whole would be difficult to improve upon. Presswork is also excellent, although not perfect, which is all the more creditable since the

Oh, Gee! Just Listen to This



"Please enter our order for ten thousand letter heads. You may take for your copy the sheet enclosed, and we leave the matter of cost, arrangement, design, colors, etc., to your discretion, for we know of no printer in the South better qualified to give us the class of work demanded for our business, and we have always found your charges satisfactory."

The J. W. Burke Company
Printers and Stationers
Macon, Ga.

JULY·1920

Sun.	Mon.	Tues.	Wed.	Thu.	Fri.	Sat
				1	2	3
4	5	6	7	8	9	10
11	12	13	14	15	16	17
18	19	20	21	22	23	24
25	26	27	28	29	30	31

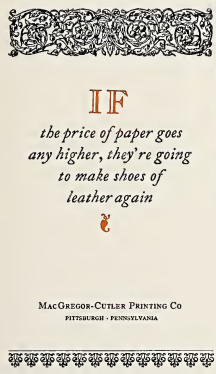
Attractive envelope stuffer or blotter design by the "Georgia Peach" of printerdom, B. W. Radcliffe, of Macon, who ought to be as big a drawing card for The J. W. Burke Company as the famous Tyrus Cobb is for the Detroit Tigers.

dull coated stock does not present the best possible surface for printing fine screen halftones. If the engraver is advised in advance that plates are to be printed on this kind of stock he will etch them deeper and make it easier to secure good results. Again, our compliments.
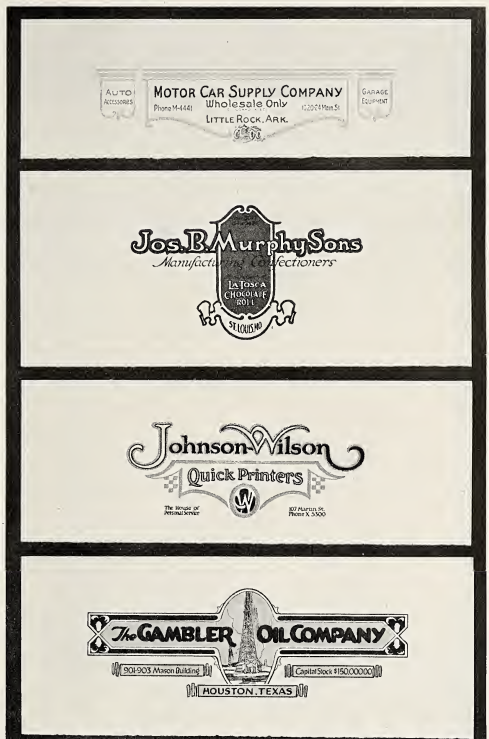
When it comes to the production of small de luxe books, books in which character and beauty are of prime consideration, there is no safer place to go than to the shop of William Edwin Rudge, New York city. The latest example of Mr. Rudge's unusual craftsmanship in this respect is "Political Summary of the United States—1789 to 1920," the text of which is clearly indicated by the title. Thirty-two pages of text are printed on Japan stock, while the board backs are covered with gray hand made paper, the title being gold stamped across the top edge of the first cover in an altogether bold and unusual manner. While, as a design, this arrangement is subject to doubt, the general good effect saves the situation, while the novelty, of course, has considerable value.

L. N. Cashion, Winston-Salem, North Carolina.—The letterhead for the Barber Printing Company is a handsome one. The type is large enough to give a good measure of force and distinction to the effect, yet it is of a series that, in capitals, provides the maximum of dignity and refinement, Cloister Old Style. The card announcing the Fourth of July closing of the Wachovia bank is also good, excellent judgment being exercised in the use of large type, as the card must perforce often be read at some distance. The bloater, "Don't Fool with Bombs or Bum Printing," with a calendar for July, is appropriate for the occasion, striking, and sure to get attention. We regret the use of the extended capitals for the second display line as they greatly mar the effect of the form. This, in fact, is the only point which, in our opinion, demands correction.

The Mangan Studio, St. Louis, Missouri.—We have thoroughly enjoyed looking over the large collection of hand lettered commercial specimens. Particularly interesting are the letterheads, of which you sent a large number. One can see at a glance what an advantage the letterer has over the worker with type and utilities when it comes to getting up letterheads that are distinctive, unusual and striking. While the compositor has at his disposal various devices for varying the effect of his display, it is plain that when every good type face is used over and over again it becomes more or less familiar, hence there is probably no such thing as a letterhead printed from type that is wholly different. In your hand lettered letterhead there is far more distinction than is possible with type and there is a freedom of effect that is also refreshing. While the general design of the letterheads—and, of course, their companion pieces, envelopes and cards—is worthy of high praise, the use of color is about the best we have seen in work of like nature. Striking effects are obtained, within harmony, that are a delight to the eye. Several letterheads representative of the class of work you do are reproduced, and while much of their original beauty is lost through enforced reproduction in halftone, one can yet see how really clever and interesting they are.



The text of this envelope stuffer is as clever as Arthur C. Gruver's typography is neat and attractive. You should see the original, clearly printed on fine quality white laid stock.



The Mangan Studio, St. Louis, Missouri, specializes in doing uncommon things in the way of stationery and advertising designs with ink and pen. These unusual letterheads are samples. The Murphy design was in bright yellow orange and blue; the oil company's heading in black, light blue and yellow orange; the Johnson-Wilson design in gray, with a brown hue, and deep brown; while the motor car company's attractive form was printed in full tone and tint of blue.

Ben W. Davis, Montgomery, Alabama.—While we can not say we like your new letterhead as a design, we must admit it has a lot of punch. It is decidedly unusual and the colors are good, except that the orange is too weak, we think, for the Typothetæ emblem. This is true, however, mainly because of the extreme blackness of the panel above. Our dislike—and it is not great, mind you—is occasioned mainly by the shape of the reversed panel, although the type below has been cleverly arranged to balance with the little "up shoot" at the top of the panel. We believe the same idea would be improved if the "up shoot" were made a "down shoot," the word "The" combined with

the other words of the firm name and the emblem in reverse in the extension below, which would have to be made larger and deeper to accommodate it.

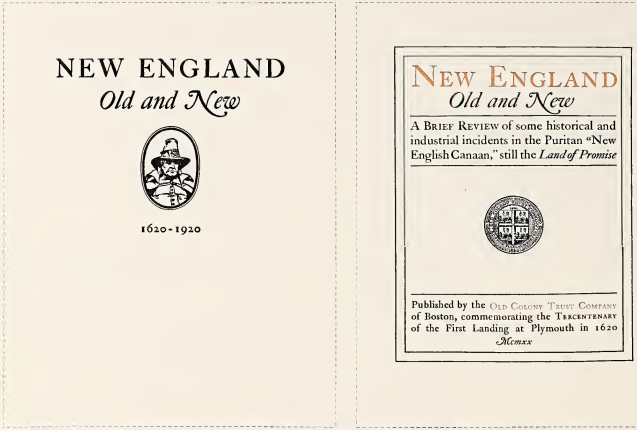
Burgoll Printing Company, Middleport, Ohio. — The lack of harmony between the Wedding Text and the Caslon is not pronounced, because of the small size of the latter. We do not admire the italic capitals and are sure you would like the heading better if the lines set in the slanting letter were set in upright Caslon. The most pronounced bad feature of the design is its lack of shape, or rather its poor shape. It gets wider toward the bottom, an effect that is not agreeable — that is, not nearly so agreeable as when the design tapers down, making the general effect that of an inverted pyramid. If you will work to that end and change the italic caps to roman caps, or italic caps and lower case, we are sure you will find a great improvement with the same general types in use. The subhead, now in italic caps, is too weak, considering the importance of the matter, an outline of the firm's product.

Fred M. Howell, Decatur, Illinois. — The letterhead for Catlin's Advertising Service is wholly unusual as to treatment and is quite effective. It would be more so, we think, if a more attractive type face had been used. If a bold style were desired, which is not necessary in view of the large amount of white space, a letter on the order of Cloister Bold or Goudy Bold would have been much more satisfactory, because they are more attractive than the style used, Litho Roman, which appears out of place in anything but conventional designs such as steel and copper plate printers and lithographers employ. The blotter is very poor indeed. There are so many points of interest so widely scattered and set in so nearly the same size of type that the effect is quite dull and uninteresting, and not at all readable. A grouping of related lines in regular order with the white space massed between groups rather than almost equally distributed throughout the design would have resulted in a much more interesting and readable design than the one you sent us.

Cockle Printing Company, Omaha, Nebraska. — Design is good on all the specimens you have sent us. There is room for improvement in the selection of type faces, as regards harmony, when more than one style is used in a design and also in selection from the standpoint of appropriateness to the subjects treated of in a design. We note in one of the letterheads the combination of an extended block letter, Copperplate Gothic, and a condensed text letter, Engravers Old English. There is nothing whatever in common between these two styles of type. The former is crude and severe in design, whereas the latter is decorative and artistic. The shapes of the letters are also widely different. Large geometric squares such as are used in the corners of the blotter for the public stenographer detract rather than add to the attractiveness of forms in which they are used. Furthermore, they detract from the type by demanding the greater attention because of their greater prominence. A symmetrical arrangement of the matter on the blotter, "Let Us Print Your Next Order," would have proved more pleasing, we are sure. Furthermore, the practice of lengthening short lines to a desired measure, in order to square up with other lines, by the use of colons, etc., at the ends is a makeshift at best which does not accomplish the purpose for which it is intended. The points do not actually lengthen the lines as desired, for the simple reason that they do not occupy as much space as the letters of the type face used. The short line appears short just the same, as reference again to the specimen in question will prove to your entire satisfaction. The menu cover for the Far East Cafe is striking and satisfactory, although a more attractive type face would add to its attractiveness without detracting from its effectiveness.

The Grandview Herald, Grandview, Washington. — The high school annual *The Yelamar* is attractively gotten up, the good stock and fine presswork being largely responsible for the fine appearance it makes. Typography of text is neat and satisfactory, but we would prefer to see the body set in one size larger type and arranged in two columns instead of in one. The advertisements are also good, but the fact that the rule borders are often bowed inward because improperly justified, and do not join at the corners and where pieced as closely as they should, detracts somewhat from their otherwise satisfactory appearance. We do not get the idea of the "straggly" arrangement of the letters in the name of the title on the cover, but there may be some significance that makes this otherwise poor arrangement permissible. The commercial specimens — that is, your letterheads, envelopes and checks — are somewhat too "fussy," although they create a strong impression at first glance. We say too "fussy" because they are not likely to wear well, which is just as important as making a strong first impression.

Douglas McGregor, Phenix, Arizona. — The letterhead for Douglas & Co. is very neat and dignified, and the manner of arrangement makes it somewhat unusual as well. An arrangement of the different services rendered by the company in which each item would have a line to itself would make the heading more clear. Spacing between words of the last line set in black letter is entirely too wide. If you



The Colonial typography is in thorough keeping with the subject, an historical sketch of New England issued by the Old Colony Trust Company, Boston. Cover and title page are not the only attractive and interesting things about this booklet, for all other pages are in thorough accord.



Unconventional treatment for hand lettered business card which holds a suggestion, we are sure, for many workers with type.

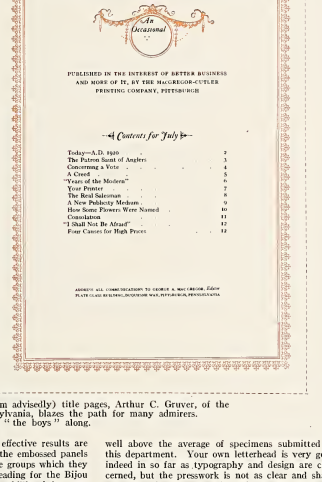
considered it essential, as it was not, to have that line the same length as the one above, it should have been lengthened by paper spacing the letters rather than by increasing the space between words. Text styles depend for beauty of effect upon close and compact spacing, which is simply carrying out the idea of the letter as wide spacing does in roman capitals. Text, as a rule, should be close spaced and ought not to be letter spaced at all, in spite of the fact that we told you above it was preferable to such wide spacing between words. The last line should have been shorter, pyramiding with the other two lines of the same central group. The letterhead for the Arctic Fashion Store is striking to say the least, but the harmony of blue, red and light olive is not a pleasing one. The effect would had only six years' experience — four of which were in the school — and when it is considered that dull coated stock was used. Some of the plates were perfectly printed, but there is considerable "picking" on others. Some are printed quite light, while others are dark. On the whole, as stated, the work is decidedly meritorious.

DENTLER PRINT SHOP, Milton, Pennsylvania.— Most of the specimens sent us are of good quality, the simpler forms being especially so, as are also those which are featured by blind embossed panels made by the Ellis method, of which your letterhead is the most attractive example. The embossed design on the heading for the Bijou Dream (theater) is quite clever, it being a combination of an arch with square panels at the top, from which curtains

good school paper, but the page margins are too nearly equal; the top and back margins are too wide in proportion to the width of the front and bottom margins. The rule is to have the margins increase by pleasing steps from back to top, to front and to bottom. The cover for the "Senior Number" would be more attractive, we believe, if the monogram design were simply blind embossed, if only the type matter at top and bottom, and the Liberty statue, were printed. The effect of embossing, especially shallow embossing, is largely nullified when the design is also printed. Again, hold yourself back from too general use of capitals.

SERVICE PRINTING COMPANY, Martinsville, Virginia.— Stationery forms submitted by you, while short of excellence, are nevertheless satisfactory and





When it comes to getting up genuinely artistic (we use the term advisedly) title pages, Arthur C. Gruver, of the MacGregor-Cutler Printing Company, Pittsburgh, Pennsylvania, blazes the path for many admirers. Here are a couple more to help "the boys" along.

have been much more pleasing if the border were in light blue instead of light olive and if the red inclined more to orange.

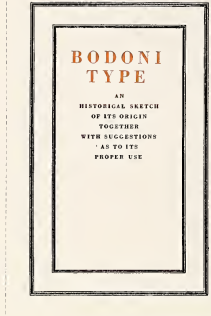
FREDERIC H. CRANSTON, Norwich, Connecticut.— Considering the circumstances of its production *The Mirror*, annual publication of the senior class of The Norwich Free Academy, is a remarkable publication. The typography, on the whole, would be creditable to a commercial printing plant, a remarkable fact when it is known that this part of the production was in charge of four students of the printing classes. The color, a light buff, used for printing the rule border which appears on each page, is just the thing. It creates a dainty, pleasing and wholly dignified effect that is in thorough keeping with the nature of the book. Margins are good, although, as a matter of fact, they would be better if those at the back were slightly larger. The dignified and pleasing effect which results from the consistent use of Caslon Bold for the display of the advertisements in the back part of the book is commendable. The harmony of effect in this respect is wholly unusual in work of this nature. Presswork, while not perfect, is commendable, especially so when it is considered that the young man responsible for it is just twenty years of age, has hang down at the sides. Most effective results are secured from this method when the embossed panels conform to the shape of the type groups which they surround. In this respect the heading for the Bijou is not wholly successful, and the billhead for your own business is all but a complete failure. The type of this last named design does not shape up at all well as a design. The embossed panel only partially overcomes the ill effect caused by the poor shape of the type design, which is inferior not only because of poor symmetry and balance, but also because of the fact that none of the three type faces used harmonizes with the others. It would pay you to procure and study some good book on typography in which stress is placed on the principles of art and design which apply to type display. We note in your work a tendency to use capitals excessively. Capitals should not be used in mass, or for the bulk of any display, but should be reserved for occasional display lines and signatures, where the contrast afforded by their limited use gives good emphasis. To use capitals exclusively — even largely — overcomes the advantages their occasional use may provide. There can be no distinction, therefore no emphasis, between too many similarities, and, besides, capitals are difficult to read. *Orange and Black* is a

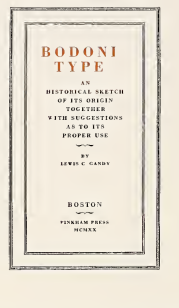
well above the average of specimens submitted to this department. Your own letterhead is very good indeed in so far as typography and design are concerned, but the presswork is not as clear and sharp as we would prefer to see it. The trouble, it seems, is with ink that is too greatly reduced and with too soft an impression. Bond papers require a firm, hard impression and a tacky, stiff job ink. The red ink is very weak and is not of the correct shade to make the black look "snappy." Reds to be used with black to best advantage should have an orange hue, when they will reflect a blue cast in the black. Reds of the carmine variety, having a bluish hue, make blacks used with them lifeless and gray. The effect is scattered in the letterhead for the Reed & Davis Photo Company — there is not that effect of unity that is always desirable. The heading for the Virginia Electric Company, while excellent from an advertising standpoint, appears crowded and rather jumbled at the sides. Smaller type for the "ears" and a little more white space would improve the effect wonderfully. The red is displeasing on this design also. For the Childress heading, the shade of red harmonizes in color quite well with the green, although it is too strong. It should have been weakened somewhat to conform to the green,

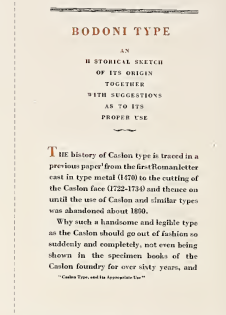
which is almost a tint. Spacing is very careless in this design, there being too much space between words as compared to the space between lines. The arrangement generally is not orderly and shapely. Space does not permit of more pointers here, but we shall be glad to consider other specimens of your work in which we may find other points to comment upon. We hope you will study the specimens reproduced in this publication and that you will read the reviews of other men's work. By doing that you can obtain many pointers which, obviously, can not be given each and every contributor individually.

FULLER & SMITH, Cleveland, Ohio.—An advertising agency that gives more than the usual attention to the printing of the publicity matter it prepares, Fuller & Smith, Cleveland, Ohio, leaves nothing undone, or poorly done, to weaken the force of the impression and appeal. Good copy poorly dressed can not be good advertising, a fact that Fuller & Smith appear to fully realize, judging from the fine collection of direct advertising forms sent THE INLAND PRINTER. Noteworthy examples in the collection are those for Aluminum Manufactures, Incorporated, manufacturers of the famous Lynite pistons, the advertising of which has always been "top notch." Other excellent examples of direct advertising are those for Lynux bronzes, the Gainaday washer and wringer, the Westcott automobile and Robertson process metal gypsum asphalt. The fine papers, the clever artwork and the colors are the outstanding strong features of the work in so far as physical appearance is concerned.

We do not hear from the Pinkham Press of Boston often, but when we do it is with something altogether unusual. Through the kindness of Lewis C. Gandy, formerly editor of *The Printing Art*, but now with the Pinkham organization, we have been favored with a copy of a booklet, "Bodoni Type," which is described as "an historical sketch of its origin, together with suggestions as to its use." The text is decidedly interesting and illuminating, as are also the specimens of Bodoni's own work and those of Mr. Gandy with the modern development of the great Italian's characterful letter. As an element in the publicity scheme of a printing establishment, such a booklet has value in the advice on the use of type which it gives customers of the house and those it hopes to make customers. Aside from that, there is the very valuable impression such a booklet creates that the designers and printers of the booklet are experts in the use of type. To better acquaint our readers with this booklet, several pages are shown.



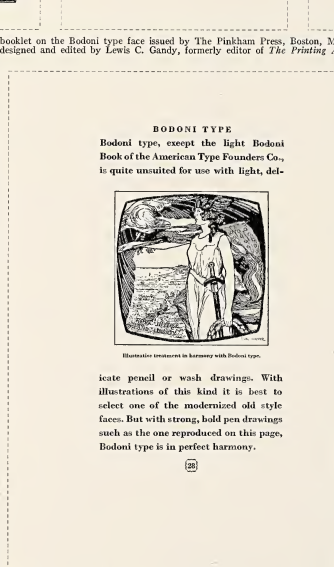




Three pages from booklet on the Bodoni type face issued by The Pinkham Press, Boston, Massachusetts. It was designed and edited by Lewis C. Gandy, formerly editor of *The Printing Art*.

J. O. MAY, New York city.—The work you are doing with the Eagle Printing Ink Company merits high praise. Especially good are the folder and card designs for use by the company's salesmen in announcing to customers the dates of their calls. Besides fulfilling every purpose as announcements, these folders, thanks to your ingenuity, serve as ink samples and suggestions for color combinations at the same time. Each design is used for four trips, but the color combination is changed each time. The only fault we have to find with any of these forms is that small type is sometimes printed in colors such as orange and yellow, which colors, although bright, are weak in tone and therefore unsuited for small type. The combinations are especially pleasing on the card design, the one in Medium Brown No. 16343 and Light Olive No. 14638 being favored by the writer. The use of these colors in the design gives an effect that is colorful without being in the least bold.

T. W. MCCLAIN, Winter Haven, Florida.—Frankly, neither of the letterheads for the Florida Chief Publishing Company is well designed or printed. The worst offender is the paneled design. The large amount of copy is emphasized by the treatment given it. The space required for the intricate panel arrangement could have been used to better advantage to throw white space about the several parts and to permit of setting some of the matter in wider measure. Three type styles utterly different in design are used, and one of them, the shaded letter used for the main display, is a style which has nothing to recommend it for typographic work. Another serious fault with this design is the use of light orange for about ninety per cent of the design, including small type, which is all but impossible to read by lamplight. The line, "Fine Commercial Printing," and the scroll rule corner printed in black, loom up like a skyrocket in a dark sky. The major part of any typographic design should never be printed in a warm color, which should be reserved for a line or two, or a spot or two of ornament, to brighten the effect and to lend emphasis through change of color. Purposeless ornament adds to the confusion resulting from examining this letterhead. The other arrangement is simpler and therefore far better.



Illustrative treatment in harmony with Bodoni type.

A page from Mr. Gandy's book, "Bodoni Types," to demonstrate the style of illustration which harmonizes best with Bodoni type. There's a lesson in harmony here for those who examine type and illustration and compare their points of similarity.

Collectanea Typographica

By HENRY LEWIS BULLEN

Begin and Win!

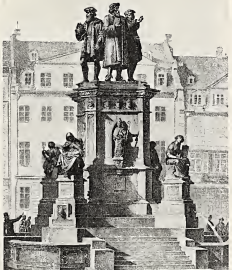
Lose this day loitering, 'twill be the same story
Tomorrow, and the next, more dilatory;
Such indecision brings its own delays,
And days are lost lamenting over days.
Are you in earnest? Seize the very minute!
What you can do, or think you can, begin it!
Action has genius, courage, and magic in it;
Only begin it, and the task grows easy;
Begin it; and the task will be completed.
—Goethe.

* * * *

In Business for Three Centuries.

LES Imprimeries G. Gounouilhou, of Bordeaux, France, celebrated its tercentenary by issuing its history in a large quarto of 664 pages, liberally illustrated: "Une Imprimerie Bordelaise, 1660-1900." The opening chapter gives a lucid review of the history of printing in Bordeaux from 1486 to 1850. The establishment now so admirably administered by M. Gustave Gounouilhou was founded by Francois Budier and Arnauld Du Breil in 1606. Reproductions of title pages done by this partnership in 1601 prove their ability and excellent taste as typographers. Budier dropped out in 1607, and Du Breil continued until 1615, when Pierre de La Court, a relative and apprentice of Budier, acquired the proprietorship, which remained with the La Court family until 1812, when, as there were no survivors of that family, the business passed to Louis Faye, who had been manager for the widow of the last La Court and was himself of a family which had been in the printers' guild in Bordeaux since 1674, if not earlier. The Fayes carried on until 1851, when Gustave Gounouilhou succeeded them, being in turn succeeded by his son, Henri.

The book before us discloses a succession of master printers, proud of their achievements and history, preserving the documents, imprints, printer marks, wood and copper engravings and other memorabilia reproduced on its pages, keeping up with the developments in processes and mechanical appliances, securing from period to period their due honors, steadily prospering, and now stronger than at any other period. The Gounouilhou firm does general printing



Colossal Monument to Gutenberg, Fust and Schoeffer in Frankfort, Germany.
Erected by subscription under the auspices of the printers of Frankfort-a.-Main, it also serves the purpose of a fountain. The four seated figures represent the civilizations of the four great continents. Of all the monuments in Europe none commemorates a greater event than that which these three men inaugurated. Let us take pride in that fact!

and lithographing, publishes books, prints daily, weekly and monthly newspapers and magazines which it owns. In a view of the pressroom we find four large perfecting presses, and in all departments a numerous working force, two to three hundred persons we suppose. In 1859 M. Gustave Gounouilhou purchased L'Hotel de la Gironde, a palace, with its grounds, within the city, originating in the sixteenth century and the residence from time to time of many noblemen and high ecclesiastics. The purchase price was 173,900 francs. The beautiful facade and garden were preserved, the interiors were altered to accommodate the executives of the printing and publishing departments, and spacious workshops were erected in the rear. There is much that is fine in the history of this temple of typography, where business is conducted in a spirit of scholarship amid beautiful surroundings. There are none of the hard, unsentimental and frequently dirty aspects which prevail in too many of our printing houses, and there is withal a full measure of material success. Will there ever come a time when an American printing house will issue a history of this kind, thorough in its compilation and creditable as an example of the printing art? Such an achievement would be worthy of any printer's ambition, and with it there would be more pleasure and satisfaction than in a visionless life which cries out sordidly: "Eat, drink and be merry, for tomorrow we die."

* * * *

A Practical Man's Books.

THE large private office of Thomas A. Edison is a most interesting place, full of invaluable souvenirs of his career and testimonials to his splendid achievements. It is a lofty (two-storey high) room, with a gallery around. It is arranged in alcoves, in which his secretaries work, and the walls of these alcoves and all other walls under and above the gallery are packed with books. There is a consultation room next to the office, and its walls from floor to ceiling are filled with books. (There are no decorations for a living room more impressive than books and pictures.) And in the laboratory, in which important experiments are carried on by day and by night, there is a larger library.

Edison, like Graham Bell, is a student of books, loves books, buys books, and likes to have about him men of the same dependence upon books. Had Edison continued as a printer, instead of turning to telegraphy, we feel sure he would have been a shining light in our art. There would be more shining lights in our art if American printers loved the literature of their art more. Comparatively few of them know that printing has a literature, and that's the reason —and no other— that the average

employing printer ranks with the plumbers, blacksmiths and cobblers in the business world; and, great Heaven, what a mess they make of printing! One can not get anything out of one's head unless one has put something into one's head. Knowledge doesn't grow; neither can it be inherited; it is acquired.

* * * *

An Important Event.

ALDUS MANUTIUS of Venice was the first to print books in a small format. He achieved condensation of the text by introducing his italic types in 1501 in his "Virgil," after which he issued in fourteen years ninety-two editions of the same size, thus reducing the cost of books and creating a new world of readers. The size of the small Aldine editions is 4 by 6½ inches. Aldus' small types and formats were quickly copied, and led to the making of small roman types. This idea of Aldus, so thoroughly put into effect, was a more important event in its far reaching benefits to mankind than all the battles of Alexander, Cæsar, Cromwell, Napoleon, Washington, Grant and Foch. Doubtless this statement will be disputed by a majority of those who read it, so true it is that the people, who pay the piper, insist upon worshiping the "big noise."

Heine, a clear thinking cosmopolitan, admirably expressed this tendency of the human mass to befool itself when he wrote:

Man soon forgets the names of his benefactors. Those of the noble and the good who have toiled for the benefit of their fellow beings are seldom in the mouths of the people, whose blunt, coarse memories retain only the names of their oppressors and cruel heroes of wars. The tree of knowledge forgets the silent gardener who protected it from cold, watered it in sultry drought, and freed it from noxious creatures; but it faithfully preserves the names which have been cut into its bark with sharp steel, and hands them over — always growing larger — to succeeding generations.

* * * *

Collective Advertising.

THE U. T. A. has been advertising collectively for the benefit of all engaged in the industry. The American Association of Advertising Agencies has had page advertisements in the leading daily papers throughout the nation. Here is a hint to printers in the larger cities. Let them advertise collectively to inform the public of the benefits which flow from the use of printing. Advertise the merits of printing, and each participant will be benefited according to his merit.

Sir Walter Scott on Printing.

WALTER SCOTT, the greatest of novelists, was a partner in the printing house of the Ballantynes. He drew so much money, beyond his share, from the funds and upon the credit of the printing house, that it was involved in his bankruptcy. It was made to appear in Lockhart's "Life of Walter Scott" that Scott was ruined financially by the bad management of his partners in printing. This statement is too generally accepted by the reading world, though the baselessness of it was proved by the publication (as a refutation) of the whole account of Scott with his partners. This controversy arose after the lamented death of the "Wizard of the North." Scott never upbraided the Ballantynes, neither did they say or write an unfriendly word or line against their illustrious partner. Scott devoted the closing years of his career to paying off his debts, issuing book after book with astonishing speed. The Ballantynes weathered the financial storm and continued in prosperity for more than a century, until their business was merged three years ago with that of Eyre & Spottiswoode, a printing house founded in 1739 by William Strahan, the closest friend of our Benjamin Franklin.

Scott was an ardent appreciator of printing, especially of good printing, of which he was a collector. But whether printing was well or ill executed, he knew its power. In his "Quentin Durward," a late medieval romance, Scott represents an astrologer, Galeotti Martivale, as experimenting with the new art of printing. Louis XI, a tyrant with bloody hands, goes to consult the astrologer, who shows the king the printing apparatus, in which the royal visitor shows a dim interest. Thus Scott:

"Can things of such mechanical and terrestrial import," inquired the king, "interest the thoughts of one before whom Heaven has unrolled her own celestial volumes?"

"My brother," replied the astrologer, "believe me, that in considering the consequences of this invention, I read with as certain augury, as by any combination of the heavenly bodies, the most awful and portentous changes. When I reflect with what slow and limited supplies the stream of science hath hitherto descended to us; how difficult to be obtained by those most ardent in its search; how certain to be neglected by all who love their ease; how liable to be diverted or altogether dried up by the invasions of barbarisms; can I look forward without wonder and astonishment to the lot of a succeeding generation, on whom knowledge will descend like the first and second rain, uninterrupted, unabated, unbounded; fertilizing some grounds, and overflowing others; changing the whole form of social life; establishing and overthrowing religions; erecting and destroying kingdoms —"

"Hold, hold, Galeotti," cried the king, "shall these changes come in our time?"

"No, my royal brother," replied Martivalle; "this invention may be likened to a young tree, which is now newly planted, but shall, in succeeding generations, bear fruit as fatal, yet as precious, as that of the Garden of Eden; the knowledge, namely, of good and evil."

* * * *

A Book to Buy — III.

J. L. FRAZIER, printer, now advertising manager of the Seng Company, Chicago, is the author of "Modern Type Display, a Manual in the Selection and Use of Type and Ornaments for Printers and Advertisers," of which he is also the publisher. Frazier is a modest but most able young man, an artist in lettering and decorative design, a succinct writer and a painstaking teacher. His work has adorned THE INLAND PRINTER for the last six or seven years. Therefore, we are not surprised to find his book to be the most practical and complete demonstration of what is good and correct in type composition that *Collectanea* has seen.

The printer who wishes to excel and the advertising man who desires to present his messages effectively will find this book invaluable. It states the principles of good typography and then proceeds to demonstrate them. It presents examples of inferior or bad type compositions and then shows how they may be made good and effective.

The book is a large quarto of 78 pages of text, 32 full page displays and hundreds of practical examples. Not an easy book to write; not an easy thing to prepare the examples; it is well worth its price, $5.25. It will be a gold mine to all progressives who study it carefully. Send order with check to the Book Department of The Inland Printer Company, Chicago, and say that *Collectanea* advised you to be one of the wise ones.

* * * *

One single idea may have greater weight than the labor of all the men, animals and engines for a century.—*Emerson.*

* * * *

Nothing is ever done beautifully which is done in rivalship or nobly which is done in pride.—*Ruskin.*

* * * *

Advertising will win if the thing is worth buying again.—*The Informant.*

THE PRINTER'S PUBLICITY

BY H. W. SMITH.

This department will be devoted to the review and constructive criticism of printers' advertising. Specimens submitted for this department will be reviewed from the standpoint of advertising rather than typography, from which standpoint printing is discussed elsewhere in this journal.

Analyze Your Publicity.

Aside from the message conveyed, every piece of printed matter sent out by a printer is an ad.— good or bad — for his business. Many printers who fully realize this make the mistake of attaching little importance to the message. With the resources of literature, centuries old, preserved and propagated by their art, the range of subject matter would seem to have no limits.

Another "school" of printer advertisers place full valuation on both form and message, but in their anxiety to "cash in" they inject too much self interest into the copy.

The potential customer is primarily a reader, seeking what is entertaining or instructive and passing over that which is neither. That which instructs the reader is that which offers him means for improving himself or his business.

How will the reader react?

Entertainment he will more quickly forget; instruction he will retain and pay for in terms of good will. The printer advertiser need not fear that unselfish instruction will go unrecognized or fail to bring a proper return.

Hall-Gutstadt Company.

Much interesting information on printing inks and paper is presented in the August issue of *The Typo-Line*, published by Hall-Gutstadt Company, San Francisco.

The crude, though attractive, appearance of this issue was intended by the publishers "to show that good workmanship can accomplish a great deal should occasion arise and the best stock be not available, and conditions of the paper market today do not show much promise of as great and varied an assortment of stocks and colors as we have heretofore been accustomed to."

According to the publishers the cover of this issue "is an ordinary rag wrapper used on bundles of cheap news, taken from a large shipment received by us. After being cut up, the sheets were soaked in water to take out the creases and rope marks, then put under heavy weights to straighten them out. The inside is a light weight rag wrap, and is so cheap that enough stock was given to us to get out this issue."



Far, far away, with all art work, engraving, electrotyping and mailing being carefully looked after by Eclipse: that is the life!

FIG. 1.



FIG. 2.

The informatory articles on inks and paper were contributed by Paul W. Shattuck, of the California Ink Company, and F. L. Lange, of Blake, Moffitt & Towne.

Mr. Shattuck deals briefly with the history of inkmaking and the functions of the three groups of ingredients — oils, pigments and dryers.

Mr. Lange in his short article on "New Sources of Paper" points out that many new sources exist, such as cotton fiber, the Joshua trees of the Mohave desert, and immense areas covered with reeds.

"They exist," he says, "but will not be drawn upon until we are willing to pay more."

Engraving House Publicity.

Several photoengraving houses are scoring regularly with well designed, well written and well printed publicity.

The two cards reproduced on this page (Figs. 1 and 2) are the products of the Eclipse Electrotype and Engraving Company, Cleveland, and Barnes-Crosby Company, Chicago.

The Eclipse design is a two color, green and black design, printed on cream colored stock. The original measures 3 by 5 inches. It is evidently intended as a "stuffer."

The Barnes-Crosby card is a three color, stop out line and Ben Day job with black, buff and dark blue, printed on white cardboard. It measures 3½ by 7 inches, and was mailed as a post card.

The L. D. Caulk Company.

Synthetic porcelain teeth are a product more limited in sales range than many other things, printing, for example; and yet, judging by the house-organ, *Partners*, I believe that the Caulk organization could sell 'em in Africa — and not for neck ornamentation at that. *Partners* is published by the L. D. Caulk Company, Milford, Delaware, avowedly as "A Magazine for Dental Salesmen." The cover is reproduced on the next page as Fig. 3.

Whether he is a dental salesman or not, one reads every article in the "Number Four, Nineteen Hundred & Twenty" issue. Occasional terms such as "Dichloramine-T," "Pneumogastric," "Leucocyte," "Cresolform," and others, the lay reader takes as earmarks of technical erudition. These



FIG. 3.

are skilfully blended into professional backgrounds for such readable stuff as romance and sugar coated — or rather synthetic tinted — salesmanship.

Is there anything interesting or difficult in a dentist's matching teeth? I think you'll like the way Dean Topy describes it under the heading "The Good Old Match Box." He says in part: "I have seen an artist mix a little paint on his palette, walk up to the model and smear a dab across her leg. From ten feet away I couldn't see where the paint was. Friend artist had struck a match.

"Suppose we imagine ourselves putting a kit of artists' colors on a dentist's bracket table. Then we ask him to match the color of the skin on the back of his hand. Do you think he can do it? Which way will you bet on the result?

"Give him plenty of colors to work with — everything from chrome yellow to Prussian blue. This will be a great many more than he needs. Brilliant pictures have been painted with nothing more than black, and white, and yellow ochre.

"Now imagine that our dentist friend says he will attempt the job. Most likely he starts with white and adds a little yellow. That doesn't look right. He puts in some vermilion. Then he tries a little blue. All wrong; the more he puts in the worse it gets, and he can't take any of the colors out again. He has to start all over."

This points the way to Caulk's Shade Charts showing "248 different blends — more than enough to match any tooth in creation"—a very consummate piece of printed salesmanship, which, at the end, leaves the reader in a favorable state of mind.

The Hugh Stephens Company.

"Meet the Hugh Stephens Folks!" is the invitation of the second issue for 1920 of *Imprint*, house-organ of this Jefferson City, Missouri, printery. A chummy, pleasing piece of institutional advertising is this, which should produce good will both within and outside the organization.

The chief features of the issue are the halftones of the interior of the plant and of the department heads. A pebbled finish tends to give a smoother effect to the tones of the pictures, rendering the halftone dots less conspicuous.

A reproduction of page 9 is shown herewith, giving a view of the monotype casting department and its head (Fig. 4).

Long-Johnson Printing Company.

An effective argument for the use of color is given in the July issue of *Ideas*, the "infant" house-organ of Long-Johnson Printing Company, Jackson, Tennessee.

"Color, the emotion picture of the mind. When a man has no pep, they say he's colorless; when he's mad they say

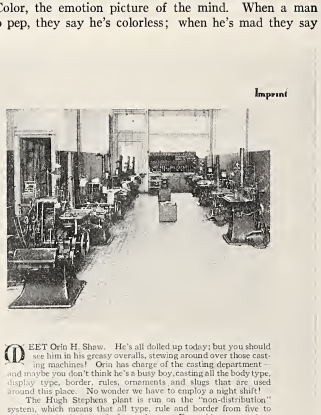


FIG. 4.

he sees red; when he is a coward they call him yellow; when he's straight they say he's white; when he is loyal they say he's true blue; when he's unintelligent they say he's green; simply because the mind thinks faster in color than any other ways." Continuing, the editor makes this observation:

"When the food is set before you on the table it doesn't have to be accompanied by a lengthy argument to arouse your desire. There is nothing so tempting in the food line as the actual food itself. Next in effectiveness is the reproduction of that food in natural colors. Such reproductions are arousing the desire of millions of readers. This same desire is created for other lines to the same extent by the proper use of color on your printed matter. "Ninety per cent of the advertisers using color pages in the leading American magazines in 1919 have doubled their space for 1920."

That the Long-Johnson company knows how to use colors is exemplified by this page, reproduced from *Ideas* (Fig. 6) originally printed in two colors, yellow and black.

Sales and Service Ideas.

When you stick a two cent stamp on an envelope and seal it, with the contents weighing about a quarter of a cent, you are wasting money. . . . . I remember our initial effort in the field of direct advertising. It was a simple little folder printed in brown ink on onyx cover, with a pasted insert of white antique, entitled "A Properly Turned Corner." That was before we purchased our present quarters, and we were then, as now, "on the corner." That little folder, issued in 1894, brought us customers who have been on our books ever since.—"*The Lisk Key*," *by Edw. H. Lisk, Inc., Troy, New York.*

J. Reid Hammond, Printer, of Philadelphia, is sending out another of those concrete sales ads. (Fig. 5). Collection stickers at $1 the booklet are offered. All the elements of good advertising are present — specific description of goods, with sample and price and also coupon for facilitating response.

The National Stove Company, of Lorain, Ohio, has a plan for eliminating errors on the mailing list which should interest all those who are tormented by such comebacks as "This person has been dead two years. Why don't you keep your mailing list up to date?" Just how the company does it is well illustrated by the following imprint used on all the direct mail matter that is sent out:

To the Postmaster: If undeliverable, please return after ten days. Postage for return will be paid upon delivery to sender. When returning please check reason for non-delivery. (Par. 1 and 9, Sec. 637 and 738 P. L. & R.)

Does Not Receive Mail Here.
Dead.
Refused.
Unclaimed.
Removed to .....

It has been found that by calling the attention of the postmaster to the law which obliges him to state why the mail can not be delivered, and framing the questions so that they require little more than a check to answer, the percentage of returns is increased quite materially. — *From "National Advertiser," published by National Printing Company, Omaha, Nebraska.*

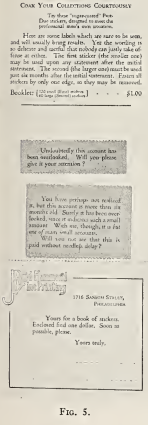


Fig. 5.

Thirty-two brief ads. are offered as copy suggestions to retail merchants by Goes Lithographing Company, Chicago, in a booklet entitled "We Suggest." The copy is meant to be used as texts on blotters and cards, specialties of this concern.

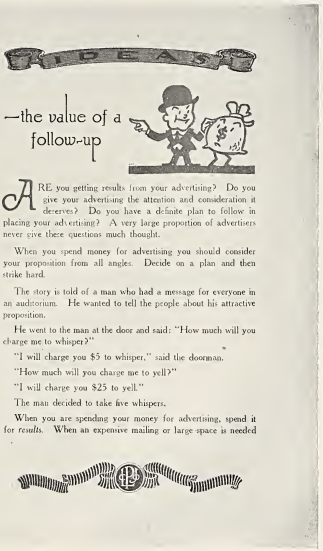


Fig. 6.

Written for specific lines of retail business the copy, of necessity, is in need of individualization. Alteration to suit the user's requirements is easy, however.

Here is ad. No. 4 — for the cleaner and dyer:

We know a man who had a well worn gray suit. We dyed it blue, carefully pressed and reshaped it like new. Now he's a happy man — fitted out fine for $4.50. We clean, press, repair for men, women and children.

Oldtown Cleaners, Surf and Sand Streets, Telephone 834, Oldtown.

ARE YOU A BOOSTER FOR SAFETY?

It doesn't cost you anything and it means the lives and happiness of those about you as well as your own life and comfort. Not a question of dollars and cents, but of human life, the most important thing in the world, which when once gone can never be brought back; it is trying to save your fellow workers from getting injured. It is trying to prevent them from losing legs and arms which can never be replaced. It is trying to prevent making widows and orphans and causing destitution and misery.

Neither the company officers nor the laws can do it, but you men and women can do it if you try. It is better to cause a delay than to cause an accident. Remember, it takes less time to prevent an accident than it does to report one. Boost Safety all the time.—"*Eagle A*" *Unity.*

DEDICATION OF JAY H. NEFF HALL AT UNIVERSITY OF MISSOURI.

BY R. S. MANN.

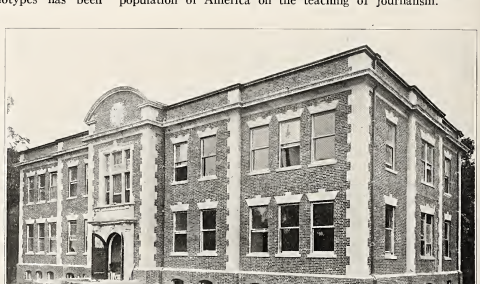
JOURNALISTS of every rank from printer's devil to presidential nominee found interest in the dedication of Jay H. Neff Hall, the new $100,000 home of the School of Journalism of the University of Missouri, at the opening convocation September 1. This new building is the gift of Ward A. Neff, '13, University of Missouri, in memory of his father, the late Jay H. Neff. The building is an adequate structure both for the classroom work of the School of Journalism and for the publication of the school's paper, the *Columbia Evening Missourian*. An up to date printing office with a Duplex press and two linotypes has been installed in the basement. The machinery room is separated from an upper hallway by a glass partition in such a manner that students may observe the operations of the press and the linotypes without passing through the room. A stereotyping room and a photoengraving laboratory are in other parts of the basement. On the first and second floors are found the news room, the library and morgue, an alcove for telephones and telegraph instruments, the auditorium, lecture rooms and office rooms. The building is amply provided with all the essential conveniences of a modern newspaper plant.

The new building with its modern equipment will replace the old home of the School of Journalism at Switzler Hall, where conditions were less favorable for class work and where there was no room for the mechanical parts of the plant. This fact was mentioned by the several speakers at the opening convocation. But the predominating note of the speeches there, and of the congratulatory messages received by the School of Journalism from journalists in this and other countries, was to emphasize the new type of journalism which this school is to help develop.

In the opinion of Dr. Talcott Williams, dean emeritus of the Pulitzer School of Journalism at Columbia University, who delivered the dedicatory address, Jay H. Neff Hall is to be a "watch tower of journalism in which the watchmen of the State will be trained." In his address he characterized the new type of journalist as "the watchman of the republic on the walls of the future." Dr. Williams emphasized the task of understanding news, of molding public opinion, of safeguarding the republic through the press, in these words: "For this task no toil can be too arduous, no self sacrifice too high. To be ready for work like this, you of this School of Journalism must see with an even eye the news of today and the vision of tomorrow. You must probe the foundations of society, learn all the facts, acquire expert knowledge of the mechanism of society, see its deficiencies and know how they can be remedied. For this, this school was established 'to make better journalists, to make better newspapers, to serve the public better.'"

John T. Harding, of Kansas City, a close personal friend of the late Jay H. Neff, added emphasis to this new responsibility in journalism which the School of Journalism must help bear, when he said, "As a student in high school we used to debate the question 'Resolved, That the pen is mightier than the sword.' Never before was that contest greater than now, and if the negative wins, Heaven help us!"

The general recognition of the School of Journalism of the University of Missouri as a pioneer, as the first school proposing to increase the public service of journalism, is shown in the address of Dr. Talcott Williams: "In the spring of 1912, when I had the honor of being called to serve the Pulitzer School of Journalism as its director, I visited every institution where any courses were given in the training of the journalist. Here, and here only, I found a school in operation as a separate entity; here I saw the recognition both of academic training and of the technical work of the newspaper; and here, too, was a real journalist who knew his job at this great task, successfully achieved by him. He has done more than any other man or all men to change the opinion of journalists in the great central population of America on the teaching of journalism."



Jay H. Neff Hall, New Home of School of Journalism of University of Missouri.

In presenting the building to the University, Ward A. Neff, the donor, asserted his belief in the competence and thoroughness of the men who will handle the contribution. He strongly urged that "truth, fairness, devotion to duty and unselfish service" should be the goal of journalism in the future.

The congratulatory messages from other cities included one from Warren G. Harding, Republican candidate for the Presidency, who urged a more strenuous effort to train journalists for their responsibilities. Senator Harding would have every paper "so conducted that it can go into any home without destroying the innocence of any child."

Numerous congratulations came from England and other countries. Lord Northcliffe sent the following message: "God speed your great effort for good journalism." *The London Observer* said in part: "Jay H. Neff Hall commemorates a father and his own devotion in a manner of which every journalist in the world should feel proud. Your University had already the signal distinction of being America's oldest school of journalism."

Jay H. Neff, in whose honor the building was dedicated, was a pioneer in the field of agricultural journalism. He was founder and editor of the *Daily Drovers Telegram*, of Kansas City, and around this as a nucleus built up the Corn Belt Farm Dailies, an organization of agricultural newspapers in Kansas City, Omaha, East St. Louis and Chicago. Ward A. Neff, donor of the building, is editor of the organization's Chicago paper, the *Daily Drovers Journal*.

NEWSPAPER WORK

BY G. L. CASWELL.

Editors and publishers of newspapers, desiring criticism or notice of new features in their papers, rate cards, procuring of subscriptions and advertisements, carrier systems, etc., are requested to send all letters, papers, etc., bearing on these subjects, to The Inland Printer Company, 632 Sherman street, Chicago. Criticisms of newspapers can not be made by mail.

Success and Happiness in Country Field.

One of the great periodicals, the *American Magazine*, recently featured a story of Sol. H. Lewis, now publisher of the Lynden (Wash.), *Tribune*.

Mr. Lewis was formerly a big city newspaper man. Now he edits a paper in a town of 1,500 people. He advises others to follow his example. "Do you know city editors who write what they think?" he asks. "I write what I think."

An therein is the sermon that converted Sol. Lewis from a *New York World* reporter to the king bee and general factotum in a newspaper of his own in a town of 1,500 people. In the smaller field he is enjoying independence and an opportunity for service to his community with real and tangible results every day as he goes on his happy road to comfort, if not to plethoric wealth. A big, brainy man with ideas, a capacity for work and an enjoyment of close friendships, he finds his ideal situation in this country newspaper field and advises the hurried, driven, scrambling, worrying city writer to come out of the city; in this country weekly field there is plenty of room for money and happiness, influence and every other good thing to which men aspire.

Newspaper the Judge of News.

There has often been question as to how far a newspaper dare go in discriminating between news that it wishes to print and what it does not regard as necessary to print. Recently a peculiar case of this kind was decided by a Chicago appellate court in favor of the *Chicago Tribune* in an action for $100,000 damages brought against that paper by William Reeda, an attorney.

Mr. Reeda, a candidate for superior court judge in the November, 1917, election, on an independent ticket, charged the *Tribune* with publishing a facsimile of a portion of a specimen ballot, giving names of the Democratic, Republican and Socialist candidates for the judgeship, but omitting the names of the independent candidates. It was contended by Mr. Reeda that this omission was "willful and malicious and done with intent to injure his candidacy."

"The defendant owed no duty to either the plaintiff or the public to publish anything which, for any reason, it did not see fit to publish," the opinion read.

"The defendant is the sole judge of the value of news as such. A newspaper must remain free to publish such matters as it regards as possessing news value and to refrain from publishing such matters as it may determine do not possess news value."

Any other opinion by the Court would most certainly have disturbed the whole newspaper world. Not always intentionally, but inadvertently, a newspaper might leave unpublished some feature of a political or social nature which certain individuals might complain of as discriminatory and injurious. There is more or less hazard as regards personal libel in the publication of any newspaper. Vicious and unjust libel laws still exist in many States, in some cases leaving the newspaper not even the right to correct or explain mistakes caused by misinformation or by the incompetence of reporters handling the news. These should be eliminated by legislative action as fast as newspapers can secure such enactment. It is fortunate, however, that by judicial opinion the right of a newspaper to be the judge of what it shall print as news has been adjudicated in this Chicago case. It will be used as a precedent and a deterrent in other actions.

Is It a Game of Elimination?

Through the news print situation the public generally has come to a better understanding of the conditions surrounding newspaper publishing than ever before. Indeed, in the matter of other papers than news print the experience of buyers has been a help toward this understanding, until now the public is willing to accept whatever statements the newspapers present in the matter. What was once regarded as a mere scrap of paper, of no value and little cost, has come to be regarded as an important material the waste of which is a crime. And in this waste, wherever they see it, people charge it up correctly against anybody or any publication. Some of the large daily papers may not see this, but when normal conditions return, if they ever do, the effect will be felt. We have heard such comment and criticism of certain great newspapers, by prominent and intelligent men and women, that there would be a pause in the reckless waste in printing pages and pages of irrelevant matter could the criticisms be compiled and presented in one mass to the publishers. While bulk and size may mean something and create a show of superiority in the cities of their publication, that is not the result as these papers are sent out in two pound packages or sold for a dime on street corners in the smaller cities. Smaller publishers, merchants, business men — all who deal in or have to handle products linked with the use of paper of any kind — feel resentment toward a publication wasting many pounds of an article so universally used and required. We have seen refusals to buy such papers and have heard criticisms of the quality of the publication on account of the waste.

There is likely to be one result if the situation continues, and that will be a demand for legislation that will probably handicap and interfere with private business — and then what a roar and cry will go up from the abused wasters of this common product called news print!

It may be only a surmise on the part of other publishers, but it is coming to be quite generally regarded as a fact that there is a big game going on for the monopoly of newspaper publishing in the larger centers of this country. Most certainly the situation is resulting in some elimination of competition for these great publications. Even a suggestion of

paper mill owners that they would like to allot a quantity of their product for the use of the smaller newspapers of the country brings protests and threats. The big ones must have it all; they are not concerned about the smaller ones; let them die; they were born cripples and have no right to live anyway. Of what use to the world is a newspaper of less than a million circulation?

The answer will come some day from the congressmen and legislators whose method of selection can not well be changed by the powerful publishers who would ride over them as well if boots and spurs would do the trick.

Anniversary of Birth of American Newspapers.

September 25 this year marked the two hundred and thirtieth anniversary of the birth of newspapers in America, according to the *Louisville Herald*, which adds:

This initial bow of the press was made at Boston. It was named *Publick Occurrences*.

It frightened people of that day, just as newspapers seem fearful objects to some timid souls today. It was something new, something they hadn't seen before; therefore, it must not be.

The colonial legislative body immediately suppressed the first American newspaper. One issue only was published. And yet it contained nothing but news of the nearby neighborhood. It printed no editorials, no cartoon; it did not attack any person or political party, and did not attempt to propagate any political or social doctrine.

But they suppressed it.

The country has progressed in the last 230 years. Legislatures no longer suppress newspapers. Only a few judges, with 1690 model brains, think they can gag the press by jailing editors.

Observations.

A splendid tri-weekly paper of the Middle West, which maintains a reliable cost system, reported a cost of 24.3 cents an inch for display advertising in 1918, and recently found the cost had jumped to 37 cents an inch. This paper, however, is not a standpatter on rates, and rapidly and conscientiously adjusts its space rates to show a profit, always avoiding a loss if possible. In this connection, how many publishers have adopted the space rate scale suggested by the National Editorial Association advertising rate committee last spring?

A unique "stork special" of the *Family Record* was published at Coldwater, Kansas, Thursday, July 29, by Ward H. Butcher announcing that "A long legged bird stopped at the home of Mr. and Mrs. Ward H. Butcher in Coldwater Thursday evening and left a bouncing baby girl who will make her home with them." Other and general features of the publication are references to the girl and her pa. Some publishers feel like that on the occasion of the first born, but it wears off with the appearance of the third and subsequent "squalls."

Publishers using thousands of tons of print paper are reported as signing contracts with mills to deliver paper for their next year's requirements, and the price is not even stated in the contracts — almost like writing out checks, signing them and leaving the other fellow free to fill in the amount.

Even the smaller newspapers of the country are now protesting against the "handouts" of automobile advertising agents for publication as matters of news. It can not be denied that many of the stories sent out by automobile advertising men are nothing but advertising, in excess of or in addition to the amount of display space contracted and paid for. But most of the large dailies have used the stuff — columns of it — until the demand for it has become a matter of course on the part of the clever advertising men. New York publishers joined in a determined effort to abolish the practice, and the automobile men joined in as determined a move to compel a continuance of it. The mention of the make and design of any special car in this propaganda stuff is advertising. It should be discouraged by all newspapers, not only as a matter of protecting themselves against waste of their paid space, but in order that the smaller manufacturer who is entering the field and trying to grow in the fierce competition of this immense business may have an equal chance in the future. More manufacturers mean more business; more advertising.

A New York supreme court justice has issued a writ of injunction restraining the mayor of Brooklyn from depriving a newspaper reporter of a press seat at meetings of the board of estimate. Criticism of the mayor for a certain action aroused the mayor to bar the reporter from a seat reserved for newspaper men. "The press is the lever that moves the world as no other earthly power could move it," said the justice in his decision. "It should not be hampered while in the lawful pursuit of gathering news, or interfered with while honestly disseminating really important information for its readers."

The Michigan Press and Printers Federation has recently issued the best compilation of that State's laws relating to publishing and printing that we have seen done in any State. The pamphlet comprises sixty pages and is issued under approval of the Michigan Department of State, after the manner of a similar publication issued in Iowa by the State Auditor's department. The Michigan pamphlet is, however, indexed, classified and more complete in its details than any other, and thus is of great value, not only to the newspaper publishers and printers of the State, but to village and township and school officials as well.

Where do the terms "folio," "square," etc., come from as a unit for charging legal publications? In some States a "folio" is a certain number of lines of type, and in other States it is some other number of lines, while a "square" of type is a term used by many old time printers — seldom by those of the present decade. We note that in Michigan a folio is 100 words of any kind of type, and this constitutes the legal unit for charging for public matter, $1.20 being the maximum rate allowed under the law for a folio. That is about seven cents a line, which, if it is permissible to charge the same for each insertion of a notice after the first insertion, would be just about equivalent to the legal charge allowed in Iowa, where 10 cents a line "for brevier type or its equivalent" is the basis for the first insertion, with one-half that price for each subsequent insertion of a notice. In South Dakota the rate is much lower, and in Nebraska the law stipulates no certain size of type. Thus legal matter is published in all sorts of type sizes, in many different forms and with a great variety of systems of arriving at charges. There should be some uniformity aimed at in the future, and every State should recognize the difference between straight and figure work.

The Service Sheet, issued monthly by the New York State College of Agriculture at Cornell University, Ithaca, New York, is a spicy and valuable little sheet for newspaper men. We have the September number and could well "steal" a page of it for reproduction in THE INLAND PRINTER with benefit to our readers. Numerous colleges and universities are hooking up with newspaper work through their schools of journalism. They are bringing some high class young men into the editorial, advertising and business departments of newspapers all over the land. It is a sign that journalism is soon to be fully recognized as the profession it has become.

BOOK REVIEW

This department is designed particularly for the review of technical publications pertaining to the printing industry. The Inland Printer Company will receive and transmit orders for any book or publication. A list of technical books kept in stock will be found in our catalogue, a copy of which will be sent upon request.

"Photoengraving Primer."

For over a quarter of a century S. H. Horgan has experimented with, demonstrated and written about photoengraving. He is best known to readers of THE INLAND PRINTER as editor of the Process Engraving department of this journal and as a contributor of numerous special articles on photoengraving and kindred subjects. Mr. Horgan is rated as an authority, and anything that he may offer on photoengraving is accepted at par. Particularly of interest at the present time is his latest book entitled "Photoengraving Primer." It is just what its name implies, and gives "concise instructions for apprentice engravers or for those seeking simple yet practical knowledge of line and halftone engraving." The author presupposes no technical knowledge on the part of his readers, but begins with the fundamentals and leads through the various steps to the finished etching or halftone engraving.

While written more particularly for beginners, there are many hints and a great deal of information of value to the experienced photoengraver. It is a book worthy of a prominent place in the library of the printer or any one interested in photoengraving.

"Photoengraving Primer," by Stephen H. Horgan. Published by American Photographic Publishing Company, Boston, Massachusetts. May be ordered through The Inland Printer Company.

"Manual for the Study of the Psychology of Advertising and Selling."

There is more for the printer and advertiser in the book of the above title than one would imagine at first glance. The word "psychology" is likely to scare the average typographer or advertising man, but, frankly, the book can be made a real help in solving advertising problems. The author has prepared the book primarily for university students. Representing, as it does, the crystallization of experience gained through twelve repetitions of a course in advertising and selling, it seeks, as the author states, "to open up new problems that are susceptible to laboratory treatment, and to stimulate students to attack them."

The printer or advertising man who attempts a study of the book will not find a cut and dried solution to his problems after a hurried glance or even after a more careful reading of the book, for it does not attempt to teach the technique of advertising. Instead, "the point of view adopted by this manual is . . . that of the business executive who seeks to know not *how* to do a thing so much as *what* to do and *why*." To the person who is willing to do some studying and "digging" on his own account, the book will undoubtedly prove of considerable value.

"Manual for the Study of the Psychology of Advertising and Selling," by Harry Dexter Kitson, Ph. D. Published by J. B. Lippincott Company, Philadelphia.

"Paul and the Printing Press."

"How shall we interest boys in the printing business?"

This is the question being asked every day by the wisest heads in the industry. Our answer is to get a copy of the book entitled "Paul and the Printing Press," by Sara Ware Bassett, and give it to some boy who shows an inclination to become a disciple of the art preservative.

In its 218 pages, Miss Bassett tells the story of Paul Cameron, president of the class of 1920 in the Burmingham High School, who conceives the idea of establishing a school paper as a memorial for his class. Accordingly, *The March Hare* makes its bow to the citizens of Burmingham, and with the assistance of an enthusiastic staff the career of the school paper is begun. Like all publications it has its "ups and downs,' and as sponsor Paul bears the brunt of the troubles. Success crowns the efforts of the staff, however, and by the end of the term *The March Hare* is established not only as the school paper, but as a town institution.

The book is written for boys of fourteen and upwards, and is primarily a story, somewhat on the order of the Alger and Henty books. A history of printing and the invention of the printing press is woven into the story in conversational form. Edwin A. Grozier, owner of *The Boston Post*, gave Miss Bassett a great deal of help in preparing this volume, so the statements in relation to the printing industry may be accepted as being correct. This is the first volume in what the author has called "The Invention Series," and it is a book which will appeal to the average American boy.

"Paul and the Printing Press," by Sara Ware Bassett. Published by Little, Brown & Co., Boston, Massachusetts.

A SIDELIGHT ON THE PAPER SITUATION.

Under the above heading, *The Fourth Estate*, in its issue for September 18, prints the following:

"The Austin (Minn.) *Herald* writes: 'Ex-Mayor Reiter of Rochester, Minnesota, was in the *Herald* office the other day and talked about the high price of print paper. He said he was recently in a newspaper office and was invited to see a roll of print paper made in Denmark, put on the press and run. This roll was the first importation from Denmark. It bore all Danish inscription of placards. After the paper had been rolling for some time out dumped a card. It bore the inscription, "Made at International Falls, Minnesota, for export."

"'We wonder what the Dane importer paid for it if he could pay the freight to the seaboard, then across the sea, paste it all over with Danish labels, reship it, pay a tariff tax to get it to this country, pay the freight to a point within 250 miles of where it was made and sell it in competition with paper made at International Falls for home consumption.

"'As Hamlet says, "There is something rotten in Denmark," or in the United States.'"

TRADE NOTES

Brief mention of men and events associated with the printing and allied industries will be published under this heading. Items for this department should be sent before the tenth day of the month.

Chicago Craftsmen to Resume Meetings.

Regular monthly meetings of the Chicago Club of Printing House Craftsmen will be resumed Tuesday, October 19, when the first meeting of the season will be held. The officers are planning some interesting features, and members will be well repaid for attending. Special announcement will be mailed by the secretary in due time.

Frederick A. Thompson.

Frederick A. Thompson, ninety-two years old, died at his home in Westfield, Massachusetts, on August 26. He was president of the Crane Paper Company for many years, retiring several years ago. He is said to be the first person to manufacture linen paper, and made many improvements in paper manufacture.

"Eagle A" Organization Increases Advertising Staff.

The American Writing Paper Company of Holyoke, Massachusetts, has recently increased the personnel of its advertising department. L. B. Springsteen, who for a number of years was superintendent of printing of the Strathmore Paper Company, now has charge of the printing production of the "Eagle A" advertising department.

Direct Mail Convention at Detroit, October 27 to 29.

If you write letters, if you use circulars, if you publish a house-organ, if you advertise anything, anywhere, at any time, through the medium of direct by mail publicity, then you are bound to get real dollars and cents results by attending the Direct Advertising and House-Organ Convention at Detroit (Board of Commerce), October 27, 28 and 29.

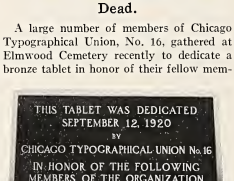
The committee in charge of the convention is emphasizing the fact that it is to be a wide open meeting in every respect, and not strictly a "members only" gathering. A long list of well known advertising men are to speak on subjects in which they are specialists.

Among other interesting features, there will be a special meeting of house-organ editors at which Chairman Ramsay, author of "Effective House-Organs," will preside and at which helpful suggestions will be advanced.

More complete information may be had by writing to Joseph Meador, general chairman of the Detroit committee, in care of the Franklin Press, Detroit. A. W. Winter, of Evans-Winter-Hebb Company, is chairman of the Committee on Arrangements, and will handle the hotel reservations and other such matters for the comfort and transportation of the guests.

Chicago Printers Honor Soldier Dead.

A large number of members of Chicago Typographical Union, No. 16, gathered at Elmwood Cemetery recently to dedicate a bronze tablet in honor of their fellow members who made the supreme sacrifice during the war.



Tablet Dedicated by Chicago Union Printers in Memory of Members Who Fell in Late War.

On the tablet are inscribed the names of Roy J. Broderson, Frank Devaney, Emil Kummer, Francis B. Laramie, Gerald D. Martin, Felix W. McGlone, Frank T. McNally, George F. Miller, Paul R. Motzny, W. H. Niemann, Robert S. Smith, Thomas F. Stanek, Joseph J. Witzel, Frank B. Swift, and William Zalabak, the last two being apprentices.

Sample Book of Ruling Inks.

Many of the readers of THE INLAND PRINTER will be interested in a booklet, "Jefson American Ruling Colors," which is being distributed among the members of the ruling trade by J. E. Foster & Son. The booklet shows actual examples of the ruling done with "Jefson" ruling inks, illustrating better than words the superior qualities of this particular brand. Any one interested will doubtless be supplied with a copy of the booklet by writing direct to the firm at 121 Middle street, Portland, Maine.

Evening Classes in Typography.

The College of the City of New York, Convent avenue and 140th street, offers for the coming season three courses of evening study in the following subjects: proofreading and copy editing; cost finding and estimating; typography and advertising.

The classes are open to men and women engaged in the printing, publishing, advertising, editorial, and other allied lines, and will be conducted by Arnold Levitas. Classes meet Monday, Wednesday and Friday evenings, at 7:30. Each class convenes once a week. Credit is given for satisfactory completion of each course.

Registration began Monday, September 27, and candidates may register any evening except Saturday. Classes open the second week in October.

J. A. Fulton.

J. A. Fulton died at his home in Vancouver, British Columbia, August 14, following an illness of several months. His passing removes from the ranks of Western pioneers one of the best known and most highly respected members of the old school of printers. He was active in labor affairs, having held several positions of trust in local labor organizations.

Mrs. Margaret A. Deacon Dies.

The many friends of Charles W. Deacon, formerly superintendent of the Union Printers' Home at Colorado Springs and now sales manager at the Chicago branch of the Mergenthaler Linotype Company, sympathize with him in the sad loss of his wife, Mrs. Margaret A. Deacon. Mrs. Deacon, who from June, 1898, until September, 1913, was matron of the Union Printers' Home, died suddenly at her residence, 5827 Fulton street, Chicago, on September 24, due to a heart affliction. She was very dear to all the inmates of the home, printers who went to Colorado Springs afflicted with tuberculosis, and did a remarkable work among those men suffering with that disease. She was popularly known as "Mother Deacon" by the residents of the institution as well as by all printers who have at any time visited the home, probably about one-half of the printers in the United States.

Her husband and her two children, Henrietta A., and Proctor S., survive her. She was born July 23, 1866. Funeral services were held Monday, September 27, at St. Lucy's church, Chicago, and interment was in Calvary cemetery, Evanston, Illinois.

High School Girl Establishes Record as Linotype Operator.

Miss Olga Mercer, who is employed as a linotype operator in the office of the Alliance (Ohio) *Review*, has established a record that is worthy of notice. After but nine months' experience on the machine she turns out an average of 2,000 lines a day, working eight hours, and under favorable conditions has made 2,340 lines. This includes not only straight matter but heads and advertisements as well.

After leaving high school Miss Mercer was undecided what to take up as a profession. Quite by chance she entered the employ of the *Review* office, and the splendid record she has made for herself removes all doubt as to the wisdom of her choice. If more girls of this type could be found and trained as operators, it would be a long step toward solving the present question of the shortage of help.



Miss Olga Mercer, Alliance, Ohio, Whose Daily Average on the Linotype Is 2,000 Lines.

Miss Mercer is a native of Bridgeport, Ohio, and is only nineteen years old.

Civil Service Positions Open.

The United States Civil Service Commission has announced examinations for positions of printer, bookbinder, pressman, electrotyper finisher, electrotyper molder, and stereotyper to fill vacancies in the Government Printing Office. On account of the needs of the service, it is announced that applications for these examinations will be received until further notice. Papers are to be rated promptly and certification made as the needs of the service require.

The Commission has also announced an examination on October 20, 1920, for editorial clerk, to fill vacancies in the Departmental Service, Washington, D. C. Applicants for this position, as well as for the other positions mentioned in this notice, should write to the Civil Service Commission, Washington, D. C., for full particulars.

New Goes Specialties for Printers.

Among the more recent new products placed on the market by the Goes Lithographing Company, are two record books, one a loose leaf record book for use by unincorporated associations (common law companies), and the other a loose leaf minute book. Organizations of this kind have increased in numbers very rapidly during the past few years, thus giving rise to a very constant and persistent demand, first for appropriate certificates and later for a record book.

In order that those interested in these books may examine them closely, the manufacturers offer to send copies on approval to responsible printers and stationers.

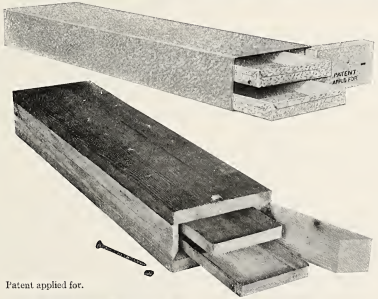
Inquiries should be addressed to the Goes Lithographing Company, 42-48 West Sixty-first street, Chicago, Illinois.

Shipping Box for Linotype Composition.

The accompanying illustrations give a good idea of a new shipping box for linotype composition recently perfected by Eugene Cotterman, of Wichita, Kansas. The box will be furnished in two models, metal and wood, to meet the demands of the trade. Both models possess points of merit and it remains largely a matter of personal choice as to which the user will prefer. One of the advantages claimed for the metal box is that it is practically indestructible and will easily withstand the rough handling given containers of this kind. Some of the desirable features of the wooden box are that many prefer to handle a wooden box rather than one of metal; also a wooden box is sometimes not so easily dented as one made of metal. Both models are provided with easy locking facilities, the wooden box having a hole at the end for a locking pin. The galleys are made of 20 gage galvanized iron, which will hold two columns of 13 em slugs or one column of 26½ em slugs, the measures usually handled by country newspapers. The size of the galleys is optional with the purchaser. The reproductions show each box holding two galleys, but the boxes may be made to hold three or four. Most trade composition houses ship their matter in ordinary boxes, making it difficult to unpack the slugs, while with Mr. Cotterman's device the matter can be unpacked as easily as it is packed for shipping.



Perfection Metal Injector in Action. Impurities Are Driven to the Surface and May Then Be Skimmed Off.



Patent applied for.

Two Models of Shipping Box for Linotype Composition. Illustration at Top Shows Metal Box; Wooden Box Is Illustrated Below.

A New Cleaner for Type Metals.

Every printer who operates typesetting and typecasting machines knows the troubles caused by deterioration of type metals. This is brought about by the presence of impurities and foreign matter which are accumulated by the metal through usage. Eventually the metal begins to lose some of the necessary elements and then the real trouble begins. This trouble is somewhat overcome by the use of temper metal, but even with this precaution the metal will oftentimes continue to give more or less trouble. This is due in a large measure to the continued presence of impurities in the metal.

The Perfection Metal Cleaner Company, 6805 Perry avenue, Chicago, Illinois, has

recently introduced to the trade what is said to give a sure relief for many metal troubles.

Perfection Metal Cleaner is not an entirely new discovery, but it is new on the market to the trade. It has been in private use for the past five years with the greatest success, and is now offered to the printing trade. It is composed of certain ingredients placed within a soluble container so that when used with the injector, which is furnished, it may be placed in the bottom of the kettle containing the type metal and there held. The heat of the metal dissolves the container, releasing the compound and allowing it to do its work.

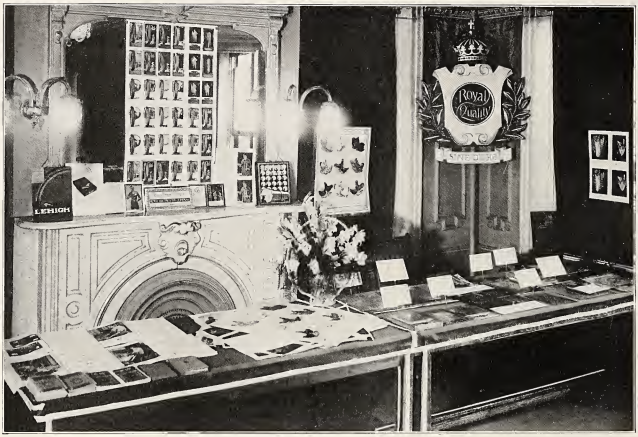
Garret P. Hynson Dies.

Garret P. Hynson, who had been in charge of the S. D. Warren Company's advertising department since November, 1914, died at his home in Sherbon, Massachusetts, August 27. He was editor of *The Warren Monthly*, the house magazine of the Warren organization, also secretary of the Warren Association since its formation. Mr. Hynson impressed his strong personality upon all who came in contact with him, and his passing will be mourned by his associates.

Advertising Folders From Miller Saw-Trimmer Company.

The Inland Printer has recently received copies of two new advertising folders now being distributed to the trade by the Miller Saw-Trimmer Company. One is entitled "Achievement" and the other "If Franklin Worked in Your Shop." Particular mention should be made of the "Achievement" folder, which was printed complete on 12 by 18 Chandler & Price platen presses and fed by Miller feeders. Considering the nature of the forms, consisting of heavy solids and large halftones, it is a notable sample of platen presswork. The folder is printed in three colors, black, red and blue. We are told that the black and red forms were slipsheeted, which is said to be an easy operation with the Miller feeder, and which does not interfere with the operating speed of the machine.

The Franklin broadside is designed to bring out the time and labor saving advantages of the Miller saw-trimmer and reasons why it should form part of the equipment of a progressive print shop. Return post cards, enclosed with the folders, add "punch" to the advertising matter.



Educational Exhibit of Royal Electrotype Company at Annual Convention of Printing House Craftsmen, Held at Washington, D. C., August 24 to 26.

Educational Exhibit of Royal Electrotype Company.

Illustrated in these columns is the exhibit of the Royal Electrotype Company, Philadelphia, shown at the recent convention of the International Association of Printing House Craftsmen held at Washington, D. C. It was the aim in staging this exhibition to bring before the craftsmen of the country an educational display of the various steps in electrotyping.

On a table to the right was an ordinary wax mold showing the correct and incorrect ways of locking up type in a form for electrotypes molded by this method. From there on the various steps were indicated until the complete electrotype was shown. The exhibit even went so far as to illustrate the several ways of finishing the electrotypes, not only for type high printing, but for work for patent bases.

Considerable favorable comment was heard on the exhibit, and the company felt fully repaid for the trouble in making this display. Requests have already been received from several cities for similar samples for a permanent exhibit to be placed in the various local club rooms of the craftsmen.

"Ad. Essentials at a Glance."

Maurice Elgutter, advertising writer and instructor in Toledo University, has compiled a handy card of the above title for the use of layout men and printers. Some of the information on the card includes examples of the sizes of display and body types, a handy table for estimating typewritten copy, color combinations, proofreaders' marks, and suggestions for making actual use of the card. The card was shown at the recent advertising convention at Indianapolis and brought forth considerable favorable comment. Further particulars will be furnished by Mr. Elgutter, 192-952 Nicholas building, Toledo, Ohio.

New Sample Book of Systems Bond.

The Eastern Manufacturing Company is distributing to the trade copies of the new sample book of systems bond. Six colors and white are shown in the sample book, together with samples of the various weights. The manufacturers will be glad to send a copy of this book to any printer who requests it.

Something New in Stereotyping Machines.

Country publishers and small city dailies are now able to be in a position to compete with their metropolitan brothers in service to advertisers, through the use of the "one piece stereotyping machine," which has recently been introduced to the trade by the U. S. Service Company, 1443 Carroll avenue, Chicago, Illinois. As shown in the accompanying illustrations, the machine consists of a heating plant, melting pot and casting box, all in one. By the use of this machine the publisher can use matrices furnished by national advertisers, thus effecting a considerable saving, both in the cost of plates and in transportation charges.

The floor space occupied by the machine is only 5 feet by 3 feet, and due to its construction all need for extra tools is eliminated. It is only necessary to saw off the end at which the pouring is done and put the plate in the form.

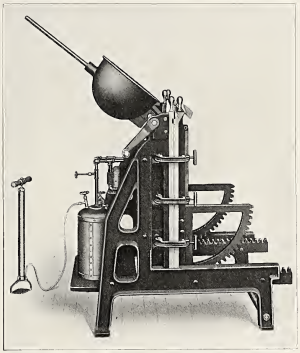
In pouring, the tilting pot is carried from the single column to the center of the box by the crank handle without lifting or pulling. The rocking segments supporting the apron that drops away from the standard lift the apron when down to within twenty-seven inches of the floor, enabling the operator to stand and place the matrix and take off the cast with ease.

Of special advantage to the job shop are the matrixmaking facilities of the machine. By only the additional cost of a beating brush, matrix paper and blankets, a matrix may be made right in the printing plant. This is a decided convenience where duplication of forms is desirable.

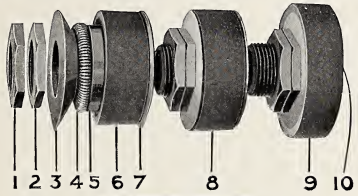
The manufacturers have prepared some interesting literature telling of the machine, and they will be glad to send it to interested inquirers.



The One Piece Stereotyping Machine, Showing Matrix Placed Ready for Casting. Casts Are Made Type High, Requiring No Extra Tools. Apron Is Twenty-seven Inches From Floor.



This Shows the Tilting Pot in Pouring Position. Ordinary Kerosene May Be Used for Fuel. A Ring of Argand Gas Burners Is Furnished if Gas Is Not Available.



Warner Expansion Roller Trucks.

(1) The lock nut is locked when truck is adjusted to its proper diameter; (2) the adjusting nut which is used to adjust the truck to its proper diameter; (3) allows spring (4) to climb upward when the nut (2) is adjusted; (4) endless coil spring closely wound which is used for internal expansion; (5) spring steel band which is placed around coil spring (4) to give flat foundation for rubber tire (6); (6) tire which is made of a composition of rubber to overcome the effects of ink, oil and gasoline, V-shaped to fit washers (3, 7); (7) V-shaped washer, same as (3); (8) roller assembled ready for proper adjustment; (9) roller expanded to its full capacity, allows for ¾-inch expansion over all; (10) hexagonal hub, allows the use of a wrench and keeps inking rollers from turning while adjusting trucks to proper size.

For Accurate Slitting and Perforating.

What is said to be one of the most notable improvements offered to the printing trade in recent years is the device known as the Hoff Combination Slitter and Perforator. It is attached to a cylinder press and really becomes a part of the machine. The big advantage of this device lies in the fact that the stock is cut or perforated before the grippers deliver the printed sheet from the cylinder. Since the stock is under control while being slitted or perforated, the possibility of variation in the finished job is minimized. The danger of cut rollers, due to the ordinary perforating rule, is likewise entirely done away with. The inventor of the Hoff attachment is a practical cylinder pressman who knows the trials and shortcomings of the ordinary methods. The device is already in use in many of the largest shops over the country. For further particulars write to the Lester D. Hoff Manufacturing Company, 36 Yates avenue, Newark, New Jersey.

Improved Expansion Roller Trucks for Gordon Presses.

Expansion roller trucks are becoming a necessity in most Gordon pressrooms, due to the lack of uniformity in the size of composition rollers. Trucks of various kinds have been introduced to the printers at different times, one of the more recent being the Warner expansion roller trucks, which are said to offer unusual advantages to the job printer. The accompanying illustration shows the construction and the action of the trucks, and is worthy of careful study. Full information regarding this new device may be had by writing to the Warner Expansion Roller Truck Company, Box 424, North Chicago, Illinois.

THE INLAND PRINTER

HARRY HILLMAN, EDITOR.

Published monthly by

THE INLAND PRINTER COMPANY

632 SHERMAN STREET, CHICAGO, U. S. A.

NEW YORK ADVERTISING OFFICE, 41 PARK ROW.

ADDRESS ALL COMMUNICATIONS TO THE INLAND PRINTER COMPANY, 632 SHERMAN STREET, CHICAGO.

VOL. 66. OCTOBER, 1920. NO. 1

THE INLAND PRINTER is issued promptly on the first of each month. It aims to furnish the latest and most authoritative information on all matters relating to the printing trades and allied industries. Contributions are solicited and prompt remittance made for all acceptable matter.

Members of Audit Bureau of Circulations; Associated Business Papers, Inc.; National Editorial Association; Graphic Arts Association Departmental of the Associated Advertising Clubs of the World; New York Master Printers' Association; Printers' Supplymen's Club of Chicago; Chicago Association of Commerce.

SUBSCRIPTION RATES.

One year, $4.00; six months, $2.00; payable always in advance. Sample copies, 40 cents; none free.

SUBSCRIPTIONS may be sent by express, draft, money order or registered letter. Make all remittances payable to The Inland Printer Company.

When Subscriptions Expire, the magazine is discontinued unless a renewal is received previous to the publication of the following issue. Subscribers will avoid any delay in the receipt of the first copy of their renewal by remitting promptly.

Foreign Subscriptions.—To Canada, postage prepaid, four dollars and fifty cents; to all other countries within the postal union, postage prepaid, five dollars per annum in advance. Make *foreign* money orders payable to The Inland Printer Company. No foreign postage stamps accepted.

IMPORTANT.—Foreign money orders received in the United States do not bear the name of the sender. Foreign subscribers should be careful to send letters of advice at same time remittance is sent, to insure proper credit.

Single copies may be obtained from all news dealers and typefounders throughout the United States and Canada, and subscriptions may be made through the same agencies.

Patrons will confer a favor by sending us the names of responsible news dealers who do not keep it on sale.

ADVERTISING RATES.

Furnished on application. The value of THE INLAND PRINTER as an advertising medium is unquestioned. The character of the advertisements now in its columns, and the number of them, tell the whole story. Circulation considered, it is the cheapest trade journal in the United States to advertise in. Advertisements, to secure insertion in the issue of any month, should reach this office not later than the fifteenth of the month preceding.

In order to protect the interests of purchasers, advertisers of novelties, advertising devices, and all cash-with-order goods, are required to satisfy the management of this journal of their intention to fulfil honestly the offers in their advertisements, and to that end samples of the thing or things advertised must accompany the application for advertising space.

THE INLAND PRINTER reserves the right to reject any advertisement for cause.

FOREIGN AGENTS.

JOHN HADDON & Co., Bouverie House, Salisbury square, Fleet street, London, E. C., England.

RAITHBY, LAWRENCE & Co. (Limited), De Montfort Press, Leicester, England.

RAITHBY, LAWRENCE & Co. (Limited), Thanet House, 231 Strand, London, W. C., England.

PENROSE & Co., 109 Farringdon Road, London, E. C., England.

WM. DAWSON & SONS, Cannon House, Breams buildings, London, E. C., England.

ALEX. COWAN & SONS (Limited), General Agents, Melbourne, Sydney and Adelaide, Australia.

ALEX. COWAN & SONS (Limited), Wellington, New Zealand.

F. T. WIMBLE & Co., 87 Clarence street, Sydney, N. S. W.

H. CALMELS, 150 Boulevard du Montparnasse, Paris, France.

JOHN DICKINSON & Co. (Limited), Cape Town, Durban and Johannesburg, South Africa.

A. OUDSHOORN, 23 Avenue de Gravelle, Charenton, France.

WANT ADVERTISEMENTS

Prices for this department: Under heading "Situations Wanted," 35 cents per line; minimum, 70 cents; three lines for $1.00. Under all other headings, price is 50 cents per line; minimum, $1.00. Count ten words to the line. Address to be counted. Price the same whether one or more insertions are taken. **Cash must accompany order.** The insertion of ads. received in Chicago later than the fifteenth of the month preceding publication not guaranteed. We can not send copies of THE INLAND PRINTER **Free** to classified advertisers. Remit 40 cents additional if copy is desired.

BUSINESS OPPORTUNITIES.

FOR SALE—$125,000—$35,000 cash; not a newspaper, but job printing and blank book manufacturing plant; receipts for 1919 were $215,000; plant owns its own two-story brick building, 50 by 110 feet; carries an immense stock of ledger paper, bond paper, ruled forms, stationery and furniture in excess of $75,000, a $3,000 heating system, beautifully equipped composing room and pressroom with Intertype, 2 cylinders, 6 platen presses and 2 Miller feeders; fine office and bindery equipment; employs 45 people in shop, 8 salesmen on the road, and has an auditing department of 6 auditors that earns $5,000 a year net as a side issue. The owner will sell all or part of the business; if only part is sold, then purchaser must be a qualified man to assume active management; reason for selling is a desire to retire from active business life. It is the greatest opportunity in the West for a young man. O 179.

FOR SALE — Prosperous printing concern (Inc.), located on the Pacific Coast, with assets of $50,000 over liabilities, will sell one-fourth to one-half entire stock, with position of manager at salary of $5,000, to acceptable party; reason for this offer is a desire to retire after over 60 years of active business life. O 235.

WANTED — One live hustling printer in each locality to handle our line of sales and order books, duplicate and triplicate, carbon sheet or carbonized; large demand; liberal commission. THE WIRTH SALES BOOK CO., Chicago.

FOR SALE — Ohio plant operating six high-class presses in prosperous small city, paying 25 per cent on investment in addition to good salary; controlling stock offered; require not less than $10,000 cash. O 220.

WANTED — To get into touch with firms making or importing numbering machines, barrels, and chases for chrome and hand note work. Write BOX 819, STREETS, 8 Serle st., London, W. C. 2, England.

LINOTYPE PLANT FOR SALE — Three No. 5 machines, 7 tons of metal, 30 fonts; established law printing business; long lease; $15,000, one-third cash. O 218.

FOR SALE — Job office, including cylinder 33 by 45, folder, linotype, cutter, etc.; A-1 condition; like new; near Chicago. O 131.

FOR SALE — Good established job printing office in Indiana county seat; price $3,500. O 224.

FOR SALE.

FOR SALE — One 42 by 62 inch Chambers D/16 folder, rebuilt, ready for immediate shipment; one 40 by 54 inch Chambers D/16-D/32 folder; one 33 by 46 inch Chambers job folder; one Dexter No. 103 D/16 folder, 36 by 49 inch; one Brown 46 by 70 inch D/16 folder, practically new; one No. 91, 38 by 50, Dexter jobbing folder; one No. 90, 33 by 46, Dexter jobbing folder; one No. 290 Dexter catalogue folder, 33 by 46 inch, practically new; one Dexter No. 93, 46 by 66, jobbing folder with Cross feeder; one No. 289 Dexter catalogue folder, 25 by 38 inch; six Dexter No. 206, 25 by 33, folding machines with Cross feeders attached; one No. 4/0 Miehle press, 46 by 55; one 25 by 38 Brown job folder; one No. 3 Scott stone press; one No. 3 Potter stone press; one Hoe double sheet feed rotary press, 44 by 64, with two Cross feeders attached; one 5-E Pony Whitlock press. All machinery in good condition, ready for immediate shipment. GEORGE R. SWART & CO., Inc., Marbridge building, 1328 Broadway, New York city.

FOR SALE — One Straight Kidder rotary press, size 28 by 20 inches, printing one color on each side of the web, press equipped to deliver product either flat or folded, speed 8,000 to 10,000 revolutions per hour, machine in perfect condition, has never been used, possession at once; also one Kidder 30 by 30 inch rotary press, printing two colors on the face and one color on the reverse side of the web; one one-color and one two-color 6 by 6 inch New Era press; four Kidder two-color 12 by 18 inch roll feed bed and platen presses; one Kidder 43 by 56 inch all-size adjustable rotary, printing one color on each side of the web, a dandy machine. GIBBS-BROWER CO., 261 Broadway, New York city. Tel. Barclay 2080.

THREE PRINTING EQUIPMENT BARGAINS — 1. A John Thomson printing press, size 10 by 15, complete with motor and Diehl automatic lever control; plate attached for die-cutting; $300 takes this press off our floor, where it can be seen running at any time. 2. We also have a John Thomson printing press identical in every respect to the one described above, except that the size is 14 by 22; this press also has a plate attached for die-cutting; $950 takes it off our floor. 3. A Hoe transfer press, size 36 by 52, already knocked down ready for shipment; $400 takes it off our floor. USOSKIN LITHO, Inc., 230 West 17th st., New York city, N. Y.

Megill's Patent
SPRING TONGUE GAUGE PINS



QUICK ON

Send for booklet this and other styles.

MEGILL'S PATENT
Automatic Register Gauge

automatically sets sheets to perfect register. Applies instantly to any make of popular job press. No fitting. Great in efficiency. Method of attaching does not interfere with raising tympan.

E. L. MEGILL, Pat. and Mfr.
60 Duane Street NEW YORK
From us or your dealer. Free booklets.

Megill's Patent
DOUBLE-GRIP GAUGES



VISE GRIP

Send for booklet this and other styles.

COMPLETE USED OUTFITS, large and small; new and used machinery; all sizes and styles cylinder presses, paper cutters, jobbers, punches, proof presses, folders, perforators, special machinery and wood goods; 19 by 23 and 33 by 45 Brown job folders, 14 by 30 Mentges circular letter folder, Universal circular folder, Buffum and Auto card presses, 9 by 16 and 11 by 25 Vandercook proof presses, 25 by 52 Potter proof presses with feel table, ink rollers, prippers, 1/2 inch Monitor and 1/2 inch Morrison wire stitcher. Tell us your wants and machinery for sale. WANNER MACHINERY COMPANY, 716 S. Dearborn st., Chicago, Ill.

FOR SALE — 96-page Cottrell standard magazine rotary press, folding to 6¾ by 9¾ inch page, two colors on both sides, complete with motor and controller; also 96-page press of same description printing one color on each side; both in fine operating condition — just the thing for fine illustrated magazine and catalogue work; for sale at a fraction of their price new. BAKER SALES CO., 200 Fifth av., New York city.

FOR SALE — No. 702 Brown folder D/16 with D/32 attachment, equipped with head perforators, automatic registering device, sheet retarders, adjustable packing boxes; will fold sheet 15 by 20 inches to 38 by 50 inches; new, has been run only on two short jobs; price very reasonable. Write for information. HARRY W. BRINTNALL, 57 Clementina st., San Francisco, Cal.

FOR SALE — Peerless Gem 30-inch cutter $175; 8 by 12 C. & P. Gordon $125; 27½ by 40 Babcock Drum $900; Lafayette Anderson folder, 19 by 25, $125; 7 by 11 C. & P. Gordon $40. D. S. WHITE, Coudersport, Pa.

FOR SALE — 12 electric welded steel chases; 27½ by 43 inside measure, 30½ by 46½ outside measure; bar 1¾ inches; will be sold cheap. Apply to AMERICAN LUMBERMAN, 8th floor, 431 S. Dearborn st., Chicago.

FOR SALE — One 14 by 22 No. 3-B Colt's Armory press; in good condition, complete, with chases, roller stocks, etc.; a bargain if taken quick. THE UNIVERSITY OF CHICAGO PRESS, 5750 Ellis av., Chicago.

ROSBACK AUTOMATIC index cutter, adjustable rack with motor attachments; A-1 condition; price $400 complete f. o. b. Pittsburgh. S. A. STEWART CO., 425 Seventh av., Pittsburgh, Pa.

FOR SALE — Prosperous paper ruling business employing two rulers; established nine years in Eastern city of 150,000 population. Particulars furnished on application. O 111.

BOOKBINDERS' MACHINERY — New Model National book sewing machines, also rebuilt machines. Write for particulars. JOSEPH E. SMYTH CO., 638 Federal st., Chicago.

FOOT POWER Sterling punching machine, perforator, other attachments; good as new; manufactured by Southworth Bros. K. H. JUSTICE, Williamsburg, Pa.

FOR SALE — Linotype matrices, 7-point No. 2 with Bold No. 1; extra large font, fair condition; low price for cash. BOND PRESS, Hartford, Conn.

FOR SALE — Emboso machine, good condition; does first-class work; first $20 check takes it. PIERCE PRINTING COMPANY, Fargo, N. D.

FOR SALE — Colt's Armory press, type C, 14½ by 22, A-1 condition, little used. MYSELL-ROLLINS CO., 32 Clay, San Francisco, Cal.

FOR SALE — One Autopress in first-class condition. DeLAVAL STEAM TURBINE CO., Trenton, N. J.

FOR SALE — Old-established job printing office. THOMAS McNALLY, Amsterdam, N. Y.

PRINTING PRESS, Cottrell, 45 by 62 two-revolution; price $1,200. BOX 157, Xenia, Ohio.

FOR SALE — One 20 by 30 Harris offset press. O 223.

HELP WANTED.

Bindery.

BINDERY FOREMAN — Thoroughly experienced on edition, pamphlet and catalogue work, practical in all branches, to act as working foreman of edition and pamphlet bindery, handling high-grade work; one possessing the ability to handle help efficiently and produce work systematically; prefer a man competent to estimate costs and who has full knowledge of all stocks and materials; excellent permanent position for reliable, industrious man; state fully past experience, age, qualifications, salary expected, etc. O 123.

STOCK CUTTER for railroad work; steady employment year around; town of 30,000, Central West; union shop, but no agitators wanted. Don't waste postage unless you want to stay; references. O 231.

WANTED — Good all-around bookbinder. POWERS-TYSON PRINTING CO., Grand Rapids, Mich.

Composing Room.

WANTED — Linotype machinist-operator for the Printing Department of large educational institution; must have good education and be experienced hand compositor, able to lay out work and get results, competent to instruct as well as produce; ideal living and working conditions; young man preferred. In reply state age, salary wanted, experience and all necessary particulars. O 219.

WANTED — Linotype operators, fast and clean, for book work in one of New York city's largest and best equipped book publishing offices; union; $51 to $60 per week; only the best operators are desired. MADISON SQUARE POST OFFICE, Box 65, New York city.

COMPOSING ROOM FOREMAN wanted by a printing house doing the better class of catalogues, booklets and advertising literature with a business of half million; the applicant must prove his ability and reliability; position permanent with excellent salary; give definite information with application. O 209.

COMPOSING ROOM FOREMAN wanted by a progressive, rapidly growing Chicago printing establishment doing high-grade catalogue and general commercial work; applicant must be a seasoned, highly efficient executive. In replying, give references and salary expected. O 232.

NON-UNION JOB COMPOSITOR for steady work in Denver's lightest and best equipped platen shop; $42; must be exceptionally good on small work. Write references and full particulars. SWERN, 70 Logan st., Denver, Colo.

WANTED — Monotype operator for a growing one-man plant; good position for an ambitious man looking for advancement; must be thorough; $30 per week; non-union. O 233.

WANTED — Compositors and stonemen on high-grade catalogue work; good wages, steady work for competent help; union shop. CASLON PRESS, Toledo, Ohio.

LINOTYPE OPERATORS and lock-up men for night shift in publication plant in Wisconsin; high wages, steady work, splendid opportunity. O 98.

Estimator.

ESTIMATOR — Splendidly equipped large printing house in Central West, specializing in better quality work, will need a good man soon; state qualifications and salary expected in first letter. O 227.

Managers and Superintendents.

COMPOSING ROOM FOREMAN-SUPERINTENDENT — For publishing plant employing about 50 men in composing, electrotype, press and mailing departments; must be good executive with experience and ability to supervise and coördinate the work of all departments; position permanent to right man. In answering, give present place of employment (confidential), references, experience, age, etc., and state when you would be at liberty to accept new work. O 217.

Production Managers.

WANTED — By America's greatest specialty advertising house, a man with printing sense, able to direct production throughout the factory by knowing how the work should be done before starting production; should know paper, composition, presswork, in fact, all-around knowledge of printing as it is done in a large plant employing several hundred people; to a trained man of experience we have an exceptional opportunity. O 208.

WANTED: PRODUCTION MAN — We want a bright young man familiar with printing business, paper and plates who can get behind production in calendar and advertising novelty factory and keep things moving; fine opportunity for the right man. KEMPER-THOMAS COMPANY, Cincinnati, Ohio.

Proofroom.

PROOFREADER — Good position, steady employment, with ideal working conditions in a first-class book and catalogue shop in central Pennsylvania city; woman preferred. O 229.

Salesmen.

SALESMEN with following among printers; ink salesmen preferred. Unusual opportunity to connect with a reputable house manufacturing product in great demand. Write territory now covering, merchandise handling. Replies treated confidentially. PRINTCRAFT SUPPLY CO., 1400 Broadway, New York.

WANTED — Competent salesman to travel South Georgia and North Florida territory for printing firm with established trade; must be capable in estimating, designing, etc. HERALD PUBLISHING CO., Albany, Ga.

INSTRUCTION.

PROOFREADING — Special short mail course fully equips you for the proofroom; good position with large presses; certificate issued. SPECIAL LOW RATE TO COMPOSITORS. Write today for full information. PUBLISHERS SCHOOL OF PROOFREADING, 612 Foster bldg., Madison cor. 40th, New York.

PROCESS WORK —*and Electrotyping*

The Journal for all up-to-date Process Workers

All matters of current interest to Process Workers and Electrotypers are dealt with month by month, and both British and Foreign ideas as to theory and practice are intelligently and comprehensively dealt with. Special columns devoted to Questions and Answers, for which awards are given. It is also the official organ of the Penrose Employment Bureau.

PER ANNUM, $0.72, Post-free. Specimen Copy, Post-free, $0.08.

Specimen copies can also be obtained from The Inland Printer Company upon request.

A limited space is available for approved advertisements; for scale of charges apply to the Publishers.

Published by **A.W. PENROSE & Co., Ltd., 109 Farringdon Road, LONDON, E.C.**

MISCELLANEOUS.

LOOK AROUND YOU — MANY PRINTING OFFICE EXECUTIVES HAVE FOUND monotype operating the stepping stone to advancement. You can do the same. Monotype schools are located in Philadelphia, New York, Chicago and Toronto. Apply to the nearest. There is no tuition fee. LANSTON MONOTYPE MACHINE COMPANY.

PRINTERS' APRONS made of best quality 10-ounce double fill Khaki duck, with special pockets; 27 inches, $1.00; 36 inches, $1.25. ANTON-ACKERMAN COMPANY, Topeka, Kansas.

SITUATIONS WANTED.

All-Around Man.

ALL-AROUND MAN, 40, union, ex-owner of plant, desires steady position as foreman or compositor in news or job office; 27 years' experience; state full particulars; available any time. O 234.

Bindery.

BINDERY FOREMAN, thorough experience in blank book, edition, catalogue, pamphlet and job work, including machinery, good executive ability, strictly reliable, wants position; west or south of New York. O 228.

Composing Room.

COMPOSING ROOM FOREMAN — Eight years' experience; references investigated by New York Employing Printers' Association; age 33, married; Brooklyn or New York; union. O 226.

GOING SOUTH — Florida or Alabama preferred; first-class job and news compositor; stone, linotype, reading and executive experience; prefer news; union. What do you offer? O 221.

Efficiency Man.

BRAINS FOR SALE — Am open for position as efficiency man in printing establishment; have had practical experience on all classes of work in open and union shops; practical pressman of 20 years' experience and endowed with diplomacy to handle men to obtain results and cooperation; am at present employed and also associate editor of large printing concern Employees' Monthly; can furnish first-class references. No long-time contract asked, will show results in 30 days. PRACTICAL, 29 E. Second av., Columbus, Ohio.

Executive.

EXECUTIVE, thoroughly trained in all branches of the printing and lithographing business, including management, sales and purchases, desires to make new connection; am capable of taking complete charge of large plant and would like to associate myself with some company whose business needs a man of my experience and training; would consider an investment later on. O 195.

Managers and Superintendents.

PRODUCTION MANAGER OR SUPERINTENDENT — Thoroughly understands the duties of each position, laying out work and routing it through plant expeditiously and economically; familiar with all lines of printing; have been superintendent and production manager for 16 years; am so employed at present but desire to change. O 222.

SUPERINTENDENT-MANAGER or production manager; 18 years' practical experience on high-grade work; good executive; first-class estimator; strong on presswork; would connect with progressive concern; 38 years of age, married. O 236.

FOREMAN OR SUPERINTENDENT — Capable executive, experienced in the production from start to finish of high-grade catalogue, commercial and color work, desires change; good typographical designer; union. O 225.

Newspaper.

WANTED — Position by newspaper reporter; publicity work with reliable concern also considered; familiar with advertising; references furnished. C. R. SAYRE, 990 Langley road, Hampton, Va.

Pressroom.

SITUATION WANTED — A job and cylinder pressman who understands Miller feeder and Autopress, 12 years' experience, desires a permanent position; the West Coast States, particularly California, desired, but if you are in need of a capable, trustworthy man let me hear from you. R. J. COCHRANE, 512 Jefferson av., LaPorte, Ind.

WANTED TO PURCHASE.

WANTED — Secondhand Kidder or New Era roll feed bed and platen presses of any size or type, with or without special attachments; also Kidder one or two color roll product rotary wrapping paper presses. GIBBS-BROWER CO., 261 Broadway, New York city. Tel. Barclay 8020.

PRESSES WANTED — Two four-roller 56 or 62 inch Miehle presses; also three C. & P. jobbers, size 10 by 15, with Miller feeders. CENTRAL PUBLISHING COMPANY, 101 Transportation bldg., Indianapolis, Ind.

WANTED — Numbering machines, hand, or figure barrels for chase numbering; either new or secondhand, for cheque and bank note work. Write BOX 818, STREETS, 8 Serle st., London, W. C. 2, England.

MONOTYPES WANTED — We want to buy for cash two composition and one display caster, two keyboards, mats, molds, and equipment. MONOTYPE SERVICE CO., 528 Chestnut st., Milwaukee, Wis.

WANTED TO PURCHASE — Miehle presses, all sizes. ADZIT PRINTERS SUPPLY CO., 232-240 Lyon st., N. W., Grand Rapids, Mich.

WANTED FOR CASH — Harris two-color automatic presses, 15 by 18. M. M. ROTHSCHILD, Inc., 712 Federal st., Chicago.

WANTED — Small size Harris rotary printing press with automatic card feeder. Give price and full particulars. O 230.

WANTED TO BUY — Secondhand Cranston drum cylinder printing presses; give details. O 199.

WANTED — Meisel rotary sales book press; state full particulars and lowest price. O 117.

WANTED — A book bundling machine. McLOUGHLIN BROS., Inc., Springfield, Mass.

BUSINESS DIRECTORY.

Advertising Blotters.

PRINT BLOTTERS for yourself — the best advertising medium for printers. We furnish handsome color plate, strong wording and complete "layout"—new design each month. Write today for free samples and particulars. CHAS. L. STILES, 230 N. 3d st., Columbus, Ohio.

Brass Type Founders.

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

Calendar Pads.

THE SULLIVAN PRINTING WORKS COMPANY, 1062 Gilbert av., Cincinnati, Ohio, makes calendar pads for 1921; now ready for shipment; the best and cheapest on the market; all pads guaranteed perfect; write for sample books and prices.

Carbon Black.

CABOT, GODFREY L.— See advertisement.

Chase Manufacturers.

BARNHART BROTHERS & SPINDLER — Electric welded silver gloss steel chases, guaranteed forever. See Typefounders.

Copper and Zinc Prepared for Halftone or Zinc Etching.

THE AMERICAN STEEL & COPPERPLATE CO., 101-111 Fairmont av., Jersey City, N. J.; 116 Nassau st., New York city; 536-538 S. Clark st., Chicago, Ill.; 3 Pemberton row, London, E. C., England.

Counting Machines.

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

Cylinder Presses.

ADZIT PRINTERS SUPPLY COMPANY, Grand Rapids, Mich.

BARNHART BROTHERS & SPINDLER — See Typefounders.

Demagnetizers and Ink Dryers.

UTILITY HEATER CO., 239 Centre st., New York. Safety gas heaters, with automatic cut-offs, for all styles of presses.

Electrotypers' and Stereotypers' Machinery.

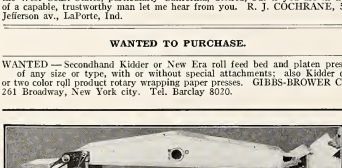
HOE, R., & CO., New York. Printing, stereotyping and electrotyping machinery. Chicago offices, 544-546 S. Clark st.

Embossing Composition.

STEWART'S EMBOSSING BOARD — Easy to use, hardens like iron; 6 by 9 inches, 12 for $1.25, postpaid. THE INLAND PRINTER COMPANY, Chicago.

Engraved Letterheads.

QUALITY WORK from steel engraved plates and dies. Specimens on request. DEAL & BROWN, 29 N. Water st., Rochester, N. Y.



EMBOSSOGRAPHY

TRADE MARK

The art of producing **flexible** and **permanent** embossed or engraved effects without the use of dies or plates, any color, also gold and silver, as fast as ordinary printing.

Write for Descriptive Matter, Testimonial Letters from Users, etc.

EMBOSSOGRAPH PROCESS CO., Inc.

251 William Street **NEW YORK CITY**

Engraving Methods.

ANYBODY CAN MAKE CUTS on ordinary sheet zinc at trifling cost with my simple transferring and etching process; skill and drawing ability not required; price of process, $1; particulars and specimens for 2-cent stamp. THOS. M. DAY, Box 1, Windfall, Ind.

LINE CUTS cast in stereotype metal directly from drawings made on Kalkotype Board; no routing of open spaces. Send postage for specimens. HENRY KAHRS, 240 East 33d st., New York.

Job Printing Presses.

ADZIT PRINTERS SUPPLY COMPANY, Grand Rapids, Mich.

BARNHART BROTHERS & SPINDLER — See Typefounders.

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

Looping Machine.

AMERICAN looping machines for punching-looping, one operation with twine, books, tags, Christmas bells. WARD & McLEAN, Lockport, N. Y.

Motors and Accessories for Printing Machinery.

SPRAGUE ELECTRIC WORKS, 527 W. 34th st., New York. Electric equipment for printing presses and allied machines a specialty.

Neutralizers.

UTILITY HEATER CO., 239 Centre st., New York. Gas machines that stop offset and electric troubles, and are safe for all presses.

Numbering Machines.

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

Paper Cutters.

ADZIT PRINTERS SUPPLY COMPANY, Grand Rapids, Mich.

BARNHART BROTHERS & SPINDLER — See Typefounders.

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

Perforators.

F. P. ROSBACK CO., Benton Harbor, Mich. Perforating machines of all kinds, styles and sizes.

Photoengravers' Supplies.

LEVY, MAX, & CO., Wayne Junction, Philadelphia, Pa. Screens, cameras, lenses and gallery equipment for photo processes.

Presses.

HOE, R., & CO., New York. Printing, stereotyping and electrotyping machinery. Chicago offices, 544-546 S. Clark st.

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

Printers' Rollers and Roller Composition.

BINGHAM'S, SAM'L, SON MFG. CO., 636-704 Sherman st., Chicago; also 514-518 Clark av., St. Louis; 88-90 South 13th st., Pittsburgh; 706-708 Baltimore av., Kansas City; 40-42 Peters st., Atlanta, Ga.; 151-153 Kentucky av., Indianapolis; 1306-1308 Patterson av., Dallas, Tex.; 719-721 Fourth st., S., Minneapolis, Minn.; 609-611 Chestnut st., Des Moines, Iowa; Shuey Factories bldg., Springfield, Ohio; 1285 W. 2d st., Cleveland, Ohio.

WILD & STEVENS, Inc., 5 Purchase st., Boston 9, Mass. Established 1859.

Printers' Supplies.

ADZIT PRINTERS SUPPLY COMPANY, Grand Rapids, Mich.

BARNHART BROTHERS & SPINDLER — See Typefounders.

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

Printing Machinery, Rebuilt.

BARNHART BROTHERS & SPINDLER — See Typefounders.

Printing Material.

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

Punching Machines.

F. P. ROSBACK CO., Benton Harbor, Mich. Multiplex punching machines for round, open or special shaped holes.

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

Rebuilt Printing Presses.

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

Roughing Machines.

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

Special Machinery.

DONALD W. COY, Consulting Engineer, 1227 East 75th st., Chicago, Illinois. Designer of automatic and special printing, binding and envelope-making machinery. Development of inventions.

Stereotyping Outfits.

ACME DRY PROCESS STEREOTYPING — This is a new process for fine job and book work. Matrices are molded in a job press on special matrix boards. The easiest of all stereotyping processes. Catalogue on receipt of two stamps. HENRY KAHRS, 240 E. 33d st., New York.

Tags.

OUR SPECIALTY IS TAGS, blank, printed, numbered, wired, strung or equipped with special slots, holes, etc., when required. You take the order, we make and print the tags for you. Send for quotations on anything you need in the TAG line. Quick service. DENNEY TAG COMPANY, West Chester, Pa. Oldest and largest exclusive tag factory in the world.

Typecasters.

THOMPSON TYPE MACHINE CO., 223 West Erie street, Chicago. Manufacturers Thompson type, lead, slug and rule caster.

Typefounders.

AMERICAN TYPE FOUNDERS CO., original designs in type and decorative material, greatest output, most complete selection. Dealer in wood type, printing machinery and printers' supplies of all kinds. Send to nearest house for latest type specimens. Houses — Boston, 270 Congress st.; New York, 200 William st.; Philadelphia, 17 S. 6th st.; Baltimore, 215 Guilford av.; Richmond, 11 Governor st.; Atlanta, 24 S. Forsythe st.; Buffalo, 45 N. Division st.; Pittsburgh, 323 3d av.; Cleveland, 15 St. Clair av., N.-E.; Cincinnati, 646 Main st.; St. Louis, 9th and Walnut sts.; Chicago, 517-519 W. Monroe st.; Detroit, 169 W. Larned st.; Kansas City, 10th and Wyandotte sts.; Minneapolis, 419 4th st., South; Denver, 1621 Blake st.; Los Angeles, 121 N. Broadway; San Francisco, 820 Mission st.; Portland, 47 4th st.; Spokane, 340 Sprague av.; Milwaukee, 125 2d st.; Winnipeg, Can., 175 McDermot av.

BARNHART BROTHERS & SPINDLER, manufacturers and originators of type faces, borders, ornaments, cuts, electric welded chases, all-brass galleys and other printers' supplies. Houses at — Chicago, Dallas, Kansas City, St. Paul, Washington, D. C., St. Louis, Omaha, Seattle.

THE NATIONAL TYPE FOUNDRY, Bridgeport, Conn. Guaranteed foundry type; large variety of faces. Specimen sheets and catalogue on request. Old type taken in exchange if desired.

HANSEN, H. C., TYPE FOUNDRY (established 1872), 190-192 Congress st., Boston; 535-547 Pearl st., cor. Elm, New York.

EMPIRE WOOD & METAL TYPE WORKS, Buffalo, N. Y.; Delavan, N. Y.

Wire Stitchers.

F. P. ROSBACK CO., Benton Harbor, Mich. Stitchers of all sizes, flat and saddle, ¼ to 1 inch, inclusive. Flat only, 1 to 2 inches.

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

Wood Goods.

AMERICAN TYPE FOUNDERS CO.— See Typefounders.



Use HERCULES
Leads and Slugs, Steel Chases, Steel Galleys, Brass Rule
Manufactured by
AMERICAN STEEL CHASE COMPANY
122-130 Centre St., New York, N. Y.
Order through your local dealer or direct from us.

Diploma Blanks
For all purposes. To be completed by Printing or Lithographing.
ALBERT B. KING & CO., Inc., Dept. I. P.
MAKERS OF PRINTERS' HELPS
206 Broadway New York, N. Y.

The STAR STICK
The Choice of the Crack Compositors
THE EAGLE ENGINEERING COMPANY
Springfield, Ohio, U. S. A.



You Can Do This with NUREX

Of course you won't intentionally try to break the glue on your pads, but isn't it a lot of satisfaction to know that the glue will never break if Nurex is used for tabbing?

NUREX

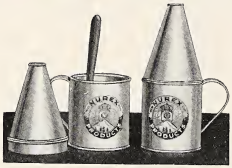
Patented June 1, 1920

Tabbing Compound

is a source of satisfaction to the regular user, and a boon to the printer who has trouble with ordinary tabbing glues. Gives the same pleasing results in fall and winter. You can order a supply and be assured that your tabbing troubles are finally ended.

Look up the list of dealers in the September issue of The Inland Printer. Order a trial shipment and satisfy yourself that NUREX is the perfect tabbing compound. After a thorough test put in a substantial supply.

A New Nurex Specialty



NUREX
TABBING POT

Especially designed for use with NUREX Tabbing Compound. Since NUREX is never heated, the pot can be placed anywhere. Notice the cone friction cover — it prevents evaporation and keeps the brush always pliable. Supplied to the trade only through NUREX distributors.

The Lee Hardware Co.
SALINA, KANSAS



WOW!
Another Homer!

BABE RUTH, the King of Swat, is the greatest drawing card baseball ever had. The fans love home runs. They would rather see Babe hit one for the circuit than half a dozen singles. Wherever he goes they pour through the turnstiles and pile up the gate receipts.

What is the tremendous attraction of the home run? Partly novelty of course — but the true reason lies deeper than that. The four-base blow is complete. The man who hits a single may be caught stealing, or forced at second, or left on bases; but there are no uncertainties about the homer. It's a *run*, and it's in the score to stay.

Advertising needs more home runs and fewer singles. The strike-out — the advertisement or folder that goes straight into the waste-basket — has long been unpopular. But too many advertisers are satisfied with one-base blows — with ads and booklets that get on first, but need a salesman or an elaborate following up to bring home the order. Let's have some home runs — some advertising that scores with one wallop.

If you want a clean-up hitter for your advertising team, sign up the Stafford Engraving Co. We've been playing in the big leagues for nearly thirty years and we're pounding out more home runs than ever. Our fielding average shows mighty few errors. We know the game, and we play it.

You can't get a hit with the bat on your shoulder. Batter up!

Stafford Engraving Company
"THE HOUSE OF IDEAS"

Artists - Designers - Engravers
CENTURY BUILDING, INDIANAPOLIS



Let your customer see the work put into his job

IN printing, time charges usually represent the biggest item of cost to the customer. If a pressman spends ten hours in making ready a job that would only require five hours had the paper been satisfactory, it ought not to seem unreasonable if the customer does murmur about paying more money for less attractive printing.

Dependable papers safeguard you and your customers' interest by permitting you to produce better work, often at lower prices. Among such papers of The Lindenmeyr Lines are Warren's Standard Printing Papers, Strathmore Covers, Buckeye Covers, Princess Covers, Pennmont English Finish Book, Brookdale Linen Bond, Tradesmen's Linen Record and other well liked papers.

We are always ready to furnish dummies, sample sheets and specimens showing the kind of printing these papers encourage.

The Tradesmen's Linen Record permanent sample folder is now ready. Have you received a copy?

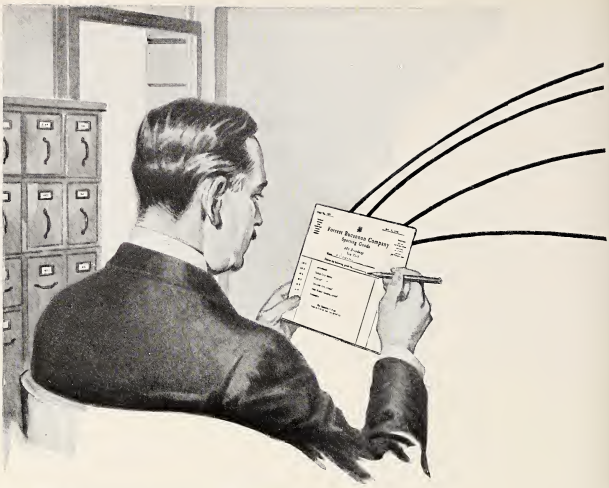
ESTABLISHED 1859

HENRY LINDENMEYR & SONS

32-34-36 BLEECKER STREET NEW YORK CITY N.Y.

16-18 Beekman Street
New York, N. Y.
54-56 Clinton Street
Newark, N. J.
58-60 Allyn Street
Hartford, Conn.

THE LINDENMEYR LINES



Why Thompson Uses Hammermill Bond

THOMPSON, purchasing agent for the Forrest Bucannon Company—ordering a three months' supply of invoices, statements, order blanks, and letterheads—writes "Use Hammermill Bond" on the order which he gives you.

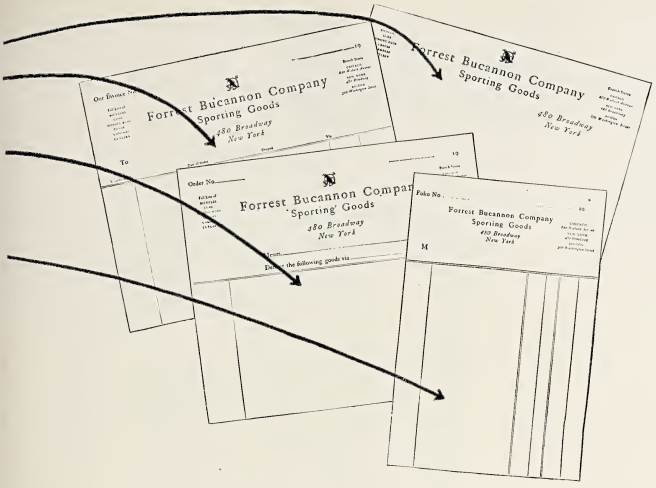
There was a time when Thompson would have asked you to submit samples of various papers. He would have snapped them, torn them, compared prices in an honest but vain effort to determine in this way which would give him the best service and the best value.

As the result of experience, Thompson has learned that he can save both his own time and his firm's money by saying "Use Hammermill Bond." He knows Hammermill's wide

Look for this watermark—it is our word of honor to the public

HAMMERMILL BOND

The Utility Business Paper



variety of color and finish, and looks to you to suggest the stock best suited to each job.

The more Thompsons you have among your customers, the better for you.

You can always quote satisfactory prices to a house which standardizes its business printing on Hammermill Bond, for Hammermill is the lowest-priced standard bond paper on the market.

Hammermill's strength, cleanness, and uniform quality make friends. Hammermill Bond is distributed by 108 leading paper merchants the country over.

Write us for a set of Hammermill Portfolios, containing specimen forms which show Hammermill's twelve colors besides white and its three finishes—bond, ripple, and linen.

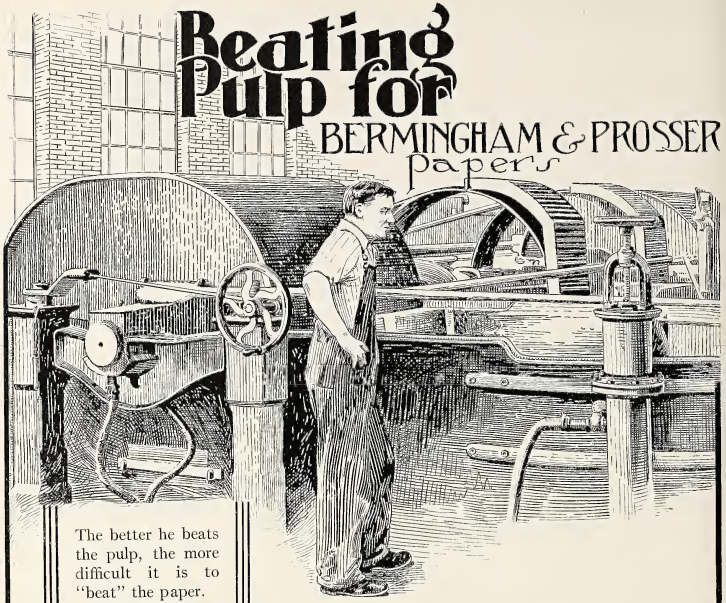
HAMMERMILL PAPER COMPANY, ERIE, PA.

Look for this watermark—it is our word of honor to the public

HAMMERMILL BOND

The Utility Business Paper

Beating Pulp for BERMINGHAM & PROSSER Papers



The better he beats the pulp, the more difficult it is to "beat" the paper.

Bermingham & Prosser quality printing papers — chosen from many mills — include stock that "can't be beat" for the jobs on your desk.

Write us before you print.

Bermingham & Prosser Co.

Kalamazoo, Mich.

Chicago Office, 10 S. La Salle St.
New York Office, 501 Fifth Ave.

Beating Pulp

The Second of a Series of Articles on Paper-Making

From the digesters rags are taken to the beaters where the ingredients for making the paper are assembled in solution that is mainly pure spring water.

Wood pulp comes to the paper mill in loosely folded sheets. This, too, must be reduced by the beating process. These powerful beaters mix the raw product with bleach, color, sizing, and so on, in much the same manner as the baker mixes water and yeast with other ingredients.

The illustration is an excellent view of one of the largest beaters manufactured, shown in the beater room of a mill that furnishes Bermingham & Prosser with an excellent medium priced bond. Under the large dome in the foreground is a drum revolving at a terrific speed. This is set with knives which pass between corresponding knives in a bed plate built into the bottom of the tank. The wood pulp or rag stock passing between these two sets of knives becomes thoroughly disintegrated — fibres are drawn out, softened and separated. After this beating process the pulp is thinned still more to a milky liquid, over 90 per cent water. It goes onto the "wet end" of a paper machine about the consistency of Jersey milk.

EVOLUTION OFFSET

IDEAL FINISH

White

FEW classes of paper require so many fundamental qualities as Offset. Perhaps in no other papers are latent, inherent defects so easily developed or so apparent when printed. The increasing popularity and demand for offset printing made it necessary to create a paper which not only stands up under the severest tests it could be put to, but of a texture and quality that would enhance the beautiful effects produced by this process of printing.

The superiority of Evolution Offset is evidenced in its freeness from fuzz, lint and dust; its flat, even surface, non-wrinkling and non-curling, permitting of perfect register, cleanliness and remarkably fine color.

Send for full sample sheets.

CARRIED IN STOCK IN LARGE QUANTITIES IN THE FOLLOWING SIZES AND WEIGHTS:

24 x 36 — 55, 64, 73
25 x 38 — 50, 60, 70, 80, 100, 120
28 x 42 — 62, 74, 86, 99
32 x 44 — 89, 104, 119
34 x 44 — 79, 95
38 x 50 — 100, 120, 140, 160, 200, 240

Special sizes and weights made to order.

SWIGART PAPER COMPANY

653-707 SOUTH WELLS STREET

CHICAGO, ILL.

COLLINS OAK LEAF BRANDS

WHY USE OAK LEAF ULTRAFINE CARDBOARDS?

THEY save your time in the pressroom. Make-ready is minimized because every sheet is absolutely uniform in thickness, surface and weight.

THEY reproduce most accurately the finest halftone and color engravings. Ultrafine coating is semi-waterproof with the proper toughness and finish to take perfectly inks of standard manufacture without "doctoring" or remixing.

THE skillful pasting of the middle stock and lining papers gives great rigidity, and overcomes any tendency to warp. Case after case of Ultrafine Cardboard can be printed without change of make-ready or readjustment of press.

SOLD UNDER THE BRAND NAME

OAK LEAF

Ultrafine White and Tinted Translucent	Reliable Litho Blank
Ultrafine Folding and Embossing Translucent	Oak Leaf Tough Check
Ultrafine Post Card Stock	Oak Leaf Railroads
Ultrafine Litho Coated Blanks	Oak Leaf Folding Satin
Velumet Coated Cover	Duotone Translucent
Castilian Coated Cover	

CONSISTENT quality has brought to Collins Oak Leaf Cardboards a national recognition. Make the acquaintance of your nearest OAK LEAF Dealer. He is worth while.

"The Best in Cardboard Since 1857"

A. M. COLLINS MANUFACTURING CO.

PHILADELPHIA, U. S. A.

Please Mention THE INLAND PRINTER *When Writing to Advertisers.*

COLLINS OAK LEAF DEALERS

ONE HUNDRED DEALERS IN FIFTY-SEVEN CITIES CARRY OAK LEAF QUALITY PRODUCTS BECAUSE THEY KNOW THERE ARE NONE BETTER

ALBANY, N. Y.
Hudson Valley Paper Co.
Fischel Paper Co.

ATLANTA, GA.
*The Whitaker Paper Co.

BALTIMORE, MD.
*Henry D. Mentzel & Co.
*The Whitaker Paper Co.

BOSTON, MASS.
*The Whitaker Paper Co.
The A. Storrs & Bement Co.
Cook-Vivian Co.
Stone & Andrew, Inc.
The Arnold-Roberts Paper Co.
John Carter Co., Inc.

BRIDGEPORT, CONN.
*New Haven Paper Co.

BUFFALO, N. Y.
*The Alling & Cory Co.

CHICAGO, ILL.
*Chicago Paper Co.
Berkshire Company
Empire Paper Co.
Knox & Wolcott Paper Co.
Messinger Paper Co.
Midland Paper Co.
Parker - Thomas & Tucker Paper Co.
The Whitaker Paper Co.

CINCINNATI, OHIO
*The Whitaker Paper Co.

CLEVELAND, OHIO
*The Central Ohio Paper Co.

COLUMBUS, OHIO
*The Central Ohio Paper Co.

DALLAS, TEXAS
*E. C. Palmer & Co., Ltd.
West Cullum Paper Co.

DAYTON, OHIO
*The Whitaker Paper Co.

DENVER, COLO.
*The Whitaker Paper Co.

DES MOINES, IOWA
The Western Newspaper Union

DETROIT, MICH.
*The Union Paper & Twine Co.
*The Whitaker Paper Co.

HAGERSTOWN, MD.
Antietam Paper Co., Inc.

HARRISBURG, PA.
Donaldson Paper Co.

HARTFORD, CONN.
Rourke-Eno Paper Co.
*New Haven Paper Co.

HOUSTON, TEXAS
*E. C. Palmer & Co., Ltd.
The Paper Supply Co.

INDIANAPOLIS, IND.
*C. P. Lesh Paper Co.
*The Whitaker Paper Co.

JACKSONVILLE, FLA.
*Antietam Paper Co., Inc.

KANSAS CITY, MO.
Kansas City Paper House
The Mid Western Paper Co.

LINCOLN, NEB.
Lincoln Paper Co.

LOS ANGELES, CAL.
*Zellerbach Paper Co.
Blake-Moffitt & Towne Paper Co.

LOUISVILLE, KY.
*Louisville Paper Co., Inc.

LYNCHBURG, VA.
Caskie-Dillard Co., Inc.

MILWAUKEE, WIS.
*The W. F. Nackie Paper Co.

MINNEAPOLIS, MINN.
*The John Leslie Paper Co.

NASHVILLE, TENN.
*The Graham Paper Co.

NEW ORLEANS, LA.
*E. C. Palmer & Co., Ltd.

NEWARK, N. J.
*J. E. Linde Paper Co.
*Lasher & Lathrop, Inc.

NEW YORK CITY, N. Y.
Jay H. Aibere
American Paper Mills Corp.
Alexander-Holden Paper Co. Inc.
Beekman Paper & Card Co., Inc.
Forest Paper Co., Inc.
Joseph I. Grady, Inc.
Harlem Card & Paper Co.
Holden & Hawley, Inc.
C. B. Hewitt & Bros., Inc.
Junger Paper Co.
Lasher & Lathrop, Inc.
*J. E. Linde Paper Co.
Manhattan Card & Paper Co.
Richter Card & Paper Co.
Royal Card & Paper Co.
M. & F. Schlosser
W. G. Wiltmann Paper Co., Inc.
Whitehead & Alliger Co.

NEW HAVEN, CONN.
*New Haven Paper Co., Inc.

NORFOLK, VA.
R. P. Andrews Paper Co.

OAKLAND, CAL.
*Zellerbach Paper Co.

OKLAHOMA CITY, OKLA.
The Western Newspaper Union

OMAHA, NEB.
Carpenter Paper Co.
*Western Paper Co.
Field-Hamilton & Smith Paper Co.

PHILADELPHIA, PA.
Charles Beck Co.
A. S. Datz & Son
Garrett-Buchanan Co.
*A. Hartung & Co.
*D. L. Ward Co.

PITTSBURGH, PA.
*The Alling & Cory Co.

PORTLAND, ORE.
Blake, McFall Co.
*Zellerbach Paper Co.

PROVIDENCE, R. I.
R. L. Greene Paper Co.

RICHMOND, VA.
*The Whitaker Paper Co.

ROCHESTER, N. Y.
*The Alling & Cory Co.

ST. LOUIS, MO.
*Acme Paper Co.
The Graham Paper Co.

ST. PAUL, MINN.
*Nassau Paper Co.

SALT LAKE CITY, UTAH
Lambert Paper Co.
*Western Newspaper Union

SAN ANTONIO, TEXAS
*San Antonio Paper Co.

SAN FRANCISCO, CAL.
Blake-Moffitt & Towne Paper Co.
*Zellerbach Paper Co.

SEATTLE, WASH.
American Paper Co.
*Zellerbach Paper Co.

SPOKANE, WASH.
*John W. Graham & Co.

SPRINGFIELD, MASS.
*The Paper House of New England

SPRINGFIELD, OHIO
Singer-Leedom Paper Co.

TOLEDO, OHIO
*The Central Ohio Paper Co.

TROY, N. Y.
Troy Paper Co.

WASHINGTON, D. C.
R. P. Andrews Paper Co.

WORCESTER, MASS.
*Chas. A. Esty Paper Co.

YORK, PA.
R. P. Andrews Paper Co.

WINNIPEG, CANADA
John Martin Paper Co., Ltd.

*Agents for "Oak Leaf Coated Covers." Watch for announcement of the new lines to be featured during 1920

A. M. COLLINS MANUFACTURING CO.
PHILADELPHIA, U. S. A.

Manufacturers of Printing Machinery and Supplies

Sell in Great Britain

THIS long-established printers' supply house, maintaining extensive showrooms and operating an efficient selling organization, seeks the agencies for American-made machinery, equipment and supplies essential or advantageous to the printing, box-making and allied trades.

We Can Guarantee Excellent Business for Good Products

British printers, handicapped for over four years by the restrictions forced by the war, anxiously await the opportunity to install items of American-made equipment of recognized merit.

As one of their leading engineers, supply houses, and manufacturers of printers' rollers and printing-inks, we are daily asked to fill the gap between them and the American manufacturer.

In addition to our facilities for handling agencies in a profitable and satisfactory manner, as outlined above, we can offer manufacturers the advantages of our good-will, developed by years of careful and conscientious service in behalf of our trade.

An association with this reliable house, therefore, should prove an asset for any manufacturer. Let us know what you have; we will give you our opinion of the possibilities for building up a trade with it in Great Britain.

WALKER BROS.

(Usher-Walker, Ltd.)

Engineers and Dealers in Machinery and Sundries for the Printing, Box-Making and Allied Trades

Main Offices and Showrooms, 33 Bouverie St., Fleet St., London (E. C. 4), England

Nationally Distributed—

SYSTEMS BOND

"The Rag-content Loft-dried Paper at the Reasonable Price"



Distributors

ALBANY.....W. H. Smith Paper Corporation
ATLANTA.....Sloan Paper Company
BALTIMORE.....Baltimore Paper Company, Inc.
BOSTON.....Carter, Rice & Co., Corp.
The A. Storrs & Bement Company
BUFFALO.....The Disher Paper Company
CHICAGO.....Swigart Paper Company
The Paper Mills' Company
CINCINNATI.....The Chatfield & Woods Company
CLEVELAND.....The Union Paper & Twine Company
DES MOINES.....Pratt Paper Company
DETROIT.....The Union Paper & Twine Company
HARRISBURG.....Donaldson Paper Company
KANSAS CITY.....Benedict Paper Company
LOS ANGELES.....Blake, Moffitt & Towne
LOUISVILLE.....The Rowland Company, Inc.
MANILA, P. I.....J. P. Heilbronn Company
MILWAUKEE.....The E. A. Bouer Company
MINNEAPOLIS.....Minneapolis Paper Company
NASHVILLE.....Clements Paper Company
NEWARK.....J. E. Linde Paper Company
NEW HAVEN.....The A. Storrs & Bement Company
NEW YORK.....J. E. Linde Paper Company
Miller & Wright Paper Company
NORFOLK.....R. P. Andrews Paper Company, Inc., of Va.
OMAHA.....Carpenter Paper Company
PHILADELPHIA.....A. Hartung & Company
Riegel & Company, Inc.
PITTSBURGH.....General Paper and Cordage Company
PORTLAND, ME.....C. H. Robinson Company
PORTLAND, ORE.....Blake, McFall Company
RICHMOND.....Virginia Paper Company
SALT LAKE CITY.....Carpenter Paper Company of Utah
SAN FRANCISCO.....Blake, Moffitt & Towne
SEATTLE.....American Paper Company
SPOKANE.....Spokane Paper and Stationery Company
SPRINGFIELD, MASS.....The Paper House of N. E.
ST. LOUIS.....Beacon Paper Company
ST. PAUL.....E. J. Stilwell Paper Company
TACOMA.....Tacoma Paper and Stationery Company
WASHINGTON.....R. P. Andrews Paper Company
WINNIPEG, MANITOBA, CANADA...The Barkwell Paper Company
EXPORT.....A. M. Capen's Sons, Inc., New York
W. C. Powers Company, Ltd., London, England
ENVELOPES..United States Envelope Company, Springfield, Mass.

NO matter where your plant is located, there is a SYSTEMS BOND distributor within easy reach. Any of the paper merchants listed in the opposite column will give your inquiries prompt, careful attention.

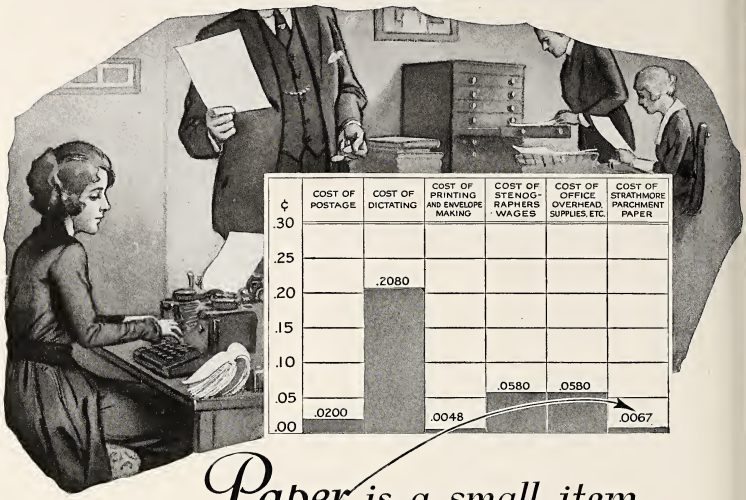
A request to any of the distributors, or to us, will bring a copy of the new SYSTEMS BOND sample book. If you have not received one, send for it today.

EASTERN MANUFACTURING COMPANY

General Sales Offices: 501 FIFTH AVENUE, NEW YORK

Western Sales Offices: 1223 CONWAY BUILDING, CHICAGO

Every printer should read and use this advertisement



Paper is a small item in the cost of your letters

PAPER, the most important item in the impressiveness of a letter, is one of the least important items in its cost.

The real cost of a letter is the cost of dictation*, stenographic wages, overhead, postage, printing and envelope making, as shown in the chart above.

These are unavoidable expenses, totaling thirty-five cents and a fraction per letter, *whether you use the cheapest bond or Strathmore Parchment!*

The only difference the *paper* cost makes is in the size of that fraction, but the difference in impressiveness is almost 100%.

If you use the cheapest bond paper you can mail mediocre letters at $0.3518 per letter. Or you can mail letters with *the Strathmore Parchment look* at $0.3555 per letter.

Which shall it be?

We will gladly furnish additional interesting data and samples upon request. Strathmore Paper Company, Mittineague, Mass.

You have a printer who knows

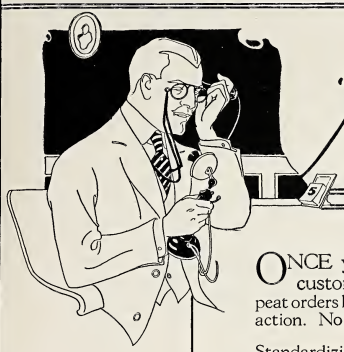
STRATHMORE QUALITY

STRATHMORE PARCHMENT

One of the

STRATHMORE EXPRESSIVE PAPERS

*The cost of dictation varies with the salary of the executive and the number of letters he dictates. The figure given in the chart above is from an article in System Magazine for November, 1919.



"And use Howard Bond It's very satisfactory"

ONCE you have standardized your customers' paper requirements, repeat orders become merely a telephone transaction. No time is wasted showing samples.

Standardizing with HOWARD BOND insures you steady, satisfied customers because it is the all-around paper for every business use.

The pure, cold spring waters used in its making give it firmness and strength, and an unusual clearness and brilliancy

Handy sample books sent to your customers
WRITE TODAY

Carried in white and colors in all standard sizes and weights by distributors the country over.

HOWARD PAPER COMPANY
Urbana, Ohio



Tear it · Compare it · Test it
and you will always specify

HOWARD BOND
WATERMARKED

For All Business Uses



The Watermark of Excellence

This full page announcement appeared in newspapers throughout the country about September 21. Send for copies of it to send to your principal customers.

AMERICAN WRITING

EAGLE A PAPERS: BONDS—WRITINGS—LEDGERS—BOOK PAPERS—OFFSET

President Galliver of American Writing Paper Company puts Printers on service basis

"In this way," he says, "it will be possible in many cases for the Printer to get two jobs where now he gets but one."

AT a recent meeting of New York Master Printers, President Galliver of the American Writing Paper Company outlined fully the purposes and policy behind the full page newspaper campaign now running. Following are a few of the points Mr. Galliver brought out in his talk:

"I want to say frankly that the statements recently published over the signature of the American Writing Paper Company regarding the endorsement of the United Typothetae were made advisedly, and in a true spirit of co-operation, with full intention of helping every paper manufacturer as well as every Printer and every Paper Merchant; in fact, the whole industry. The U. T. A. organization, worthy of it, and in full swing, gave us the idea.

The real reason for the campaign

"For more than a year we have studied every phase of paper merchandising, as it was or might be done by the mill, the Paper Merchant and the Printer, and have also studied rather thoroughly the point of view of consumers. We listed all the causes of misunderstanding and sales resistance that occur in every link of this merchandising chain. The underlying and fundamental cause for these various conditions which we found, after thus studying the merchandising from mill to consumer, is the fact that the buyers of printing and paper have not had the correct understanding of the modern Printer or derived a knowledge of the value of a correct attitude toward the Printer and the Printer's salesmen.

To bring out the progress of the modern Printer

"It is consequently our purpose to present so dramatically and in such sharp contrast the old conditions compared with the new, that a more cordial relationship and a thorough understanding will be built up between the buyers of printing and the Printers.

"We reason, that by breaking down the barriers which many customers have unconsciously set up between themselves and their Printers, we will automatically make it possible for thousands of Printers to sell more printing and more paper at right prices and with greater satisfaction to all concerned, than ever before, and thus build up and stabilize the whole industry.

"We firmly believe that the printing business must be taken off the price competition basis and definitely placed on a service or professional basis. In this way it will be possible in many cases for the Printer to get two jobs where now he gets but one.

Printer must specify the paper

"Paper is a raw material. It is not a finished product ready for use, as a can of Campbell's soup, or a pair of Regal shoes. It is more like the bulk vegetables that enter into the making of the Campbell product or like the leather which enters into the making of the shoes. Therefore, since the Printer is a manufacturer and is responsible for his finished product, he should demand the right of specifying his materials.

"We have, therefore, announced publicly our belief that the Printer should control the specification of the paper. We are quite willing to rely on our ability to make papers of right values, and base the growth of our business on definite facts about our equipment and our methods, our uniform and standardized products, and let the Merchant and Printer do the rest."

AMERICAN WRITING PAPER COMPANY
Holyoke, Mass.

PAPER COMPANY
PAPERS—COVER PAPERS—PAPETERIES—TECHNICAL PAPERS—SPECIALTIES



The economic position of the paper merchant in the printing industry

Report No. 7, of a series on the present-day relationship between Paper Merchant, Paper Mill, Printer and Buyer

"TWENTY-FIVE years ago it was freely predicted that the best days of the jobber were over. What has happened? The jobbing business to-day is stronger than ever.

"Those who have thought that the jobber was an unnecessary middleman —that he was a parasite on business—have been very superficial thinkers. They have not known this country. They have compared conditions with Europe, where conditions are entirely different. The manufacturing of this country is largely centred in the Eastern part of the continent. Thousands of miles lie between the manufacturers and the retail distributors. Jobbing centres have grown up in every part of the country. These centres are located geographically in such a manner as best to serve and distribute the goods in their local territories."—Saunders Norvell in *Printers' Ink*, June 10, 1920.

Paper Merchant more important than ever



The Watermark of Excellence

Mr. Norvell expresses for jobbers as a whole what has been particularly true of the Paper Merchant. The functions of the Paper Merchant have become more and more important in recent years. As the number of Printers* has increased, the need for the Paper Merchant as a distributor has increased.

AMERICAN WRITING
EAGLE A PAPERS: BONDS—WRITINGS—LEDGERS—BOOK PAPERS—OFFSET

Were it not for the Paper Merchant, the individual Printer would have only two courses open to him—both equally bad.

In the first place he could place orders for the many different kinds of paper he needed, with the many different mills making those papers. He might pay the additional transportation costs on the small shipments, and wait two or three months for each shipment. In the long run, however, he would find that the additional cost of the paper, combined with the delay, would make his business all but impossible.

Fast turnover of Printer's capital dependent on Paper Merchant

In the second place he could concentrate his purchases on a few lines of paper and buy them in large enough quantities to make the cost of transportation comparatively low. He would find, however, that this would not only reduce his selection of paper for any particular job—a very serious handicap to good service to his customers—but would also mean that he would have to tie up a large part of his working capital in dead stock or, at best, in stock that would not move for several months or a year.

With his capital tied up in this way his business would be limited and his growth slowed down.

The existence of the Paper Merchant means that the Printer's profit is greater because of a fast turnover on a given amount of capital. He can get what he wants when he wants it and on comparatively short notice. The Paper Merchant stores the paper for him and carries the overhead.

It is a more thorough appreciation of the value of fast turnover that is one of the big factors in making the Paper Merchant more widely recognized as a sound factor in the selling of paper.

A suggestion to Printers

To all Printers the American Writing Paper Company makes the following suggestions:

Work *with* your Paper Merchant.

Select your Paper Merchant on a basis of *service*, and then maintain a permanent business relationship with him.

American Writing Paper Company
Holyoke, Mass.

*Note: In general where the term "Printer" is used in this announcement, it refers not only to the commercial printer, but also to the offset printer, the lithographer, the engraver and the stationer.



The Watermark of Excellence

PAPER COMPANY

PAPERS—COVER PAPERS—PAPETERIES—TECHNICAL PAPERS—SPECIALTIES



Illustration from full page newspaper advertisement of the American Writing Paper Company putting the specification of the paper up to the Printer.

Airpost Bond
Chevron Bond
Acceptance Bond

Three papers made by experienced paper makers

THE American Writing Paper Company, in its newspaper campaign, has come out in a definite and clear-cut endorsement of the modern Printer's service. We have definitely stated our belief that the Printer should be the one to specify the paper he uses.

But this means that the Printer must be assured that what he buys represents high quality and good value. To this end the American Writing Paper Company has taken the lead by expanding its Scientific Research Laboratory. This Laboratory sifts the ideas that are continually coming in from practical superintendents, foremen and mill men in twenty-six mills. It is constantly following out these suggestions for improving the paper and standardizing the materials and manufacturing methods. It inspects and tests all paper that is turned out. It has brought about tremendous savings in manufacture that have been passed on to the trade and to the user in better values.

The Watermark of Excellence

Airpost, Chevron and Acceptance Bonds are three papers that have been standardized and perfected in this way. They are all especially recommended for business stationery, for circular letters describing high-grade merchandise and service, for office forms requiring much handling.

Following are the stock sizes and weights:

17 x 22—13, 16, 20 and 24 pounds
22 x 34—26, 32, 40 and 48 pounds

AMERICAN WRITING PAPER CO.
Holyoke, Mass.

Eagle A Bond Papers

Coupon
Hurlbut Bank Bond
1822
Archive
Agawam
Government
Old Hempstead
Persian
Roman
Hickory
Contract
Standard
Bankers
Indenture
Vendome
Victory
Debenture
Security Trust
Assurance
Spartan
Japan
Wisconsin
Rival
AIRPOST
CHEVRON
Gloria
Quality
Revenue
Derby
ACCEPTANCE
Norman
Vigilant
Option
Freedom

AMERICAN WRITING PAPER COMPANY

EAGLE A PAPERS:—BONDS—WRITINGS—LEDGERS—BOOK PAPERS—OFFSET PAPERS—COVER PAPERS—PAPETERIES—TECHNICAL PAPERS—SPECIALTIES



What the Hand of the Printer Holds for You

PEOPLE who have never seen you or your goods are made to see by your printing.

Your factory, of which you are so proud; your product, which you have labored to perfect—these things are your reason for living. But most of America's hundred millions will get their impressions of you and your work from printed pages.

When you invite people to send for your printing, you really invite them to send for the photograph of your life work. The hands of the printer mould the public's consciousness of your business existence.

A printer works with type and presses, engravings, ink, and paper. The first two, type and presses, are standard equipment.

The paper, the engravings, and the ink are usually bought for each job.

Why not assist the efforts of your printer to make your catalog or booklet express your business, by telling him you are willing that he figure on using the proper Warren Standard Printing Paper?

You don't need to specify or urge the use of a Warren Standard Paper. Just tell your printer that you are willing if he is.

S. D. WARREN CO., Boston, Mass.

better paper ∞∞ better printing

Briefly Classified, Warren's Standard Printing Papers are

Warren's Cameo
Dull coated for artistic halftone printing

Warren's Lustro
The highest refinement of surface in glossy-coated paper

Warren's Warrentown Coated Book
Glossy surface for fine halftone and process color work

Warren's Cumberland Coated Book
A recognized standard glossy-coated paper

Warren's Silkote
Semi-dull surface, noted for practical printing qualities

Warren's Printone
Semi-coated. Better than super, cheaper than coated

Warren's Library Text
English finish for medium screen halftone

Warren's Olde Style
A watermarked antique finish for type and line illustration

Warren's Cumberland Super Book
Super-calendered paper of standard, uniform quality

Warren's Cumberland Machine Book
A dependable hand-sorted, machine finish paper

Warren's Artogravure
Developed especially for offset printing

Warren's India
For thin editions

EXAMPLES of the kind of printing any good printer can obtain by using Warren Papers can be seen in various specimen books we have issued to printers—notably The Warren Service Library, and in Warren's Paper Buyer's Guide. These books are to be seen in the offices of catalog printers, in the public libraries of the larger cities, and in the offices of paper merchants who sell Warren's Standard Printing Papers.

Warren's STANDARD Printing Papers



THE
WHITAKER PAPER
COMPANY
Home Office
CINCINNATI, OHIO

DIVISIONAL HOUSES

Atlanta, Boston, Baltimore, Chicago, Detroit, Denver, Dayton, O., Indianapolis, New York, Pittsburgh.

BRANCH HOUSES

Birmingham, Columbus, Richmond.

SALES OFFICES

Akron, Buffalo, Cleveland, Colorado Springs, Kansas City, Knoxville, Lexington, Louisville, New Haven, Philadelphia, Providence, Salt Lake City, St. Louis, Milwaukee, New Orleans, Washington, D. C., Phoenix, Ariz., Minneapolis.

More Significant than Fanciful

A WATER-MARK on a sheet of bond paper may mean much or little; it may merely be a trade-mark or it may be both a trade-mark and a designation of definite, standardized value, as in the case of

WORTHMORE BOND

MADE IN U. S. A.

Nothing fanciful is *that* water-mark! It is a plain, unadorned and unqualified designation of more than ordinary worth, in a sheet that has invited comparison for almost a generation.

White and colors; sizes and weights to meet market requirements. Envelopes and ruled headings in stock.



"What a striking Catalogue!"

"That's what I call taking advantage of a product's *real* sales features. Just ordinary house paint. Yet see how beautifully it is brought out on this cover. H'm, I wish my house were painted like that."

CATALOGS—and inexpensive ones—*can* get under the skin of your prospects. The limitation of cold words can be overcome by the wise use of color and cover paper. Thousands of advertisers depend upon *Foldwell* to express forcefully the hidden values of their products.

Foldwell TRADE MARK
Coated Book
Coated Cover
Coated Writing

Foldwell Coated Cover will improve your catalogs. Its better surface means better color work; and its unusual strength keeps the cover fresh even under severe usage.

Send for samples of Foldwell Coated Cover. Every advertiser will profit by knowing about this printing paper.

CHICAGO PAPER CO., *Manufacturers*

917 S. Wells St. **Chicago, Ill.**

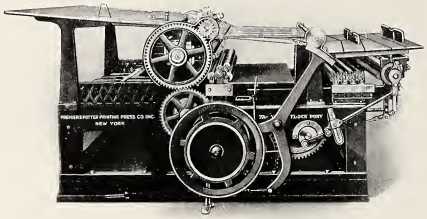
Nationally Distributed

The WHITLOCK

Two-Revolution

PONY PRESS

—standard pony press of the world.



NO cylinder printing press is so profitable an investment for the printer as the Whitlock Pony. Its reputation is world-wide. Smooth in its operation, quick to make ready and to get the form on and the work off, with a fine distribution, even and rigid impression, exact register, easy to feed and to operate, simple and durable — all these elements combine to make it the most popular of all the pony presses. It is as profitable for the large printing office with many cylinder presses as it is for the small printer whose only cylinder it is. It will print everything from an envelope to a sheet the full size its type bed will take, and from the lightest form to one with many halftones. It takes the place of the jobber — producing the work more quickly, of finer quality, and with less labor. Its speed is as fast as it can be fed with register. In short, *The* WHITLOCK PONY is the SWIFTEST, SMOOTHEST, SIMPLEST, MOST CONVENIENT, and MOST DURABLE of all pony presses. It is the Standard Pony Press of the World.

PREMIER & POTTER PRINTING PRESS CO., Inc.

SUCCEEDING THE WHITLOCK AND POTTER COMPANIES

The Premier, The Whitlock Pony, The Potter Offset, The Potter Tin Printing Press

NEW YORK: 1102 AEOLIAN BLDG., 33 West 42d Street

CHICAGO: 506 FISHER BLDG., 343 S. Dearborn Street — BOSTON: 720 RICE BLDG., 10 High Street

PITTSBURGH: 510 OLIVER BLDG., Smithfield and Oliver Streets

ATLANTA, GA.: MESSRS. J. H. SCHROETER & BRO., 133 Central Avenue

SAN FRANCISCO, CAL.: SHATTUCK & BICKFORD, INC., 345-355 Battery Street

CANADA WEST
MESSRS. MANTON BROS.
105 Elizabeth Street, Toronto, Ont.

CANADA EAST
GEO. M. STEWART, ESQ.
92 McGill Street, Montreal, P. Q.

MARITIME PROVINCES
PRINTERS' SUPPLIES, LTD.
27 Bedford Row, Halifax, N. S.



Higher piles
lower labor
costs

Faster Loading Means More Trips per Day

The time a REVOLVATOR saves in loading and unloading trucks can be turned into extra deliveries per day. With a REVOLVATOR two men can load or unload a truck in less than half the time, with less than half the energy that it ordinarily takes a "gang" by the old "push it up the skid" method. All REVOLVATORS are mounted on wheels and can be shoved from place to place by one man.

Let us tell you more about the REVOLVATOR and how it will increase your storage capacities — save labor — and expedite your piling, whatever it may be. Send for Bulletin I-60. There are nine standard models of the REVOLVATOR — Hand, Motor, and Combination Hand or Motor, operated in Revolvable, Non-revolvable, and open-end Bases — a type to suit the piling peculiarities of any business.

REVOLVATOR COMPANY
313 Garfield Ave., JERSEY CITY, N. J.

REVOLVATOR

REG. U. S. PAT. OFF.

THE SUMMIT OF QUALITY
ESLEECK'S THIN PAPERS
TURNERS FALLS, MASS.
ESLEECK MFG. COMPANY

Cause and Effect

ESLEECK'S THIN PAPERS are made of the best rag stock, mixed with a long practical experience. We put big value into the papers.

If you use them you will get that value in the form of
SERVICE AND SATISFACTION

Our specialties are ONION SKINS, MANIFOLDS and THIN BONDS, in white and a wide range of colors. They are right for important uses in every organized business office. They are sold by leading paper jobbers.

Ask Dept. B for samples.

ESLEECK MFG. COMPANY
TURNERS FALLS, MASS.

Built to Stand Hardest Service



"INTERNATIONAL" Electric Glue Heaters

Fireless cooker principle conserves and utilizes every bit of heat generated. Holds glue at correct working temperatures without guesswork. Average cost of operation about one cent per day. Properly glued joints never fail. This heater has a place in every shop and factory. Sizes, one pint to 50 gallons. Heavy spun copper construction. No seams or soldered joints. Three heats. No water bath. Clean, safe, economical. Portable. Fits any lamp socket.

Used by prominent concerns everywhere.

INTERNATIONAL ELECTRIC COMPANY
MANUFACTURERS
ELECTRICAL HEATING APPLIANCES
INDIANAPOLIS, U. S. A.

Write for folder.
"EFFICIENT GLUE HANDLING"

"International Electric Heaters Are the Best"



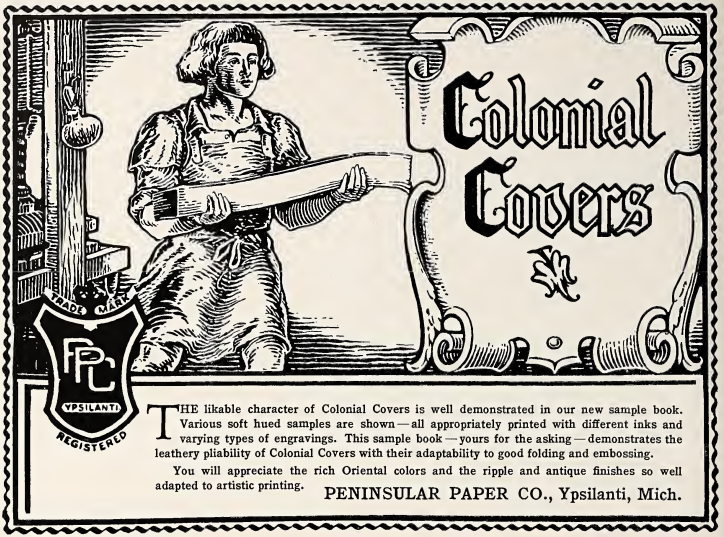
An Aid to Designers of Catalog Covers

IN the daily grind of commonplace printing it is a welcome relief to the printer to receive a catalog order that calls for LEVANT Covers. However practical and prosaic he may appear, the worthwhile printer is an artist at heart, and he worships the spirits of those ancient craftsmen who wrought such marvels in print.

The use of Levant Cover Paper guarantees to any printed production the marked distinctiveness and dignity which are so desirable both from an artistic standpoint and from the angle of profitable sales promotion.

Know LEVANT Cover Paper better. Request a Sample Folder that will fit your letter files. A copy of Dexter's XTRA, edited by Marcus, will also interest you.

C. H. DEXTER & SONS, Inc.
WINDSOR LOCKS, CONN.



THE likable character of Colonial Covers is well demonstrated in our new sample book. Various soft hued samples are shown—all appropriately printed with different inks and varying types of engravings. This sample book—yours for the asking—demonstrates the leathery pliability of Colonial Covers with their adaptability to good folding and embossing.

You will appreciate the rich Oriental colors and the ripple and antique finishes so well adapted to artistic printing.

PENINSULAR PAPER CO., Ypsilanti, Mich.

FOR SALE

Complete Printing Plant (including buildings and machinery) valued at $400,000.00. Established over 50 years. Incorporated. One of the largest plants in Pennsylvania. Plant running and doing a good business. Reason for selling—to settle an estate.

Address

Post Office Box 1325, Pittsburgh, Pa.



Famous Byron Weston Products

- ☐ Byron Weston Record Paper . . . . Highest grade ledger
- ☐ Waverly Ledger Paper . . . . . Popular priced ledger
- ☐ Flexo Ledger Paper . . . . . Hinged for loose leaf
- ☐ Typocount Ledger Paper . . . . For machine bookkeeping
- ☐ Defiance Bond Paper High-grade documents and correspondence

Check the items in which you are interested and we will send you sectional sample books.

BYRON WESTON COMPANY
DALTON, MASSACHUSETTS

Raven Black

A jet BLACK INK, suitable for the highest class of printing. Does away with offset.

CHARLES HELLMUTH, INC.
New York *Chicago*



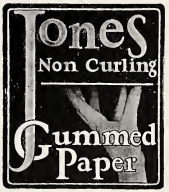
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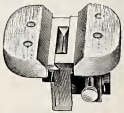
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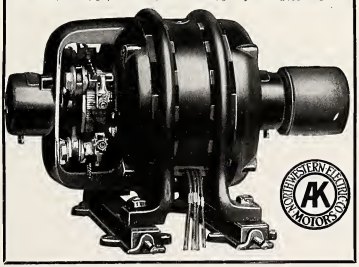
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They will expand—they will contract they will last a lifetime

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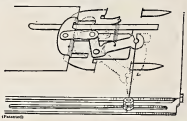
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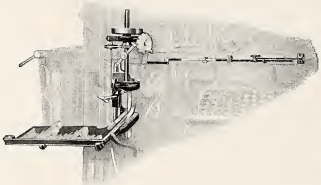
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Ezola mats are springy, restful, and pleasant to stand on.

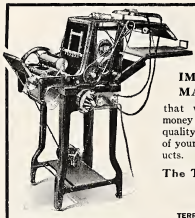
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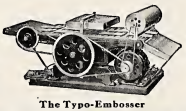


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will Perforate, Crease, Cut, Punch or Emboss

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A neatly printed card may be just as effective as an engraved card. It is the condition of the card when it is presented that makes for or against its usefulness.

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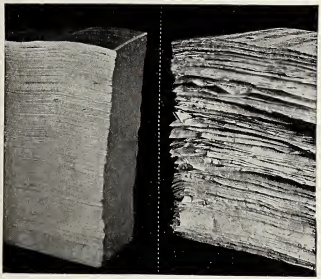
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Chapman Electric Neutralizer

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and do you know

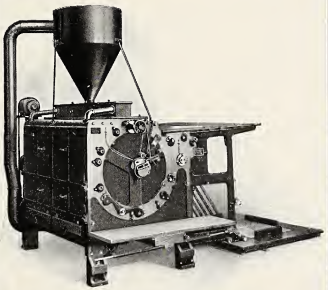
that within the same two years from 80% to 90% of ALL BRONZED WORK DONE in this country has been done on

U. P. M. Vacuum Bronzers?

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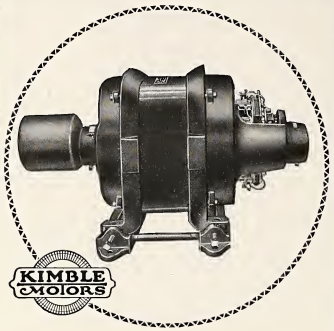
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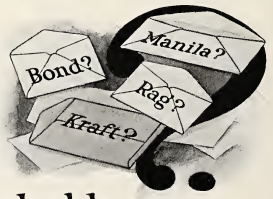
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The chances are that you are due for an agreeable surprise in both specifications and price.

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Osterlind Printing Press & Mfg. Co.
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Read What This Printer Says

Name on Request

"DEAR MR.——:

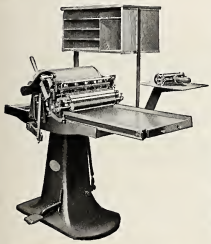
"I think we have one of the best pressrooms in Canada, and I have no hesitation in saying that the Osterlind Press has earned more money for us and done better work than any other press in our shop. To me it is a marvel in simplicity, accuracy and speed. No doubt they have shown you samples of the work it has done. We could show you lots of samples of commercial work. It will easily take the place of three or more platens, and has not cost us a dollar since we installed it.

"I do not know the class of work you have, but take it that your work is of the regular commercial line; if so, there is no doubt but that it will prove a money maker to you.

"This letter is written absolutely without prejudice so that when I speak so highly of the Osterlind you readily see that there is no ulterior motive, and if I could only back up and place six Osterlind Presses side by side and forget the work that other presses would do, I feel I could die happy."

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This press,

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in the hands of the average workman is a great time-saver

1st. It saves time in taking proof because of its simplicity, ease of operation, speed and convenient arrangement.

2nd. It cuts out the time of productive presses used for press-proofs and color proofs, because these can be done just as well on the Potter.

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Being efficient in all the uses of a proof press, the Potter saves and makes money, and will be an everlasting satisfaction to you. Potter Proof Presses have been on the market 10 years, but the present machines, with great improvements in design, are as superior to the first ones as they were to the ancient roller presses.

Hacker Manufacturing Company
312 North May Street Chicago

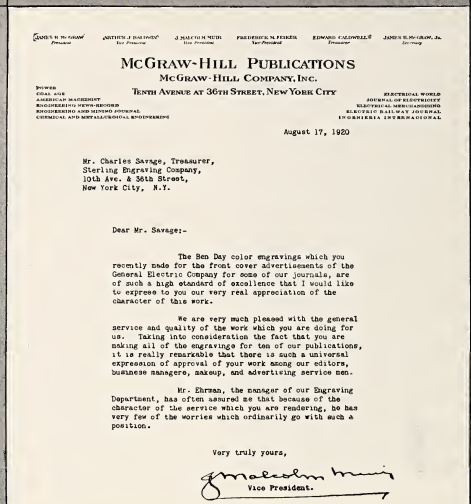
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INGENIERIA INTERNACIONAL

August 17, 1920

Mr. Charles Savage, Treasurer,
Sterling Engraving Company,
10th Ave. & 36th Street,
New York City, N.Y.

Dear Mr. Savage:-

The Ben Day color engravings which you recently made for the front cover advertisements of the General Electric Company for some of our journals, are of such a high standard of excellence that I would like to express to you our very real appreciation of the character of this work.

We are very much pleased with the general service and quality of the work which you are doing for us. Taking into consideration the fact that you are making all of the engravings for ten of our publications, it is really remarkable that there is such a universal expression of approval of your work among our editors, business managers, makeup, and advertising service men.

Mr. Ehrman, the manager of our Engraving Department, has often assured me that because of the character of the service which you are rendering, he has very few of the worries which ordinarily go with such a position.

Very truly yours,

Malcolm Muir
Vice President.

The STERLING ENGRAVING CO. NEW YORK

Very few of the worries which ordinarily go with such a position." ¶ What a world of meaning—and of relief, for the man who buys engravings—in that simple sentence of Mr. Muir's. ¶ If *you* have ever felt (for cause) that the engraving end of your business is difficult, uncertain, hard to handle, try Sterling *once*—and learn what we mean when we say "Sterling Service produces Sterling Results."

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A SYSTEM, the development of 17 years of progress, guarantees the same careful attention to small orders as to large ones.

CALL A STERLING REPRESENTATIVE, when you have a hard job and learn the meaning of "Sterling Results."

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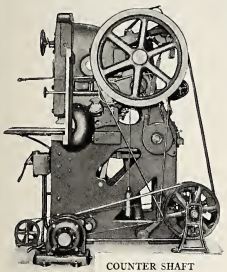
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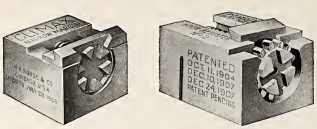
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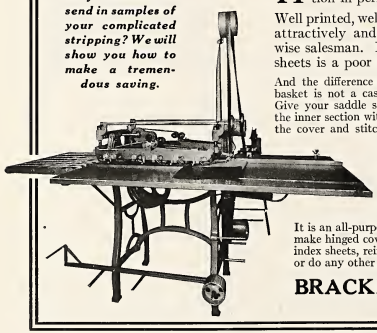
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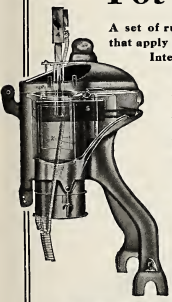
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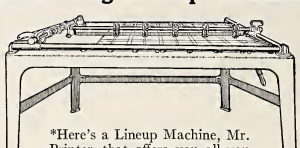
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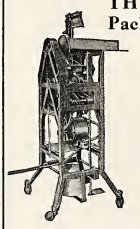
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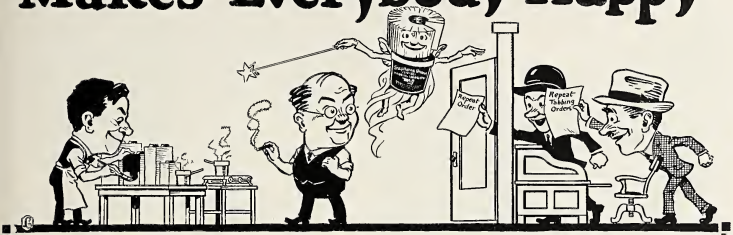


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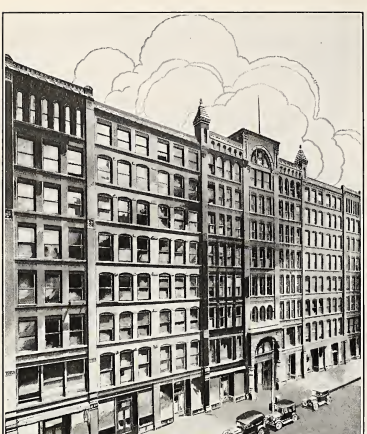
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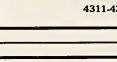
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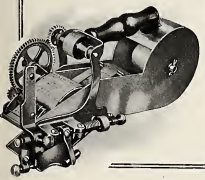
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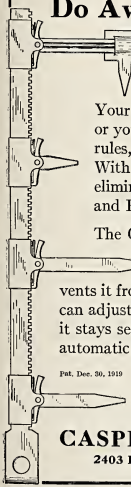
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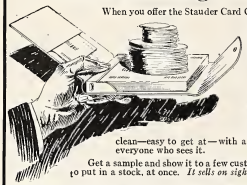
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Stauder Engraving Co., 239 N. Wells St., Chicago

[1332]



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This is a Money-making line. Get your sample EARLY and CLEAN UP

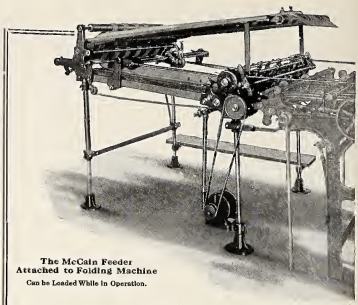
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[1440]

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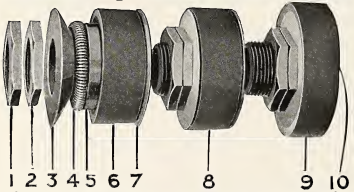
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4—Endless coil spring closely wound which is used for internal expansion.
5—Spring steel band which is placed around coil spring (4) to give flat foundation for rubber tire (6).
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8—Roller assembled ready for proper adjustment.
9—Roller expanded to full capacity. Allows for ¼-inch expansion over all.
10—Hexagonal hub. Allows the use of a wrench and keeps inking rollers from turning while adjusting trucks to proper size.

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about

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and the

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Why Advertise?

With our reputation established after thirty years of painstaking effort at service and all our factories running to capacity we are asked: Why advertise? It is true the present generation of printers are our staunch friends. But, having brought ink making to the highest degree of excellence, it becomes a moral duty to let the whole world know it. Besides, the younger men starting in business should be told how to begin right.

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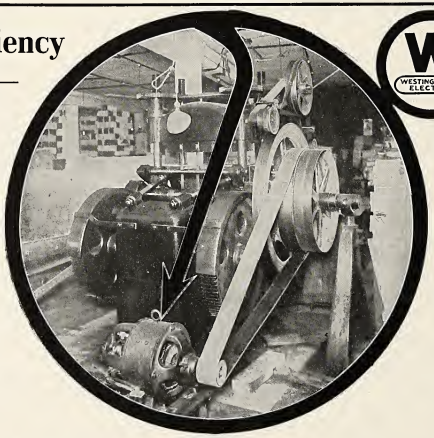
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Sales Offices in All Large American Cities.

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8-page Cox-Duplex Newspaper Press.
19x24 and 26x31 Babcock Job Drum.
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28-in. Hall Single Folder with Slitter.
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In this period we have perfected a Credit and Sales Service to meet your every requirement. For *your* business no book can compare with the Typo Credit Book. It is the only book which lists this trade complete in all its branches, and is so classified in columns as to give a distinct list of each branch. Besides its value for your *credits*, it is indispensable for all *sales* purposes.

There are still some houses who have not yet tested the Typo Service nor found out through personal experience why hundreds of their business associates and competitors continue to use it year after year in their *Credit* and *Sales* Departments.

To such houses we offer the thought—Isn't it worth while to know that you are not neglecting any of the advantages which they have?

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General Offices: 438 Broadway, New York, N. Y.

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Our papers are supplied in fine wedding stationery, visiting cards, and other specialties, by Eaton, Crane & Pike Co., Pittsfield, Mass. and 225 Fifth Avenue, New York, whose boxes containing our goods bear the word CRANE'S.

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Tympan Papers

Give Cleaner Impressions with a Minimum of Make-Ready

SAVING time on make ready, and securing sharp impressions are the two great things your press foreman has to strive for. With Cromwell Traveling, Shifting and Cylinder Tympan Papers, his draw sheets are always tight—no swelling—and they need not be oiled. They are also moisture-proof, protecting the packing against dampness.

You can turn a rush job quicker with Cromwell Tympan Papers because they resist offset, enabling you to back up reasonably wet sheets. Quick delivery is often your best selling argument.

Cromwell papers will take more impressions without replacing, and they *never* rot.

We especially recommend Cromwell Tympan Papers for trade journal and magazine printers where long runs are necessary without interruptions. It is ideal for book work and the highest grade of printing. Job printers will find it an excellent tympan paper for printing bond, linen and covers.

We carry Cromwell Tympan Papers in stock ready for quick shipment in rolls from 36 to 66 inches wide. Order today and secure the perfection and economy in printing that Cromwell Tympan Papers give.

Sample of our Tympan Paper sent on application.

The Cromwell Paper Co.

Department I. P. **Jasper Place** **Chicago, Ill., U.S.A.**

Trade  Mark

TRADE LINOTYPE MARK

CHARACTER

The Something called Character is not achieved over night or created at will. It is a structure founded and maintained by performance. No way has been invented to hurry it, but when it is attained it makes past achievement an enduring part of Today and a guarantor for Tomorrow.

Linotype Character has always marked Linotype Leadership

MERGENTHALER LINOTYPE CO.
29 Ryerson Street
Brooklyn
N.Y.

This Advertisement, Including Border Ornaments, is Composed Entirely of LINOTYPE *Material*

VOLUME 66 NOVEMBER, 1920 NUMBER 2

The INLAND PRINTER



Smithsonian Institution
NOV 15 1920
National Museum

Leading Trade Journal of the World in the Printing & Allied Industries

Forty Cents

Is your printing easy to read? Is it read by enough people to warrant its production?

The answers to these questions decisively determine the worth of your product and are the measure of your business success. That is true today—it will be truer tomorrow.

Necessary to good printing are an inviting appearance and type that is read without conscious effort.

A contrast between type and background sharp enough to bring the type forward on a separate optical plane is inseparable from strong attraction and high legibility.

The only means of obtaining it is a condensation of the tones of a page by fitting the letters closely. Compact word-forms come forward to meet the vision; they attract the eye and, in reading, the background does not protrude between the letters to cause the slight nervous shocks of imperfect perception and thus affect assimilation.

This application of the psychology of reading is worthy of your careful consideration.

The *single-type* product of the Monotype Composing Machine reaches the highest point of compactness—and of attraction and legibility.



LANSTON MONOTYPE MACHINE COMPANY

PHILADELPHIA

NEW YORK BOSTON CHICAGO TORONTO

Monotype Company of California, SAN FRANCISCO

This Advertisement set in Monotype Series No. 150 and Monotype Rule

Butler
AND PAPER

FOR more than three-quarters of a century the name of BUTLER has meant *"Better Paper"* to every man who knows paper and its commercial or industrial use. Today the Butler Paper Corporations, greater and better equipped than ever before, offers the paper-user, great or small, the fullest advantage of its unequalled resources.

Butler Paper Corporations

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National Paper & Type Co.	Mexico City, Mexico
National Paper & Type Co.	Monterey, N. L., Mexico
National Paper & Type Co.	Lima, Peru
Sierra Paper Company	Los Angeles
Pacific Coast Paper Company	San Francisco
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BUTLER PAPER Paper IS BETTER PAPER

Established 1844

TICONDEROGA PULP & PAPER CO.

Quality

COLONIAL OFFSET
SPECIAL MAGAZINE
MACHINE FINISH
TICONDEROGA FINISH

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EGGSHELL
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Uniformity

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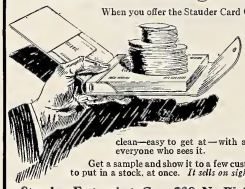
Profit Producing Printing Papers

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SHIPPING TAGS
TWINES
TABLET CEMENTS, Etc.

Parker, Thomas & Tucker Paper Co.
535-539 South Franklin Street
Chicago

It's Like Handing 'em Money!

When you offer the Stauder Card Case to a customer it's just like offering him gold dollars for about 85 cents, because if he takes it he saves fully 15% of his cards.



This is the famous "Case with the Platform" — holds one card or many, plain or folded, printed or engraved. No scoring or perforating required. Keeps cards clean—easy to get at—with a style appreciated by everyone who sees it.

Get a sample and show it to a few customers. You'll decide to put in a stock, at once. *It sells on sight.*

Stauder Engraving Co., 239 N. Wells St., Chicago

[1318]

THE McGRATH ENGRAVING CO.
EXPERT MAKERS OF PRINTING PLATES

501 S LA SALLE ST
CHICAGO

TELEPHONE
HARRISON 6245

ENGRAVING PROCESS COLOR ELECTROTYPING PLATES

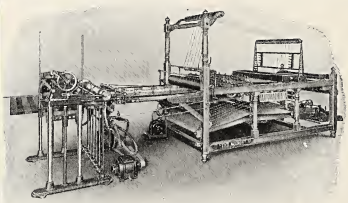
The INLAND PRINTER

Vol. 66, No. 2 HARRY HILLMAN, Editor November, 1920

Published Monthly by
THE INLAND PRINTER COMPANY
632 Sherman Street, Chicago, U. S. A.
New York Advertising Office, 41 Park Row

TERMS — United States, $4 a year in advance; single copy, 40c. Canada, $4.50; single copy, 45c. Foreign, $5 a year; single copy, 50c.

Entered as second-class matter, June 25, 1883, at the postoffice at Chicago, Illinois, under Act of March 3, 1879.



The Hickok Automatic Paper Feeder

H. Niedecken Company, Milwaukee, Wis., write us in regard to the Hickok Automatic Paper Feeder as follows:

We are very glad to say that the Hickok Automatic Paper Feeder we have been using for several years on one of your ruling machines, has been a success from the start. You prophesied, when we bought it, that we would like it better than another style feeder we had installed a while before. Your device is not only much easier to set and handle, but it has done better work, handling any kind of stock from onion skin to bristol board. The machine has given us no mechanical trouble, and an apprentice ruler has handled it from the beginning.

THE W. O. HICKOK MFG. COMPANY
Established 1844 Harrisburg, Pa., U. S. A.

What MIEHLE Users Say

about the DEXTER COMBING PILE FEEDER

One of Our Best Investments

We are very much pleased indeed with our combing pile feeder. It is operating on a 25 x 38 Miehle and we have frequently made better time than running a double-sized sheet on a much larger press. We consider the outfit one of our best investments.

THE A. H. PUGH PRINTING CO.

★ ★ ★

Two Thousand an Hour

We cannot say too much in praise of the Dexter Combing Pile Feeder. On our 25 x 38 press we are getting an average of a little over 2000 per hour on No. 1 grade of enamel paper, with halftone cuts, and securing extra good class of printing. The machine is a real money-maker.

PAXTON & EVANS.

★ ★ ★

Better Than Two Thousand an Hour

The Combing Pile Feeder which you installed in our plant last September has been working steadily and uncomplainingly since that time. It has handled efficiently all the sizes, weights and finishes of paper that we have asked it to feed and at an average rate of slightly better than 2000 per hour. We are very well satisfied with the results attained.

PECK & DURHAM.

★ ★ ★

An Order for Another

We are herewith enclosing our check in payment of the Dexter Combing Pile Feeder which you recently installed in our plant, and are herewith handing you our order for another feeder.

I want to say that I am well pleased with the work that it has done and when we get into our new plant, which is under construction, we no doubt will require the third one.

THE PREMIER PRESS.

Absolute Register

It gives us great pleasure to send you a letter of recommendation for the Dexter Combing Pile Feeder which we have had in operation in our plant for the past eight months. It has not failed us at any time and enables us to greatly increase the output of the press to which it is attached. The register is absolutely perfect on color work. Just now we are running a six-color job and there is not the slightest variation in the register."

MOREAU & ROSE CO.

★ ★ ★

Another Ordered

The best thing we can say about the Dexter Combing Pile Feeder which we installed this winter is that we have ordered another one and as soon as this is installed we are going to order a third and we hope a fourth. Actions speak louder than words.

We have made no records, but we get approximately 50% to 100% more output on the press equipped with this combing pile feeder than we do on its twin standing right beside it, which is hand-fed.

THE VERMONT PRINTING COMPANY.

★ ★ ★

A Pleasure to Testify to the Merit of the Machine

The writer is pleased to advise you that the performance of your Dexter Combing Pile Feeder is beyond expression.

Of the production of the feeder, the writer is particularly in a position where he can vouch for the excellent work of your feeders, he being connected formally with the Strathmore Press, James F. Newcomb & Co. and also Davidson & Silver.

It affords us great pleasure, indeed, to testify to the merits of your machine.

THE DAVIDSON PRESS, INC.

2800 an Hour

Since installing your Dexter Combing Pile Feeder three months ago, we are pleased to say it has more than exceeded our expectations. It is as near perfection as we can imagine.

We have on several occasions run the press at 2800 impressions per hour and the feeder has done its work perfectly. We have also handled tissue paper at a speed of 1000 per hour. We are glad to own it and congratulate you on having such a complete and simple feeding device. We thought your salesman was exaggerating when he was selling us the machine, but we find it has done all he promised and more.

As to speed, it will feed to the speed limit of the press and do the work right. It is a wonderful machine and we take pleasure in telling you we are entirely satisfied with it. GEORGE S. FERGUSON CO.

★ ★ ★

Thirty Per Cent Extra Output

A trifle less than a year ago we installed two Dexter Combing Pile Feeders, and we are pleased to state that they have proved themselves more valuable than we anticipated when we placed our order.

In the first place, we have increased our daily production 30%, and as the register is perfect we have cut the spoilage to less than 1%.

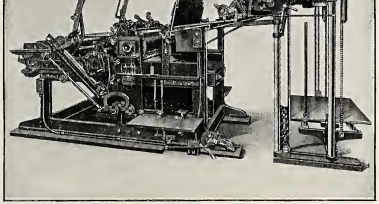
They are easily operated and have helped in solving the labor situation, as they are always on the job when wanted.

At present they are busy on a 200,000, four-color run, and we can depend on them to have the job out on time and each sheet fed up to the guide.

You may expect further orders from us, and we will be pleased to say a good word for these feeders every time we are approached regarding their efficiency.

WOLFER PRINTING CO., INC.

It's the improvements we have made in binding and feeding machinery each year that have established the Dexter trade mark as a symbol of prestige and a guide to folder and feeder development.



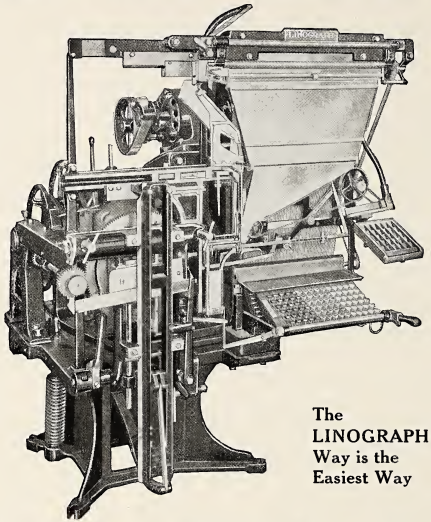
If Dexter Combing Pile Feeders were not good investments, they would never hold so large a following. The volume of our repeat order business is sufficient proof of the Dexter Combing Pile Feeder worth.

DEXTER FOLDER COMPANY, 200 Fifth Avenue, New York

Folders, Cross Continuous Feeders, Dexter Feeders, Inserting, Covering and Wire-Stitching Machines

CHICAGO PHILADELPHIA BOSTON DALLAS ATLANTA SAN FRANCISCO

THE LINOGRAPH



The LINOGRAPH Way is the Easiest Way

The Linograph will Serve Every Printer

Every Printer — large or small, newspaper or job office — can use a LINOGRAPH to advantage if he can use any line-casting composing machine.

Every Printer wants the machine that will produce slugs with low quad lines.

Every Printer wants the machine that will produce his composition at lowest cost.

Every Printer wants the machine that will make him the most independent of the factory and highly skilled mechanics.

No other machine meets these requirements as fully as the LINOGRAPH. Ask for literature. Ask for names of users in your neighborhood.

THE LINOGRAPH COMPANY

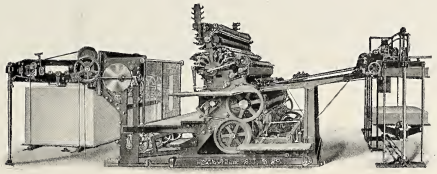
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ROTARY OFFSET PRESS

with Patented Pile Delivery

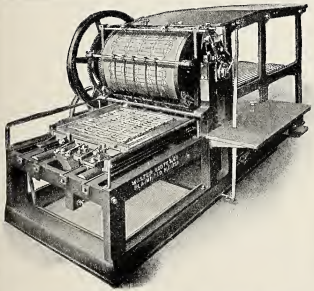


All the Lithographic World Knows

that the Scott Rotary Offset Press with Patented Pile Delivery is the one dependable machine for turning out the finest quality of color or commercial work.

Every Offset Pressman and Helper

sing the praises of the latest improved Scott Offset Press equipped with this delivery which enables them to produce the maximum amount of perfect printed sheets in a given time. If interested will send you our Lithographic Press Catalogue.



Scott High Speed Cutting and Creasing Press

Walter Scott & Company

Main Office and Factory

Plainfield, New Jersey, U. S. A.

New York Office, 1457 Broadway
Chicago Office, 1441 Monadnock Block

Cable Address "Waltscott" New York
Codes used Bentley, A B C and our own



The Home of Challenge Creations For Printers

MACHINES

Lee Two-Revolution Press
The Moderate-Priced, All-Around Money Maker

Stonemetz Two-Revolution Presses
Printed-Side-Up Delivery

Diamond Power Paper Cutters
In 30, 32 and 34 inch Sizes

Diamond Combination Lever and Power Paper Cutters
In 30, 32 and 34 inch Sizes

Diamond Lever Paper Cutters
In 30, 32 and 34 inch Sizes

Advance Lever Paper Cutters
In Six Sizes, 16 to 33 inches

Hoerner Combination Shute-Board and Type-High Machine

Mercantile Addressing Machine
Foot Power; uses type or linotype addresses

Challenge Proof Presses
In Two Styles and Seven Sizes

UTILITIES

McGreal Combination Chases
Lengths 4 to 62¾ inches, with or without cross-bars

Challenge Mammoth Iron Furniture
From 15 x 15 to 60 x 120 Picas

Challenge Labor-Saving Iron Furniture
The Strongest Iron Furniture Made

Challenge Plate-Mounting Equipment
Sectional Blocks, Bases, Hooks, Catches, Etc.

Challenge Newspaper Bases

Challenge Hempel Quoins

Challenge Quoin Keys
In Many Styles

Challenge Type-High Gauges
In Many Styles

Challenge "Rigid Rim" and "Pressed Steel" Galleys
In All Job, News and Mailing Sizes

Challenge Galley Storage Systems

In Use Wherever Printing is Done

Sold and Guaranteed by All Dealers in Printers' Supplies—Send for Circulars.

THE CHALLENGE MACHINERY CO.

Challenge Creations for Printers

MAIN OFFICE AND FACTORY
Grand Haven, Mich., U. S. A.

CHICAGO
124 S. Wells Street

NEW YORK
71 West 23d Street

At last – a lift truck without a hydraulic check!

The Eleveyor's mechanical simplicity makes it a revelation in truck construction.

Lift trucks with hydraulic checks always have given more or less uncertain service.

Users simply cannot be depended upon to keep them adjusted to meet changing conditions of temperature and load.

The positive lifting and lowering device of the Eleveyor absolutely is effective, yet so simple it *can't* get out of order.

The Eleveyor is the *first* lift truck *without* a hydraulic check to have given unremittingly satisfactory service in the big industrial plants!

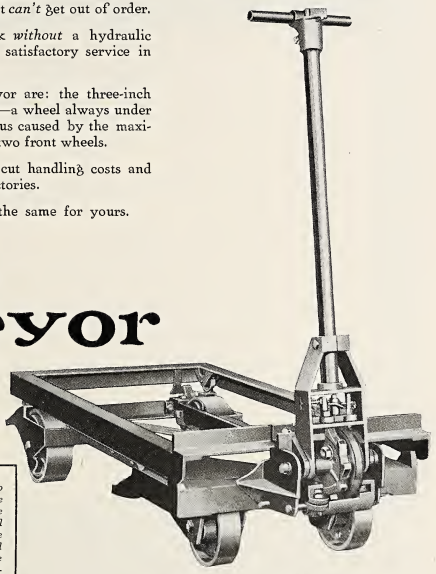
Other improvements in the Eleveyor are: the three-inch elevation; the four-point suspension—a wheel always under every corner; a shorter turning radius caused by the maximum swivel casters which form the two front wheels.

The Eleveyor trucking system has cut handling costs and increased efficiency in countless factories.

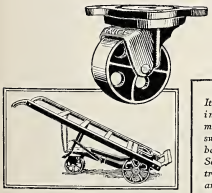
Let us show you where it will do the same for yours.

Using Service Equipment:

The Palmolive Co.
Wilson & Co.
The Mitchell Motor Car Co.
H. W. Johns-Manville Co.
Kissel Motor Car Co.
Morris and Co.
Sears, Roebuck and Co.
Western Electric Co.



THE Service Eleveyor



It will pay you to investigate the merits of Service swivel casters (ball bearing) and the Service Tri-Wheel truck. Literature and prices on request.

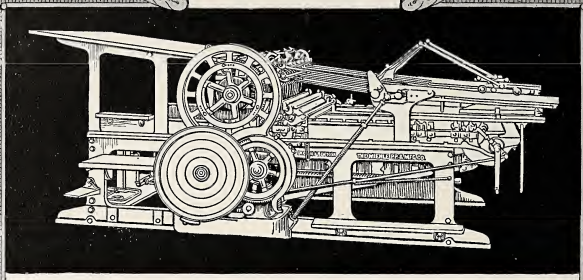
SALES OFFICE
TRANSPORTATION BLDG.
CHICAGO, ILL.

THE Service CASTER & TRUCK CO.

SALES REPRESENTATIVES IN PRINCIPAL CITIES

FACTORY AND GENERAL OFFICES
KANSAS CITY, MO.

The Miehle



SURE

PRINTERS buy the Miehle as an investment. They know it has an established value.

They buy it because, in the case of the Miehle, they may be sure of its performance; sure of freedom from trouble; sure of every quality which makes a cylinder press desirable, both as a money-earner and a press which, because of its extreme simplicity and convenience, is popular with their employees.

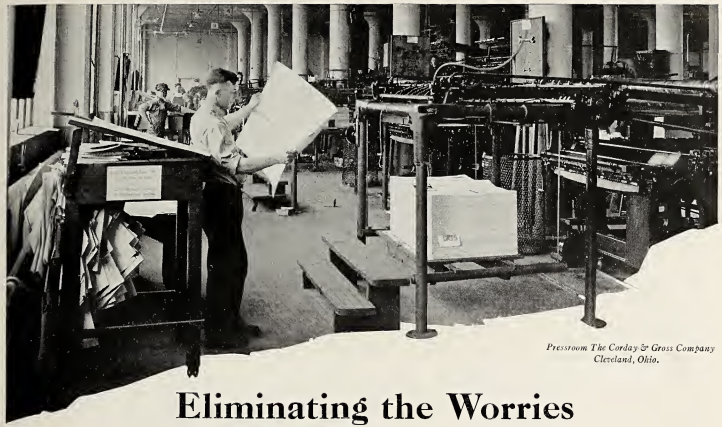
MIEHLE PRINTING PRESS & MFG. CO.

Principal Office: **Fourteenth and Robey Streets, Chicago**

Sales Offices in the United States

CHICAGO, ILL., 1218 Monadnock Block — PHILADELPHIA, PA., Commonwealth Trust Bldg. — BOSTON, MASS., 176 Federal St.
NEW YORK, N. Y., 2849 Woolworth Bldg. — DALLAS, TEX., 611 Deere Bldg. — SAN FRANCISCO, CAL., 693 Mission St.
ATLANTA, GA., Dodson Printers Supply Co. — DISTRIBUTERS for CANADA: Toronto Type Foundry Co., Ltd., Toronto, Can.

YOU NEVER HEARD OF A MIEHLE BEING SCRAPPED



Pressroom The Corday & Gross Company Cleveland, Ohio.

Eliminating the Worries of the Pressroom

—Static Electricity —Offset
—Slip Sheeting —Spoilage
—Low Production

The Johnson Perfection Burner *will* eliminate these troubles and *will* produce more work at a higher speed rate.

The best way to assure yourself of these facts is to write to your dealer or to us direct for further data today.

JOHNSON PERFECTION BURNER COMPANY
2187 EAST SECOND STREET
CLEVELAND

Distributors

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Kansas City — Omaha
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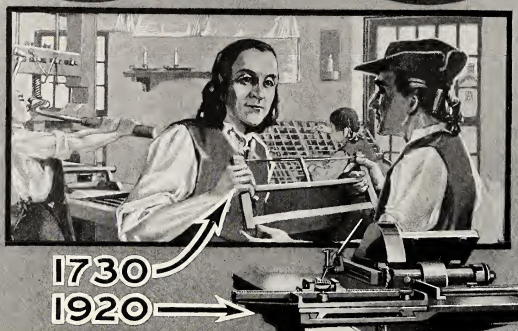
Toronto Type Foundry Co., Ltd.
Toronto, Montreal, Winnipeg, Regina

Sales Offices

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Johnson Perfection Burner

LESS SPOILAGE AND MORE SPEED

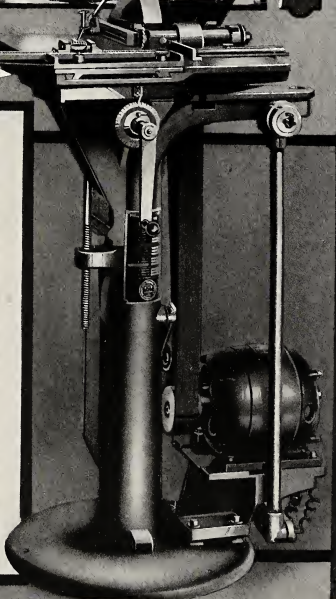


1730
1920

IS YOUR SHOP better equipped, judged by modern standards, than Benjamin Franklin's was, when he had to borrow a buck-saw and try-square in order to justify his type and cuts?

IF your shop is abreast the times, all your cutting and trimming is taken care of by a precision machine, the MILLER Saw-Trimmer.

IT is the only machine of its kind in which are combined the essential features: Accuracy, Simplicity, Convenience, Versatility and Durability. Write for new descriptive catalog.

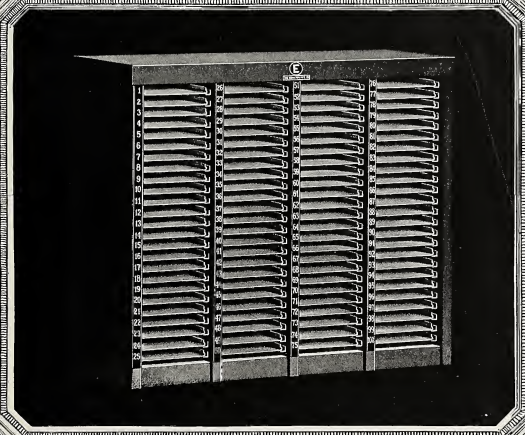


MILLER SAW-TRIMMER CO.

PITTSBURGH, PA.

ATLANTA — BOSTON — CHICAGO — DALLAS — NEW YORK
PHILADELPHIA — SAN FRANCISCO.

STEEL GOODS
HAMILTON
WOOD GOODS



THE STORAGE PROBLEM

presents no difficulties to the modern printer whose plant is equipped the "Hamilton" way. Illustration hereon is of our Unit Galley Cabinet No. 657 (capacity 100 galleys, 8¾ x 13). Each cabinet supplied with symbol letter and all galley openings numbered. Made in both steel and wood, and for various sizes of galleys. A real example of composing room economy

Write for details

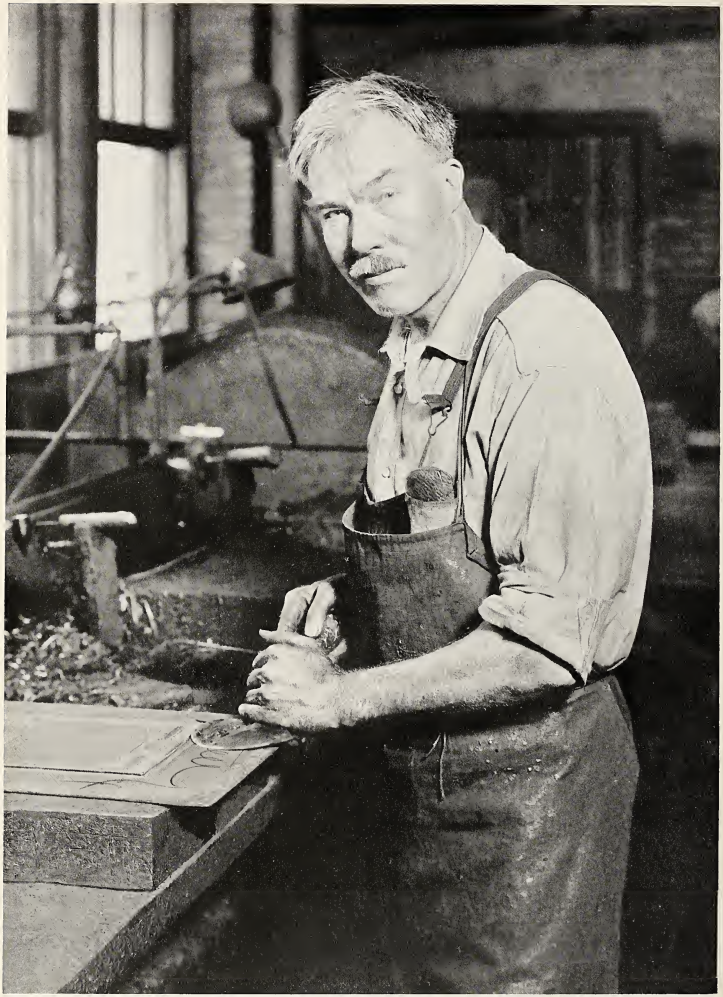
Manufactured by

The Hamilton Manufacturing Company

TWO RIVERS, WISCONSIN

Eastern House, RAHWAY, N. J.

Hamilton Goods are For Sale by All Prominent Type Founders and Dealers Everywhere



RICHARD YOUNG, D. S., R. B. S., 1920

Does he look the part? We'll say he does—and *acts* it too

RICHARD YOUNG, D. S.

Distinguished Service Man
Royal Builder Specialist

THOSE CITATIONS, D. S., R. B. S., which we have conferred on "Dick" Young—Distinguished Service, Royal Builder Specialist—belong to him by right of his record with Royal.

He came with us in 1910—a journeyman electrotyper who had served his apprenticeship elsewhere and worked in all departments of the business. But at the Royal Plant he soon became a specialist at the building bench.

Specialization is the common tendency at the Royal Plant, both with the Company and the men. The Company specializes on the duplication of high-class work, while the men specialize on the different operations necessary to the production of this work.

So "Dick" is a "builder." He takes the wax mould "cases" and prepares them for the deposition tanks. His work and *his* skill are very important factors, for it would never do to let a wax impression go straight to the electric bath. Wax does funny things under pressure, and Dick knows just where to correct the mould as it comes from the moulding press—by cutting down the surplus wax or by building up the low spaces and thus equalizing the surface so that it will deliver a good "shell" for final finishing.

To summarize *his* ideas of the value of Royal efficiency—he says that if he should tell a fellow "builder" from some other foundry the total number of "cases" that pass through his department in the course of a week, he would undoubtedly be placed in the Ananias class. Such speed of production is beyond the experience or imagination of the outside workman. But Dick is modest. He does not credit himself with this speed so much as he does the Royal System of Coöperation—one department with the other—and also the coöperation of customers who see to it that their forms are properly locked up, with high spaces and quads. But whether he credits himself or not, *we know* that Dick is *there* and our customers will know it too, when they glance at his working portrait.

Royal Electrotype Company
Philadelphia

Member International Association of Electrotypers

The Fabrikoid process adds beauty and long life to fabrics; some heavy and rugged, others dainty as linen — all pliable, scuff-proof, stain-proof and water-proof.

DU PONT FABRIKOID



. . . for every type of book there is a Fabrikoid

—for the books which are your companions, in an hour by the fireside; for those you use daily in the office or in the field; for the handsome bindings which make your library a thing of pride.

There is a type of Fabrikoid for every purpose —but all have the distinctive Fabrikoid qualities. Finger-marks will not show; even an ink-stain may be washed off easily. For *wear*, nothing can surpass Fabrikoid.

A sample, large enough to bind a book, will be sent for the asking. Just mention kind desired. Write.

DU PONT FABRIKOID CO.
WILMINGTON, DELAWARE

Branch Offices

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Merchants Bank Building	Indianapolis, Ind.
Harvey Building . . .	Boston, Mass.
Chronicle Building, . .	San Francisco, Cal.

Plant: Newburgh, N. Y.

F A B R I K O I D

When a Pressman Needs a Friend

A Pressman needs a friend mighty often. He's up against some tough problems.

Take printing ink, for instance. This delicate chemical compound is very sensitive to cold. And winter's coming on. Every morning, even after the pressroom has been heated for hours, the presses hold their chill. The ink lying in the cold fountain and on the steel feed rollers, is heavy and full of tack. If run in that condition, it will pick and mottle.

That's just one of the many times when a pressman needs a friend, and REDUCOL is the very friend he needs.



Reducol is GUARANTEED to stop picking and mottling, to give you 15% to 50% better distribution, and to have absolutely no harmful effects. Although neither a dryer nor a non-dryer, it has a marked tendency to cut down slipsheeting and offset.

Reducol is used by leading pressmen everywhere. Ask them—or better still, try it at our risk. Order 5 or 10 lbs. and use it 30 days. If Reducol doesn't make good on every claim made for it, our charge will be cancelled.

INDIANA CHEMICAL & MANUFACTURING CO.

DEPT. I-11, 135 SOUTH EAST STREET, INDIANAPOLIS, IND., U. S. A.

23-25 East 26th St., New York City

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PACIFIC COAST AGENTS: Geo. Russell Reed Co. San Francisco, Seattle, Portland

CANADIAN AGENTS: Manton Brothers Toronto, Montreal, Winnipeg



The MAYFLOWER

Copyright, Sigmund Ullman Co.

Designed by C. A. Gardiner

SIGMUND ULLMAN COMPANY
NEW YORK PIONEER PRINTING INK MANUFACTURERS CHICAGO

OAK LEAF CHALK OVERLAY

EVERY PRINTER
AND
EVERY PRESSMAN IN AMERICA
should be familiar with the
Chalk Overlay Process

ABOUT FOUR PRINTERS OUT OF
EVERY FIVE
should be constant users

THIS IS
YOUR OPPORTUNITY

OAK LEAF OVERLAY DEPARTMENT
A. M. COLLINS MANUFACTURING CO.
226-240 COLUMBIA AVENUE
PHILADELPHIA, U. S. A.



OAK LEAF CHALK OVERLAY

Save Money

An Oak Leaf Overlay can be completed in less than half an hour—

And several overlays can be made at the same time.

Better Overlays

Each minute detail of the cut—a small button, a curl of hair, a tip of a shoe—is sharply and accurately defined.

It is a mechanically perfect reproduction of the high-lights and shadows of the cut—no human skill can approach it.

Simple and inexpensive
You need it

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OAK LEAF CHALK OVERLAY

An American Product

Sold without restriction or contract.

Used constantly by the largest printers in the country, and by hundreds of small plants—with equal success.

It is a fact that you are not doing the best work you are capable of if you are not using this process.

Write us now for full particulars regarding installation, cost, and instruction.

We issue a Diploma to all Pressmen who pass our special examination—get particulars of this.

Address your Post Card

OAK LEAF OVERLAY DEPARTMENT
A. M. COLLINS MANUFACTURING CO.
226-240 COLUMBIA AVENUE
PHILADELPHIA, U. S. A.



OAK LEAF CHALK OVERLAY

Every Pressman

should obtain our DIPLOMA certifying to his ability to make OAK LEAF CHALK OVERLAYS—*it costs nothing.*

Just pass the examination we will send on request, and the DIPLOMA will be forwarded properly engrossed with name.

The pressman will have to be proficient to pass this test, but we will furnish all the necessary instructions to enable him to do so.

If you are a pressman, send us a card now for further particulars.

OAK LEAF OVERLAY DEPARTMENT
A. M. COLLINS MANUFACTURING CO.
226-240 COLUMBIA AVENUE
PHILADELPHIA, U. S. A.



Do you Quickdry your Ink?

UTILITY HEATERS
stop offset

Forms can be backed up immediately
Printed sheets pile accurately, because demagnetized
Work can go to the paper cutter at once

THE printer who thinks he can not afford to buy Gas Heaters is asked to study the following You can no longer afford to use home-made heaters, nor do electric neutralizers effect as great a saving.

BALANCE SHEET OF A UTILITY HEATER
In a Busy Printing Office

ANNUAL COSTS

Interest on $75, one year, . . .	$ 4.50
Depreciation, 15%, ...	11.25
Gas, 1100 hours at 1¾ cents, . .	19.25
Total,	$35.00

ANNUAL SAVINGS

200 hours' slipsheeting saved, at $1, ...	$200.00
Saving in paper spoilage by offset, ...	150.00
Saving through perfect jogging, ...	100.00
Saving through prompt cutting, ...	50.00
Saving through immediate backing up, ...	50.00
Value improved quality of work, ...	100.00
10% increase of press speed for 700 hours at 30 cents an hour,	$210.00
Total Savings,	$860.00
Total Costs	35.00
Total Economy,	$825.00

It is obvious that these savings will vary with every office and press, but they are all there in some quantity. Write for interesting Sheet "D" and secure details.

Enquire about the Utility Sheet Straighteners

They permit much increased speed on fly delivery presses. A large sheet of Bible paper can be printed, slit and piled straight at 1800 an hour. Write for "E" sheet.

UTILITY HEATER COMPANY, Inc.

Main Office and Factory, 239 Centre St., New York

Sold in Chicago by Latham Automatic Reg. Co., 608 S. Dearborn Street



The Business Builder

Saves 50% Make Ready and 75% Register Time

Good Tools Better Work More Production

WHAT WE SELL

- Latham Plate Mounting and Registering System for color, book, catalogue and label printing.
- Hancock Perfecting Lineup Machine.
- Mashek Form Trucks.
- Gas Burners for Cylinder and Kelly Presses.
- Rouse Paper Lifts.
- Iron Furniture.
- Steel Interlocking Furniture.
- Riebe Quoins, Keys and Guides.
- Electric Welded Steel Chases.
- Superior Chase Locks for Cylinder Presses.
- Rouse Roller Cooling Fans for Miehle Presses.
- Wesel Diagonal Groove Final Bases and Hooks.
- Potter and Poco Proof Presses.
- Slauson Cylinder Press Locks.
- Morgans & Wilcox Job Locks.
- Cylinder Press Seats.
- Page Fountain Dividers.
- Rubber Roller Truck for Job Presses.
- Rouse Mitering Machines.
- Rouse Tympan Holders for Pressroom.
- Shute Planes for Beveling and Undercutting Patent Plates.
- Hoerner Combination Shute Board and Type-high Machine.

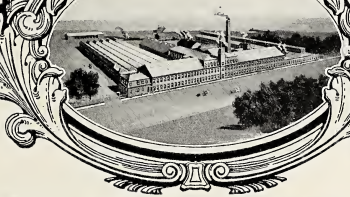
Note:

Keep this page for reference, or write today for detailed information.

Latham Automatic Registering Company

608 South Dearborn Street, Chicago, Ill.

170 5th Avenue, New York



THE NO. 43 OPTIMUS

WITH GEARED CUTTING AND PERFORATING ATTACHMENT

The most popular 25 x 38 sheet press in the world, because it is a perfect combination of "pony" and "big" press.

Originally designed for plants using one or two cylinder presses, it has become the leading money maker in plants using many cylinders.

Write for the No. 43 Booklet

THE BABCOCK PRINTING PRESS MANUFACTURING COMPANY

MAIN OFFICE AND FACTORY: NEW LONDON, CONN. NEW YORK OFFICE: 38 PARK ROW

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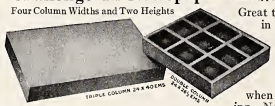


BABCOCK

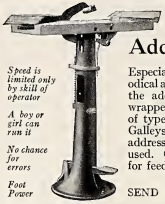
"Challenge Creations" for Printers

Challenge Cast Iron Newspaper and Stereotype Bases

Four Column Widths and Two Heights



Great time-savers in the handling of unmounted electros, halftones and zincs when stereotyping. No hooks or catches are necessary. Plates are simply laid on top when ready to stereotype. Accurately ground to height .759 or .853. The .759 height will work with the standard patent block base. Made in standard one, two, three or four column widths 3 to 36 em lengths and in labor saving sizes from 3x5 to 10x25 ems pica.



Speed is limited only by skill of operator

A boy or girl can run it

No chance for errors

Foot Power

Mercantile Addressing Machine

Especially adapted to newspaper, periodical and envelope addressing. Prints the address directly on the paper, wrapper or envelope. Uses any size of type, monotype or linotype slugs. Galleys hold from 50 to 100 or more addresses, according to size of type used. Operator has both hands free for feeding. Postmasters approve it.

SEND FOR CIRCULAR AND PRICE

Challenge Proof Press (The "Old Favorite")



Made in two styles (with or without Iron Stand) and seven sizes. Built to give the best possible lasting service. The roller is extra heavy and makes only one revolution from end to end of bed. Roller covered with best quality felt blanket.

Challenge Labor-Saving Iron Furniture

The Strongest Iron Furniture Made

Made from highest grade fine-grained castings, micro-ground to point system accuracy. Note the cross-braces, giving extra strength and finger-hold. Each piece has holes for drainage.



Size on Every Piece

Send for Circulars on above and other "Challenge Creations." Sold by All Dealers in Printers' Supplies

The Challenge Machinery Company Main Office and Factory, Grand Haven, Michigan
Chicago, 124 S. Wells St. New York, 71 W. 23d St.

You Get Dependable Machinery When You Buy Monitors

MONITOR MACHINERY

Wire Stitchers
All Sizes

Perforators
Various Sizes and Styles

Punching Machines
Multiplex and Duplex

Numbering and Paging

Creasing and Scoring

Embossers

MONITOR MACHINES are built to endure. Designed right, built from the best material and with the highest grade of workmanship, they can always be depended upon to produce the work most efficiently.

Changing design shows uncertain standards—the change is usually made to bring about a quick, productive selling campaign or to produce something at low manufacturing cost without any regard to durability. When quality is secondary, up-keep is high, efficiency low and resale almost impossible.

MONITOR MACHINERY

Delivers more work; loses less time through breakdowns: costs less to operate and maintain; lasts longer, depreciates less and commands a higher trade and resale value.

LATHAM MACHINERY COMPANY

NEW YORK CHICAGO BOSTON

Specify AMERICAN when ordering

SKIPPING WHEELS *can be inserted in*

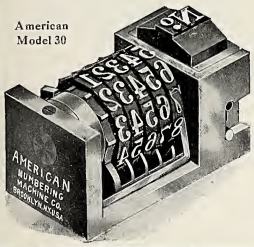
American Numbering Machines

Enabling you to print checks or other numbered forms two or more on a page. With the American Model 30 or 31 it is necessary only to insert a skipping unit wheel, skipping the desired number. Write for information and we will show you how.

A layout of jobs "2," "3," "4," and "5" on is shown below

JOB 2 ON SkipWheels Skipping 2	No. 1 No. 2
JOB 3 ON SkipWheels Skipping 3	No. 1 No. 2 No. 3
JOB 5 ON SkipWheels Skipping 5	No. 1 No. 2 No. 3 No. 4 No. 5
JOB 4 ON SkipWheels Skipping 4	No. 1 No. 2 No. 3 No. 4

American Model 30



AMERICAN Models 30 and 31

World-Standard Type-High Numbering Machines

In stock and for sale by dealers everywhere

AMERICAN NUMBERING MACHINE CO.

Brooklyn, N. Y. . 220-230 Shepherd Avenue
Chicago, Ill. . . . . 123 West Madison Street

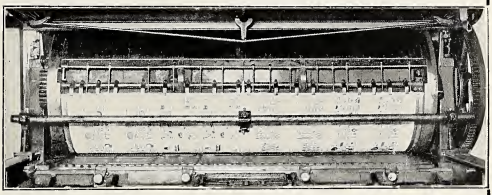
Specify AMERICAN when ordering

Anything from Onion Skin to Cardboard

can be run on

The HOFF Combination SLITTER and PERFORATOR

—a necessity for accurate folding machine work.



WHEN you do slitting or perforating on your cylinder press there is only one *perfect* way—have the sheet under *control*. Use the Hoff Combination Slitter and Perforator Attachment. The *grippers* hold the sheet while it does the work.

Practical experience has taught us that when the sheet leaves the GRIPPERS its control is lost. Rubber wheels or anything else CAN NOT guide the sheet when once it is released from the GRIPPERS.

By using our attachment you get an accurate and PERFECT cut or perforation. As many extra slitter or perforator blades can be used as the job may require.

—name the press; we'll do the rest.

Write today.

Leslie D. Hoff Manufacturing Company

Office: 36 YATES AVENUE NEWARK, NEW JERSEY

Or Any Dealer in "Printers'" Supplies



SOME accountants know exactly what their accounting systems demand in the way of recording forms, others have only a general idea of the proper rulings for their bookkeeping departments. In either case a brief examination of the National "Good Forms" pamphlet will quickly identify the proper items and locate them in the regular National Catalogs.

BY sending for one of these National "Finding Lists" you will greatly conserve the time of yourself and your stationer. Keep this booklet in your desk drawer; select your requirements at your leisure and order by number from your local dealer. Every buyer of blank books and loose leaf devices should have a "Good Forms" folder in his possession.

Send for a free copy of "GOOD FORMS FOR RECORD MAKING" showing hundreds of ready ruled and printed forms for accounting.

NATIONAL BLANK BOOK COMPANY, 30 RIVERSIDE, HOLYOKE, MASS.

BOSTON Box Stitcher No. 15

FOR FOLDING PAPER BOXES, CARTONS AND FIBRE SHIPPING CONTAINERS

¶ Capacity, one-half inch; table measures 30x32 inches; ribbon wire up to No. 23; arm twenty-four inches long; right angle and parallel stitch; continuous feed device for cartons and containers. ¶ The Boston Box Stitcher No. 15 is a heavy, powerful machine, splendidly built and guaranteed by the manufacturer.

Speed 200 Stitches per minute



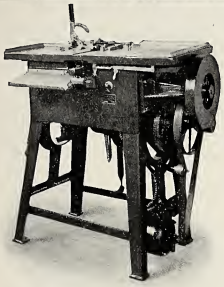
Boston Box Stitcher No. 15
Showing Flat Table and Gauges, Open Head Device, Removable Head and Electric Equipment

FOR SALE AT ALL SELLING HOUSES OF THE

AMERICAN TYPE FOUNDERS CO.

GENERAL SELLING AGENT FOR BOSTON WIRE STITCHING MACHINES

SET IN MEMBERS OF THE GOUDY FAMILY



The Ludlow Typograph

Display Composition 8 to 60 point without mold or machine change

PRINTERS AND PUBLISHERS *have found, either from actual experience or impartial investigation, that the Ludlow is not only the fastest and most economical system for display composition, but also that it speeds up every other operation from copy to printed job.*

Ludlow Typograph Company

General Office and Factory: 2032 Clybourn Avenue, Chicago
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THE LUDLOW

A Complete System for DISPLAY *Composition*

Set in Ludlowtype Series Note Perfectly Designed Characters and Full-Kerning Italics

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THE WESEL CAMERA

is the latest addition to the gallery equipment family. It has splendid features, and is ready in standard sizes for immediate delivery.

Tell us who you are so you'll be sure to get a copy of our fine description catalog as soon as it is off the press.

MACHINERY and SUPPLIES for Photo-Engravers, Electrotypers, Stereotypers and Printers.

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Please mention The Inland Printer

The Aristocrat of the Business Man's Desk!

CASTLE BOND

It Prints Well

CLEMENTS PAPER COMPANY

Paper for Printers Exclusively

NASHVILLE, TENNESSEE

BLOMGREN BROS. & CO

ESTABLISHED 1875

DESIGNERS
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NICKELTYPERS
LEAD MOULD
PROCESS

512 SHERMAN ST.
CHICAGO



Carey EZOLA TREADS AND MATS

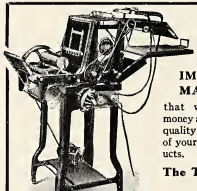
Women Workers Appreciate Them

Most women who have to work standing a good part of the time on uncovered floors tire out and become less efficient toward the end of the day. Foot troubles, colds and other serious ailments result.

In printing establishments and factories where Ezola is used the sick list is cut down and the output per person boosted considerably. These springy mats lessen fatigue and are cold proof and damp proof. They increase contentment and increase output. Write

The Philip Carey Co.

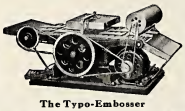
516-532 Wayne Avenue,
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The Do-More Automatic Process Embosser

Printing and Embossing

with
IMPROVED MACHINES
that will save you money and increase the quality and quantity of your printing products.



The Typo-Embosser

The Automatic Card Printing Press has demonstrated to many its profitable operation on card printing.

The Do-More Automatic Embosser Feeds, Powders, Embosses and Stacks just as fast as pressmen pull the prints off the press.

The Typo-Embosser is Our Improved Process Embossing Machine.
With double heater will take any size of stock up to 12 inches wide.
Write for our booklet No. 10 today.



The Automatic Card Printing Machine

TERRITORY NOW OPEN

Automatic Printing Devices Co.
Patentees and Manufacturers
Second and Minna St., San Francisco, Cal.

WRITE FOR EXCLUSIVE AGENCIES


The
Mill Price List
Velvo-Enamel
Marquette Enamel
Sterling Enamel
Westmont Enamel
Pinnacle Extra-strong
Embossing Enamel
Westvaco Ideal Litho.
Westvaco Super
Westvaco M.F.
Westvaco Eggshell
Westvaco Text



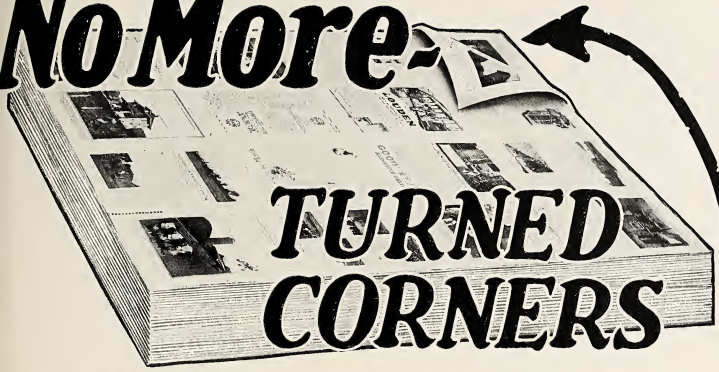
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CHICAGO and NEW YORK	The West Virginia Pulp & Paper Company

Be Sure Your Name Is On the Mailing List of Our Nearest Distributor So That You Receive the Mill Price List Each Month.

This insert is not a sample of any of the papers advertised

No More-



TURNED CORNERS

In Your Pressroom and Bindery

TURNED CORNERS, in both pressroom and bindery are a "curse" and a big monetary loss to the printing trade. Every "home made" device has been employed to overcome TURNED CORNERS — bent card boards, rolls of paper, blocks of wood, wire contraptions, etc., but with little or no avail. Printers for generations have tried to invent something to *stop* this exasperating waste of time, waste of paper, waste of tempers, etc. At last, one succeeded — and here it is:

A NEW INVENTION THAT STOPS IT ALL

We call it the "DOUBLEFLY"—for that is just what it is, an extra fly that works in conjunction with the regular press fly, and in such a way that it comes into action just as the regular fly is completing the delivery of the sheet. It holds the sheet down in its place until the regular press fly has returned for the next sheet. Thus it *absolutely, positively, prevents* the corners of the delivered sheet from turning. Can be attached to any cylinder press. SAVES its modest cost in a few weeks' time.

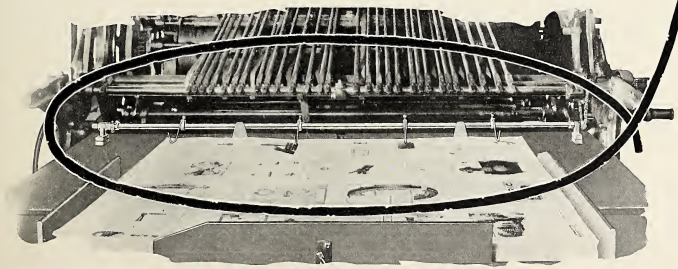
Simple, isn't it? But it does the trick to perfection. That's why we can say (and prove it to you) "NO MORE TURNED CORNERS" in your pressroom and bindery. Note the illustration below. See the fingers of the "DOUBLEFLY" are down on the printed sheet. They *stay there* until the regular press fly is back ready to receive another sheet from the press. When that sheet is *almost delivered* the "DOUBLEFLY" comes into play with the regular fly and holds the sheet down, while the regular fly returns. No chance for *corners to turn up.*

Why not put an end to *turned corners* in your plant. Get rid of this *exasperating,* costly trouble, especially during cold weather. Change all this waste and loss into profit and get greater daily output. Let us tell more about the "DOUBLEFLY"—what it costs to equip each press—what others say about them. You will be well repaid.

Manufactured and SOLD only by

WM. A. FIELD COMPANY, 638 Federal Street, Chicago, Ill.

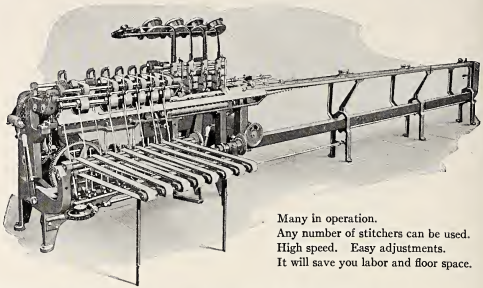
Manufacturers of Machinery for Printers, Electrotypers, Stereotypers and Photo Engravers



CHRISTENSEN'S *Latest Type*

Stitcher-Feeding Machine

Do not confuse this machine with our former machines as this is a new design.



Many in operation.
Any number of stitchers can be used.
High speed. Easy adjustments.
It will save you labor and floor space.

THE CHRISTENSEN MACHINE COMPANY
RACINE, WISCONSIN

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609 South Dearborn Street, Chicago, Ill.

Fits the Hand



MADE IN TWO SIZES
Pints and Quarts

A FAVORITE FROM COAST TO COAST

The
"Success" Benzine Can

THIS benzine can has been on the market twenty-five years, and is still going strong. It is now made entirely of brass with all earmarks of good workmanship. In daily use in thousands of factories, tailor shops and many other industries where a handy and well made benzine container is required.

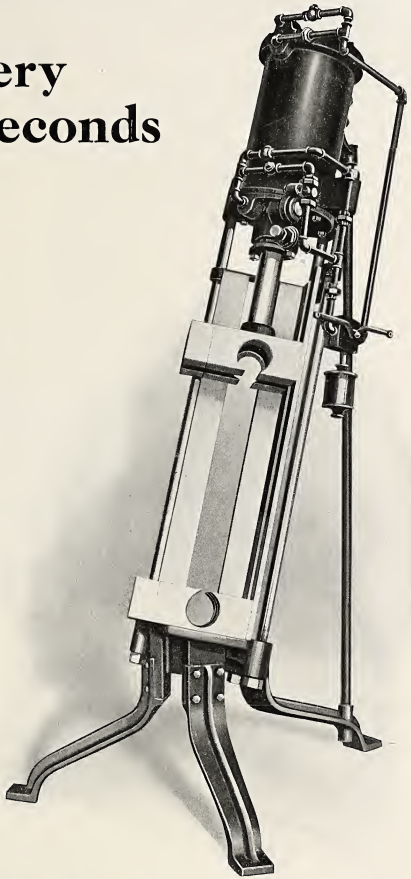
IN STOCK AT ALL SELLING HOUSES

AMERICAN TYPE FOUNDERS COMPANY

A Bundle Every Ninety Seconds

One workman, with the machine illustrated, can bundle the output of eight or even ten folding machines. Such performance this machine will give day after day with an astonishing and gratifying regularity. No pulleys, no belts, no gears—absolutely nothing to get out of order. Folders, catalogues, books, signatures are quickly and uniformly compressed into compact and handy bundles.

For complete information write for our folder, "High Pressure Bundling Machines."



A FEW USERS

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Special Sizes Built to Order.

BERRY MACHINE CO.

317 North Third Street, ST. LOUIS, MO.

WE PRESENT

The Universal Jogging Machine



As a labor saver indispensable to the large printing and lithographing plant.

Does the work of three or four hand workmen and does it better.

Performs work impossible to do by hand.

Eliminates hand jogging and pays for itself in a few months.

The latest example of "SOUTHWORTH QUALITY."

Catalog on application. In writing state electric current used.

SOUTHWORTH MACHINE COMPANY

PORTLAND, MAINE, U. S. A.

Like the Tiffany Mark on Jewelry

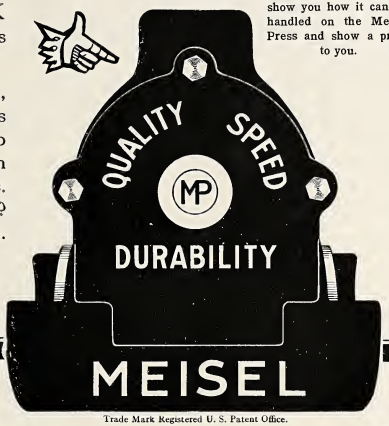
THE MEISEL TRADE MARK stamped on your press identifies it as a leader in its class.

Meisel presses combine quality, speed and durability—three things necessary in any press that is to deliver the maximum in production at a minimum of operating costs. Why not investigate the Meisel? An inquiry implies no obligation.

MEISEL PRESS MFG. COMPANY

944-948 Dorchester Ave.
BOSTON, MASS.

HAVE you a puzzling problem in specialty printing? Put it up to our engineers, and they will show you how it can be handled on the Meisel Press and show a profit to you.



Trade Mark Registered U. S. Patent Office.

Increase Production!

Install

"HORTON"

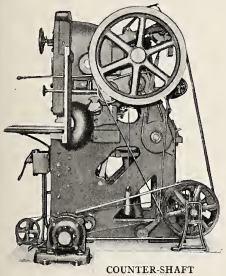
FOUR-IN-ONE DRIVE

VARIABLE SPEED PULLEYS

Save

Time, Power, Motors, Machines

DRIVE SHAFT MODELS FOR SPECIAL MACHINES



COUNTER-SHAFT TYPE
Adapted to a wide variety of machines.

Write for catalogue and particulars.

HORTON MANUFACTURING COMPANY

3008-3016 University Avenue, S. E. Minneapolis, Minn., U. S. A.

Nickel Steel Electrotypes

Nickeltyping — Nickel steel facing, steel-typing and the making of the so called steel electrotypes are all one and the same process

The process is that of depositing pure nickel directly upon the mould. This is entirely different from nickel plating, which is depositing nickel upon the finished copper electrotype.

For the printer's use, nickeltyping is far superior to nickel plating. Nickel is harder than copper. The surface of a nickeltype may, by the manipulation of the bath and electric current, be made so hard as to be unworkable with even high-grade cutting tools.

It is the purpose of the electrotyper to deposit the nickel very hard, but soft enough to be workable. All nickeltyping should be hard enough to give at least twice the press life of a copper faced electrotype. Nickel being a more homogeneous or denser metal than copper, gives a better printing surface than copper.

Nickel takes ink from the roller and gives it to the paper better than copper. Nickel is not affected, as is copper, by colored inks.

Taking into consideration all of the advantages of nickelfaced electrotypes, the members of this Association believe that it will be only a few years before electrotypes will be made exclusively by the nickeltyping method, excepting such electrotypes as are made for stereotyping and newspaper work.

If you are not acquainted with the advantages of nickeltypes

—their longer press life
—their better printing surface
—their better ink giving qualities
—their non-corrosive feature

ask your electrotyper to demonstrate to you any or all of the advantages you will get by using nickeltypes. Don't forget that you pass these advantages along to your customers in better printing.

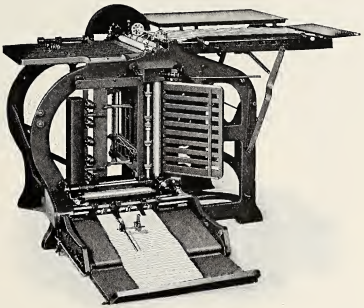
INTERNATIONAL ASSOCIATION *of* ELECTROTYPERS

This space contributed by American Electrotype Company, Chicago.

The Cleveland Folder

For

Maximum Bindery Efficiency



Showing right angle delivery

The Ideal Machine for Folding

A wide range of attractive and efficient forms—191 in all, including "so-called" standards

In parallel folding the Cleveland will take a sheet as large as 26x58 and as small as 4x7

In right angle or oblong folding the Cleveland will take a sheet as large as 26x40 and as small as 8x8

Our descriptive booklet sent on request

THE CLEVELAND FOLDING MACHINE CO.

General Offices and Factory - Cleveland

New York - Aeolian Building

Chicago - 532 S. Clark Street

Boston - 101 Milk Street

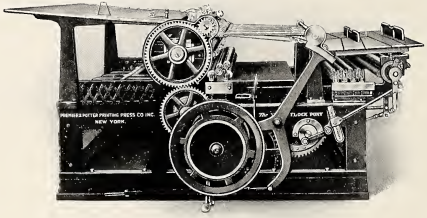
Philadelphia - The Bourse

The WHITLOCK

Two-Revolution

PONY PRESS

—standard pony press of the world.



NO cylinder printing press is so profitable an investment for the printer as the Whitlock Pony. Its reputation is world-wide. Smooth in its operation, quick to make ready and to get the form on and the work off, with a fine distribution, even and rigid impression, exact register, easy to feed and to operate, simple and durable — all these elements combine to make it the most popular of all the pony presses. It is as profitable for the large printing office with many cylinder presses as it is for the small printer whose only cylinder it is. It will print everything from an envelope to a sheet the full size its type bed will take, and from the lightest form to one with many halftones. It takes the place of the jobber — producing the work more quickly, of finer quality, and with less labor. Its speed is as fast as it can be fed with register. In short, *The* WHITLOCK PONY is the SWIFTEST, SMOOTHEST, SIMPLEST, MOST CONVENIENT, and MOST DURABLE of all pony presses. It is the Standard Pony Press of the World.

PREMIER & POTTER PRINTING PRESS CO., Inc.

SUCCEEDING THE WHITLOCK AND POTTER COMPANIES

The Premier, The Whitlock Pony, The Potter Offset, The Potter Tin Printing Press

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CHICAGO: 506 FISHER BLDG., 343 S. Dearborn Street
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PITTSBURGH: 510 OLIVER BLDG., Smithfield and Oliver Streets
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MARITIME PROVINCES
PRINTERS' SUPPLIES, LTD.
27 Bedford Row, Halifax, N. S.

You Can Increase Your Production

Present conditions, with an increased demand for printing, and a shortage of reliable labor, are causing no end of worry to printing establishments in every section.

It's difficult to obtain additional pressmen —and more difficult to obtain additional presses—but by equipping your presses with

Carmichael Relief Blankets

(PATENTED)

For Cylinders, Platens and All Hard Packing Presses

you can increase the productive capacity of your pressroom *immediately*, and at small cost.

Our new booklet explains how these blankets decrease makeready from one-third to one-half—enable makeready to permanently stay "put"—decrease wear on forms so as to enable many times the number of impressions to be obtained from the same form without changes to forms or makeready—and other valuable features, all of which will help you to increase your pressroom capacity without the slightest sacrifice in the quality of your productions.

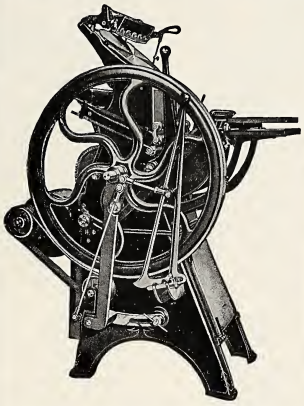
Patented, or heavy hand-cut overlays are absolutely not required, even for the very highest type of presswork. Blankets will not form a matrix regardless of the length of the run.

Write or wire for our new booklet. It contains names and addresses of printing plants near you who are already using our blankets.

Carmichael Blanket Co.
ATLANTA, GEORGIA

Branch Sales Office, 771 Mills Bldg., San Francisco

For the Small Work
Economically and Quickly Done—
THE PEARL PRESS



Six Strong Points of the Pearl Press

1. SPEED—not limited. Can be run by foot power 2,500 per hour, and fed easily. With electric or steam power applied this speed can be considerably exceeded on short runs.

2. Easy Operation.—Being perfectly balanced and free from all superfluous iron the Pearl requires the minimum of power for operation. It is easy to "kick." A splendid press for breaking in apprentices.

3. Durability.—Will last a lifetime with proper care in oiling, and there can never be any lost motion to cause bad register or slurring. Cost of repairs very low.

4. Strength.—It is amply strong for all classes of commercial work within the capacity of its chase and for small half-tone work.

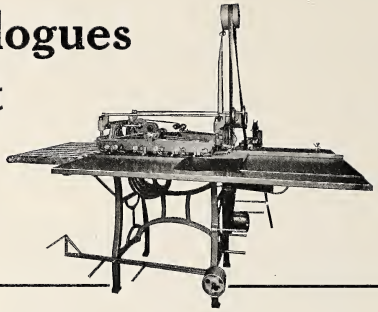
5. Noiseless.—Even at the highest attainable speed it is free from noise or jar. Can be run in an office building without disturbing the occupants.

6. Cost.—There is no investment in the way of printing machinery that will pay better in any job-printing office than a Pearl Press, because of its small first cost, great producing capacity and immunity from breakages. The lowest priced power-press on the market.

Golding Manufacturing Co.
Franklin, Massachusetts
Golding Jobbers, Paper-Cutters, Tools

FOR SALE BY THE
AMERICAN TYPE FOUNDERS CO.
Also Type Foundries and Dealers Generally

Better Catalogues at Less Cost



Telling a Man to Keep Your Catalogue Won't Make Him Do It!

HE will keep it without being told if it contains pertinent information in permanent form.

Well printed, well illustrated matter, displayed upon good paper, covered attractively and securely bound, impresses, and is commendable as a wise salesman. But a catalogue which falls apart into a heap of separate sheets is a poor salesman who has failed at the psychological moment.

And the difference between retainment for reference and disdainment to the waste basket is not a case of cost, but of KNOWING HOW to have the binding done. Give your saddle stitched, paper covered catalogues a lasting binding by reinforcing the inner section with a muslin strip; also strip the cover and insert the sections into the cover and stitch or saddle sew them. The books can be stripped with a harmonious color of paper to cover the stitches.

The reinforcing on the inner section gives added strength and the leaves will not tear away from the stitch nor break in the fold as in the ordinary catalogues.

And it's cheaper, for the labor is done on the BRACKETT STRIPPING MACHINE.

It is an all-purpose machine which will strip end sheets, reinforce outer sections, make hinged covers, hinge maps, cover the backs of books ¾″ to 1″ thick and strip index sheets, reinforce paper covered pamphlets between cover and outer sections, or do any other stripping which is done by hand.

Why not write or send in samples of your complicated stripping? We will show you how to make a tremendous saving.

BRACKETT STRIPPING MACHINE CO.

TOPEKA, KANSAS

GEORGE R. SWART & CO., Inc., Marbridge Building, New York, N. Y., *Eastern Selling Agents.*

LATEST

Balance Feature
Platen Dwell
Clutch Drive
Motor Attachment

(Unexcelled)

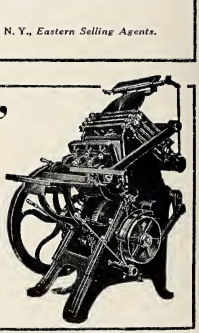
"PROUTY"

Obtainable Through Any Reliable Dealer

Manufactured only by

Boston Printing Press & Machinery Co.

Office and Factory
EAST BRIDGEWATER, MASSACHUSETTS





The Gordon Battery referred to below.

The Edwards & Franklin Co.

YOUNGSTOWN, OHIO

THE Edwards & Franklin Co. state in their catalog that their "growth may be ascribed largely to an undeviating adherence to quality production."

They say that they are "especially equipped in *machinery*, materials and men for the finer grades of printing."

They point, in connection with this, to their fifteen Gordon press battery with its "four million impressions a month" capacity on an eight hour per day basis.

Write for booklet "The Profit in Printing"

Chandler & Price Presses

The Chandler & Price Co., Cleveland, Agencies in All Principal Cities

←——The Chandler & Price Semi-Steel Chase—Guaranteed Against Breakage



An extremely interesting black-and-white half-tone, made from full-color painting by Hester Miller. Loaned by Stanford Briggs, Inc., to the Sterling Engraving Co.

A very difficult piece of Negative Stripping. Entire Vignette inserted into Gray Background.

Call a Sterling Representative on that job you now have in hand, and learn the meaning of "Sterling Results."

The Largest Engraving House in America, its great volume of business permits the installation of the most up-to-date equipment and the maintenance of a great force of the most expert men.

Twin Plants—one uptown, the other downtown—work day and night, assuring real speed when a job is wanted quickly.

Process Color — Line — Ben Day—Black and White

TWIN PLANTS IN NEW YORK

200 William St. 10th Ave. at 36th St.

KIDDER *All-Size Adjustable* ROTARY PRESS

Speed
5000 to 6000 per hour
Perfect Register

1 to 3 colors on one or both sides of web. Practically any length sheet taken from roll and delivered cut and printed. Suitable for printing on wrappings, parchment, grease proof, onion skin, glassine. Also specially adapted for long runs printing such as almanacs, commercial forms, labels or unbound publications.

KIDDER PRESS COMPANY, DOVER, N. H.

NEW YORK, 261 Broadway — TORONTO, CANADA, 445 King Street, West

Why Buy Type

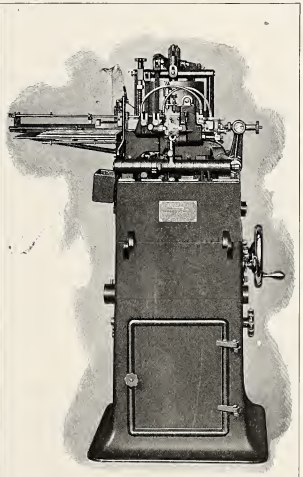
Leads and Rule

When they can be made with the

THOMPSON TYPE, LEAD and RULE CASTER

600 Ft.
2-point Leads or Rules
Per Hour

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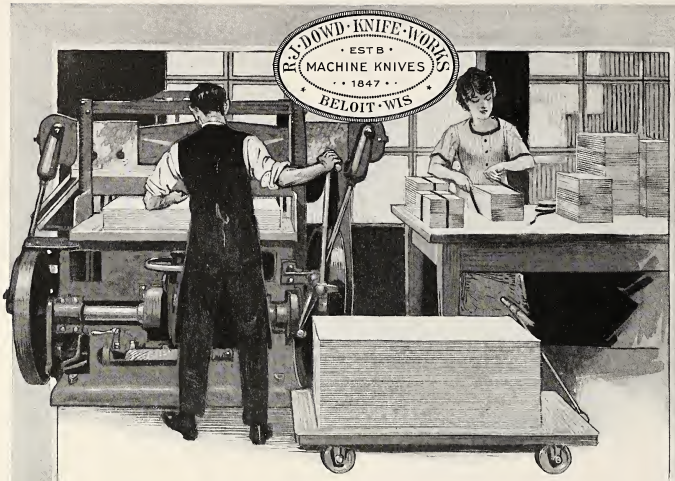


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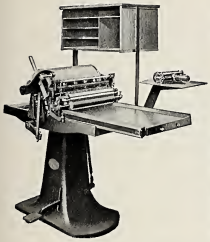
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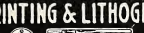
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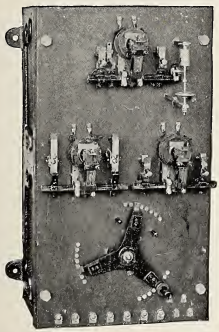
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The Inland Printer

VOL. 66, No. 2 NOVEMBER, 1920

The Leading Trade Journal of the World in the Printing and Allied Industries

HARRY HILLMAN, EDITOR

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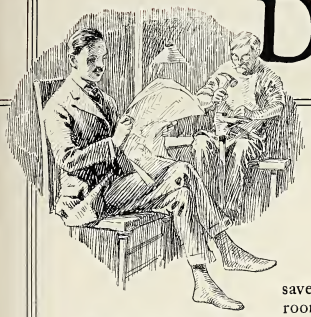
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waiting for repairs.

The man without a set of seasonable Rollers is in the same predicament as the man without a wearable pair of shoes—*both are out of business until repairs are made.*

A set of seasonable Rollers held in reserve saves a great many valuable minutes in the pressroom. Think what it is worth, on the cold, dry days we will have this month, to have a set of pliable Rollers in the racks for replacing those which have hardened and shrunk from the artificial heat of the pressroom. If you have a few seasonable Rollers in reserve, your presses can be operated continuously.

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(Founded 1849)

ROLLER MAKERS

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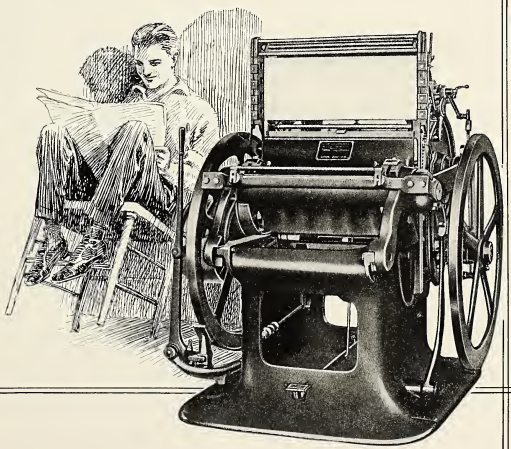
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131 Colvin Street

Allied with
Bingham & Runge Co.
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Ave., Cleveland, Ohio

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TRADE MARK
ESTABLISHED 1849





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EARLY MASTER PRINTERS

JOHANN GUTENBERG

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LEADING TRADE JOURNAL OF THE WORLD IN THE PRINTING AND ALLIED INDUSTRIES

VOLUME 66 NOVEMBER, 1920 NUMBER 2

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GETTING THE BUTCHER, BAKER AND ELECTRIC LIGHT MAKER TO ADVERTISE PRINTING FOR YOU

BY ROBERT E. RAMSAY*

"WHAT gets me," said the sales manager of a prominent concern buying in the neighborhood of two hundred thousand dollars' worth of printing a year, "is the fact that so few printers seem to be developing new methods of advertising their own work, when they are in touch all of the time with the very latest things in the way of printing, handling them for their clients, developing ideas for advertising agencies, and rubbing shoulders with razor edged competition for business, aside from abnormal times like the moment."

"Have you made an investigation on the subject?" I countered.

"Oh, not what might be termed an investigation, merely noticed what they are *not* doing around my way."

"Well," was my reply, "you are restricting your purchases largely to one or two houses and doing a big bulk of your work in your own print shop, so you are really rather out of touch with the up and doing printers of the country. All things considered, in many ways the printers are beating all other businesses and professions in the matter of advertising."

He laughed. He insisted that I was joshing him. I was in earnest and I am now.

"What other business can you point to that is getting the butcher and the baker and the electric light maker to advertise for it? I mean aside from calendars, or novelties of that nature."

I had him. He had to admit that he could not name any business which was employing practically every *average* business concern to further the cause of one. He wanted a further explanation, was still seriously doubting my being correctly informed, and I gave him the gist of what follows. Today that sales manager realizes, I think, that the printers of America are up and doing, and are coming more and more into the forefront where they belong.

"But how can it be done? How can you get the butcher, baker and electric light maker to advertise printing for you?"

By giving them a service. By doing something for them that they need, but which they have overlooked doing for themselves.

For example, take the K-B Printing Company of Omaha. They get out a three color card — 6¾ by 8½ inches in size with eyelet hanger — which shows the silhouette of a man playing golf, and reads: "We close at one on Saturday. Thank you, from K-B Printing Co., Omaha."

The man stands on a solid black base, the background is blue above the ground, the golfer is dressed in a checkered suit of orange and black, the lettering appears on a plain white background in the black form. Altogether it is as striking and useful a piece of advertising as we have run across in a long while. No wonder you literally find this on the front doors and windows of butchers, bakers and electric light makers, to say nothing of banks, department stores, and offices. It is an example of the firm's printing too, get that point. Can you want for better advertising?

Up in Buffalo there is another firm of printers who have adopted a clever yet relatively cheap article. They print a perfect reproduction of a six inch rule and they

*Director of sales promotion, publicity and advertising, American Writing Paper Company; formerly editor of *Advertising & Selling, Postage*, etc., author of "Effective House-Organs."

use it on their letterheads, their billheads and their mailing pieces. They *print it on a piece of cardboard and hand it around for general use* — and it is used as "a good rule to measure by and a good rule to *order* by" by the pork mongers, the bread makers, and the producers of illumination in Buffalo. All advertising, so far as distribution goes, is paid for by the prospect himself. Oh, yes, you have seen rulers, of wood and metal, glass paper weights, and so on, to advertise printers, but they are all novelties, and not samples of the work itself, as in the cases just referred to, and therein lies a world of difference.

Down in Philadelphia there is a prominent printing firm which dates back to America's earliest days — no secret I suppose, it is the Franklin Printing Company to which I refer. They get out special holiday cards for use of banks, offices, etc., which close on those holidays. These cards are published in a series, all by the artist, Edward Penfield.

One of the big New York print shops now issues a monthly calendar, of its own printing — I mean not printed by some firm specializing in making calendars — and the same idea has been effectively used by a firm in Cleveland.

So much for what has been done and is being done. There could be pages more of illustrations of this nature compiled, but let us turn our thoughts a moment to a few possibilities of how this really worth while idea may be further expanded for the benefit of the printing field in general. Of course the ideas referred to are "nailed down," at least in the territory contiguous to the printers now using these devices.

One printer I know of gets a wonderful advertising medium of his own, which I can not forbear from mentioning before proceeding to some possibilities, but as it is the getting out of a local time table of street cars, interurban lines, railroads, etc., in which he sells advertising space, it hardly comes under the exact classification in mind in our heading.

Your town has certain advantages, perhaps some of the following: Scenery. Historical points. Products not generally made elsewhere — for example, shoes in Brockton, Massachusetts. Centralized location. The headquarters of a movement or industry, such as Jamestown, New York, and Grand Rapids, Michigan, for the wooden furniture industry, there being exhibition buildings as well as semiannual shows in each place. Local celebrities.

These six angles will give us sufficient leeway for a series of many possible methods of getting the other fellow to advertise your printing. How? By getting up a small folder, leaflet or mailing sticker — once called poster stamp — and making it so good and so beautiful a piece of printing that the local beef sellers, bread distributors, and mazda users will be glad to distribute *your advertising* matter at *their expense,* with a liberal imprint and advertisement of your shop thereon, tied up neatly and deftly with the idea illustrated, as for example: "A view of Minnehaha Falls, one of Minneapolis' points of interest, so named from 'Laughing Water' of Longfellow's poem. Another point of interest is the Soandso Press, located on Such and Such Streets, Minneapolis," and so on.

Or, "Brockton, the center of the shoe industry," following this with some statistics about shoes manufactured in Brockton, and then coupling up your business thus: "You naturally think of Brockton as the center of the shoe industry, but did you also know that in Brockton is located the Pedal Printing Company, which has —" ending with a real newsy write up about your printing company.

Or say Kokomo, Indiana, the "Hoosier State." Couple up with some of the local Kokomoites who have dabbled in literature. Other examples can be readily worked out from these suggestions.

"But that is the work of the Chamber of Commerce; if I did that I would be killing the chance for a Chamber of Commerce job," said one printer to whom I gave this suggestion.

"On the contrary," I replied, "you would probably be able to work up a bigger and better job from them, if they are real prospects, by putting on a line saying 'Write our Chamber of Commerce for other points of interest.'"

If your city is of any size, you have local conventions. Another chance to get visitors from out of town to advertise for you, if you want to go after business there. Get up a neat but inexpensive note book and give it out at the convention, getting the proper permission, of course.

Perhaps you will find, as did one big city printer, that the convention will need to have the proceedings published. Though he took the job at a rather low price, in view of the later developments in the paper market, that printer, I happen to know, cashed in on this advertising, because one purchaser of the printed proceedings of that organization was so impressed with the printing and binding of it that he got in touch with an officer of the organization (there was no imprint on the book, an oversight on the printer's part) and located the printer for the purpose of giving him work, *and they were both in the same city.*

You have a baker who delivers bread from a wagon? Or an ice man? Or a vegetable man? Or other local delivery wagons? Get up a suitable card for them to give to their customers to be put in the windows of homes, and put your advertisement on it. Why? You sell engraving, no doubt. Every family is a prospect for engraving at some time or other, a birth, a marriage or a death.

Office scratch pads — they have been used, I admit, but real novelties in the way of printed matter are hard to find. There is a comparatively small printer in Springfield, Massachusetts, for example, who has worked out a real "service" calendar scratch pad which most excellently advertises his business on the desk of his prospect one year at a time.

Office memo slips, as "Phone," or "Called," and so on — perhaps you can sell these despite your advertisement thereon. Offices have need for many signs

and notices, such as holidays, daily closing hours, days when solicitors are seen (in big cities in big concerns only), signs for the cashier's department as to days on which current bills are paid, signs for different departments where no gold lettering is the rule, and so on, too many to mention.

Last, but perhaps best of all, who will be the first printer, also service agency in mail advertising, to get up an accurate, reliable, handy and easy to post record of returns from direct advertising booklet or card system, and give it to prospects *as an eternal and perpetual reminder of that printer's service?*

Verily, there have been big things accomplished, but they are insignificant beside what may be done in the way of getting the butcher, baker and electric light maker to advertise *your* printing.

FLAWLESS DICTION UNKNOWN

BY F. HORACE TEALL



F course many English writers have attained practical mastery of correct use of their native language, so many in fact that it seems impossible of proof that every one of them is subject to occasional impropriety. Yet it would be simply marvelous for any one to write so accurately as to be actually impeccable. Nevertheless, one of the commonest human foibles is the tendency to accept great reputation as full qualification for indisputable authority. I can perceive no reason why any person should be held exempt from criticism by any one who can show adequate occasion for it, and who does not render himself properly liable to a charge of ill-founded faultfinding. Many writers have uttered criticism that was little worthy of publication, and probably the offense, if it be such, will often be repeated. For it is common for men who do not really know much to think they know a great deal, and to assert themselves obtrusively, while the master of language seldom indulges in faultfinding, being usually contented merely to exercise his own mastery in his own work.

No attempt is to be made here to define either style or diction more clearly than our dictionaries define them, mainly because the writer is unable to do so; yet something seems needed that is not made plain in dictionary treatment. Style includes diction, yet the most admirable style may exhibit occasional faults in diction which do not vitiate the style. Style is a general word, and diction is a special one referring to one important feature of style, but never properly including all stylistic features. Any kind of literary style is such style even if replete with uses or collocations of words which either absolutely are, or may be called by some, faulty diction. A real fault in diction is a fault, even if it occur in a writing of undoubtable artistic style.

It is pertinent here to quote from one of the greatest masters of the English language, in both style and diction, Thomas De Quincey, though he did not mention diction in the passage quoted. "A sentence," says De Quincey, "even when insulated and viewed apart for itself, is a subject for complex art; even so far it is capable of multiform beauty, and liable to a whole nosology of malconformations. But it is in the relation of sentences, in what Horace terms their *junctura,* that the true life of composition resides. The mode of their *nexus* — the way in which one sentence is made to arise out of another, and to prepare the opening for a third — this is the great loom in which the textile process of the moving intellect reveals itself and prospers. Here the separate clauses of a period become architectural parts, aiding, relieving, supporting each other. But how can any approach to that effect, or any suggestion of it, exist for him who hides and buries all openings for parts and graceful correspondences in one monotonous continuity of period, stretching over three octavo pages?" Here follows an ungracious personal remark about Kant, who wrote such a long sentence. "It is certain," he continues, "that style, or (to speak by the most general expression) the management of language, ranks amongst the fine arts, and is able therefore to yield a separate intellectual pleasure quite apart from the interest of the subject treated."

Of course this quotation is only a fragment. It is given here to show how a master of style may write what many lesser minds are apt to call bad diction, since it is worded in real highbrow fashion. I use the word highbrow here because it is a most expressive popular word for the sort of style to which it is applied. It denotes a style that yields intellectual pleasure only to scholarly men.

The aim of this writing is to show a common disagreement as to diction, with the hope of inculcating more charitable consideration before libeling as utterly wrong that which adequate thought may justify. I may best attain this, or at least make a fair shot, by citing an example of what I hold to be too common — condemnation without sufficient reason.

"Alfred Ayres," a critic whose true name was Osmun, wrote a book called "The Verbalist," in which he considered individual words mainly, showing correct and incorrect uses. Mainly because of this work, he was engaged to write for the Standard Dictionary its original department "Faulty Diction." Some of this department was published in a prospectus, and such an inexcusable error was found therein that Ayres was removed. I afterward saw the original copy, and it showed plainly that it had been written correctly, and

the error was made through change by an editor. He was then a sufferer through the same sort of faulty criticism he indulged in his own book. Ayres said, under the head " Diction ":

" Bad diction may be due to errors in grammar, to a confused disposition of words, or to an improper use of words. Diction, to be good, requires to be only correct and clear. Of excellent examples of bad diction there are very many in a little work by Dr. L. T. Townsend, professor of sacred rhetoric in Boston University." He then specifies eleven instances in Townsend's first ten lines of what he calls bad diction, but some of which are not bad. He then says: " These ten lines are a fair specimen of the diction of the entire volume. I know of no other book — not one — so badly written, and yet the Rev. Doctor sends it out as a teacher of those persons that are desirous to better their knowledge of English. An endeavor to better one's knowledge of English by studying such books as Townsend's ' Art of Speech ' is not unlike an endeavor to better one's morals by associating with thieves. Dr. Townsend, like many another, mistakes a verbal flux he is afflicted with for literary aptitude."

Here we have a general judgment based upon a particular flaw in detail, which is plainly sure to have an unstable effect, and here shows a very unreliable conclusion. The author criticized used at least as good diction as that of his critic, and showed better taste by avoiding personal attack. His book contains much excellent instruction, and very little that is not good. Ayres must have read very few books if this was actually the worst written one he knew.

But all that I desire here is to warn against hasty judgment, and especially against hasty condemnation. No man ever wrote or spoke with such infallible perfection that nobody would not think occasionally that some other word or words would not fit better in his expression than what he used.

FUTURE OUTLOOK IS PROMISING

BY O. BYRON COPPER

AS a printer and newspaper maker, what has always seemed to me to be the most discouraging fact connected with the printing business is that so negligible a percentage of the uninitiated public really know or appreciate what actually constitutes a good job of printing or a first-class newspaper. Nor is this form of ignorance confined alone to the indifferent laymen. As regrettable as it may seem, many members of the craft — so called printers and newspaper makers — who profess to have learned the trade, are not only sadly destitute of a knowledge of the technique of the printing art, but are likewise unfortunately deficient in their grasp of even the various fundamentals of the calling.

Doubtless it takes a medical college graduate to fully value a particularly good job of surgery; probably a finished architect to competently appraise examples of fine architecture; possibly a doctor of philosophy to properly comprehend and mentally assimilate a pedantic treatise on an eminently scientific subject; and we all concede that surely the sensitive soul of an artist is required to completely appreciate classical poetry, music, paintings, or statuary; but among the mere trades I know of none other than printing that suffers so deplorably through the public's lack of appreciation, or, more correctly, the public's inability of appreciation — a result of the oft alleged fact, no doubt, that printing is as much an art as a trade.

The very fact that a big majority of the people at large do not know good printing from bad, is what makes it possible for novices — for men and women of no preliminary training, apprenticeship, or, it may be, even of no special aptitude — to break into the business, and, after a fashion, to make a sort of success of it — which is, in truth, but making a bad mess of it.

And thus, completing the inevitable circle, this fact of the untrained novice in the calling becomes one of the chief elements contributing to the printing trade's deterioration — one of the principal influences in lowering the standard of good printing. So much of that with which the country is flooded is poor printing, so much of that which is accepted as best is only mediocre, and so familiar with such stuff has the public become that really artistic creations of type and press frequently pass unappreciated.

As a matter of interest to printers, it is surprising to note how, to many people of excellent taste in other matters, one kind of printing is quite as acceptable, and even as pleasing, as another. All such people ask is that the lines can be read without perceptible eye strain. It matters not to them if the sheet is highly embossed on the reverse side by the type's impression, or whether or not real art is manifest in the manner of composition. To them, printing is printing, and that's all! Therefore, it might be concluded that there is in reality little or no incentive for one to excel as a typographer. But, aside from the axiomatic truth that " virtue is its own reward," there lies another important consideration: The minority, those among the masses who *do* know good printing and appreciate it, are the very ones, as a rule, whom it pays the printer to please. They are generally the printer's best customers, and they are usually willing to pay extra for work well done.

As a word of hope and comfort to the profession, it is everywhere evident that the condition complained of in this article is happily diminishing. The taste of

the average member of society, as related to typography, is improving. There can be no doubt that the constant and commendable educational work carried forward among constituents of the printing fraternity with such exemplary zeal, within late years especially, by the various trade journals, has been the principal indirect influence in elevating public taste in this matter, and another and direct influence is the high standards of typography that have been established and are being maintained by practically all the leading publications of the country.

Through their study of the trade journals, printers in even the most remote rural districts are becoming more or less properly educated in matters pertaining to their calling, and thus they are enabled to impart something superior to their patrons. It is in this wise that a good printer reflects credit upon his calling. And public familiarity with better printing, gained through perusal of present day periodicals, is gradually establishing a broader appreciation of better printing and a wider demand for it. The future outlook for the "art preservative of all arts" is therefore promising.

GLUING LEATHER, CANVAS, ETC., TO LOOSE LEAF METALS

BY EDWIN R. MASON

TO William A. Vawter, who at one time was engaged in the business of making shipping receipts, order blanks, and various other forms for records, full credit should be accorded for the present day refined system of bookkeeping. The old system of bookkeeping, with accounts scattered throughout voluminous and unwieldy leather bound cash books and ledgers, created the germ of an idea in Mr. Vawter's inventive brain. This progressive gentleman came to the conclusion that it would be much more convenient to keep accounts on separate sheets, one account to each sheet, the whole arranged in alphabetical order. In the huge volumes of yesteryear, alphabetical arrangements of accounts could not be maintained without considerable waste of space. To avoid this waste and serious handicap, and to provide a simpler and more economical method of handling accounts and keeping accurate records, Mr. Vawter invented the loose leaf.

Today we have the steel or aluminum back ledgers, bound in leather and corduroy, out of which springs, at the end of each month, one great joy. In making up the trial balance there are only "live" accounts to deal with, the loose leaf system making it possible to weed out the "dead" accounts at intervals, at the same time keeping them close at hand in post binders, or transfer files, where they can be picked out when accounts become "active" again. Added to all this are the various machines used in accounting, such as ledger posting machines and order writing machines, where as many as a dozen duplicate copies are filled out in one operation, all of which tends to create a greater efficiency in accounting and recording, with possible chances of mistakes in the minority.

With the advent of all this in the printing field, practically every bindery of any consequence is now more or less engaged in the manufacture of loose leaf devices, buying the metal parts direct from the manufacturers and making up the devices to order. Most binderies prefer to make their own devices so that their own label may be attached thereon. Many concerns have even gone so far as to perfect devices of their own and have them patented.

But aside from all this, one serious difficulty in the manufacture of loose leaf devices having metal parts manifested itself at the very beginning. The question of gluing leather, canvas and other cover material to the metal so that it would hold indefinitely offered a problem not so easily solved. This difficulty presented the only really serious handicap in the manufacture of loose leaf devices.

Some concerns partly overcame the trouble by incasing the metal parts in heavy paper. Others treated the metal parts to an oxalic acid bath and used an expensive fish glue for an adhesive. Some washed the metal parts with a strong solution of acetic acid, using a flexible glue as an adhesive. These methods are being employed to this day, and it is safe to assume that none is entirely satisfactory. In nearly every instance where the foregoing methods are in vogue the covering material will, in time, pull free from the metal. In such case the metal lies in a loose shell of canvas or leather, as the case may be. Within a short time the device is given to some bindery for re-covering, a single binder being thus repaired a number of times.

There is a way, however, to overcome all this, and without injury to either the metal parts or the covering material.

For several years the writer experimented in an effort to discover a solution with which to coat the metal parts, a solution which, when dry, would not scale off or crack, and which would allow the cover to be glued firmly to the metal. Three years ago the experimental stage was ended. A solution was finally discovered, one which has stood the test, meeting every requirement. Hitherto, the matter has been kept a secret, and has been used exclusively in a shop which specializes in loose leaf devices. No better place could

be found to test the virtues of this solution. In the three years of its use in this shop not one complaint has ever been made against the use of this solution, and not one loose leaf device has ever been returned on account of the canvas or leather coming loose from the metal.

Realizing the dire need of this necessity, the writer, through the pages of THE INLAND PRINTER, hereby gives to the trade the formula for this solution, together with instructions for using it.

This simple solution can be manufactured right in the workroom, and at a very moderate cost. The formula follows: Two pounds flexible glue; 3 pints water; 1½ pints acetic acid, 28 per cent, No. 8 technical; 1 tablespoon oxalic acid crystals. Dissolve oxalic crystals in the water. Melt glue in double boiler. Add dissolved oxalic and acetic to glue. Thin with equal parts water and acetic acid to consistency of cream, when solution is ready to use.

All metal parts which are to be covered should first be thoroughly washed in a solution of oxalic acid, two tablespoonfuls to a quart of water. This bath is essential, inasmuch as the acid proves very effectual in removing all dirt and grease from the metal. After the acid bath, which may be accomplished with a sponge or brush, the metals should be wiped dry, or rinsed in clear water and immediately wiped, or dried with heat. When thoroughly dry, the metal parts should be given a thin coating of the solution, applied with a small brush. It dries in about thirty minutes, and as soon as it is dry the metals are ready to be worked into the device.

In gluing up the canvas, leather, etc., which forms the covering, a good grade of flexible glue should be used. Ground glue will give good results, but flexible glue is much better.

There is nothing quite so good as this solution for the purpose. The writer has tried nearly all similar preparations on the market and found them unsatisfactory. Any bindery which uses this formula in connection with the manufacture of loose leaf devices can safely guarantee its customers that the metal parts of the device will not become loose in their covering. One trial will convince the most skeptical.

THE KICK THAT WASN'T COMING

BY JOHN E. ALLEN

AT quitting time on a sultry midsummer day the apprentice, after a miserable afternoon of perspiration and struggling with poor copy at the keyboard, went over to the foreman's desk to register some complaints. "Boss," said the apprentice, dejectedly but unhesitatingly, "I hate to think it, but it seems to me that I've been gettin' the worst of things lately. The job that you handed me yesterday was bad enough, but the stuff I got today was even worse. It was a tough job to start with, but the way the guy that wrote it scribbled was sufficient to drive a fellow nutty. Every other word was a mystery, and I didn't turn out enough metal to interest the dump kid. How does it come that the other fellows get the speedy copy and I get the junk? "

The boss gazed sympathetically at his youngest workman for a minute or two before saying, " The shop will be clear of the others in a little bit, so go and clean up and then come back here to see me. I'll tell you a few things that ought to be interesting to you."

In a short time the machine room was vacant, with the exception of the boss and the apprentice. Dressed for the street, the latter was in a cooler and cleaner state than he had been a few moments before. At a sign from the boss, the apprentice dropped into a chair and prepared to give attention.

" If you don't mind," said the boss, " I'll begin by telling you a little story.

" In a small print shop in a certain little town there were two fellows operating linotypes. One of the fellows was the manager's son, and the other was 'just one of the hands.' The two fellows turned out all of the machine work that came into the place, but it was a one sided combination. The manager's son had the best machine, and he had a way of grabbing all of the good copy and straight thirteen em stuff that came in. The other operator had to wrestle with the advertisements and the tabular stuff and the bad copy, when he wasn't around behind the machine trying to keep the old wreck working. The former would sit down at his machine in the morning with a stack of typewritten copy beside him and have a pretty soft time setting one measure all day. The latter would come to work with the prospect of continual machine trouble, and the pile of copy on his box would indicate a dozen or more liner and matrix changes immediately ahead.

" Things went on in this way until the manager woke up one morning to discover that some speculations of his had made a tramp of him at last.

" The shop lay idle so long, the receivers were so slow in settling things, that the manager's son and the other operator went to the capital city for work. There was lots of work to be had, and both got on the battery in a big job office. The man who had worked on easy copy and a good machine got along all right until he was handed a complicated job that was sloppily prepared. He'd never had any such thing before, and was completely out of luck. The foreman let him go — and so did many another foreman in the town after he had worked a day or two in their shops.

"The other operator was right at home in the job office where both began in the city. Every kind of stuff that he received there had been handled by him before, and he was ready for it; and the knowledge that he had gained of the mechanism, in trying to keep that old first machine of his going round in that small town office, made him valuable in the larger plant. The machinist didn't have to hurry over to his machine every time a slug stuck or a spaceband or at matrix refused to drop. The operator knew his machine, and there was very little dead time ever put down on his time ticket.

"There aren't many different ways for a story to end, and this one will have to wind up in the stereotyped fashion. Today the manager's son is working part time on a newspaper battery that isn't overparticular about its personnel. The other operator is now holding down the foremanship in the city job office where he went from the country shop, and he admits that the conditions he encountered on his first position are largely responsible for his success.

"That's all of the story," said the boss, "but there are a few other things I'd like to tell you. I've been pretty well satisfied for some time that you are going to make a good machine man. To begin with, one thing in your favor is your disposition. You don't complain when you are handed a bad piece of work to do, but go right ahead and treat it the best you can. This evening is an exception, of course, but the hot weather this afternoon was enough to worry anybody. I've given you some pretty tough pickings just because I am interested in you. You shouldn't care what the other fellows get, or bother your head about the strings they set. They don't need the jobs that you do, for they've had them time and time again and are perfectly familiar with them. You want to remember that you work only eight hours, whether your copy is good or bad, and that you are not supposed to turn out the same amount of one kind of stuff as you are of another."

"Boss," said the apprentice, quitting his chair and preparing to leave, "I guess I put in a kick that wasn't comin'. I feel like a chump, and I only hope it was just the hot weather that made me foolish. I don't care what kind of copy you give me from now on, only I'd rather not have very much of the easy stuff."

The boss smiled, and reached for his meerschaum with one hand, and a match with the other.

The apprentice started away, then paused and said, "That was some story you just told, boss. You didn't mention any names, but I'll bet a galley of six point that I can lay my hand on the shoulder of the operator in that story that wasn't the manager's son."

"Beat it!" cried the boss, lighting his pipe and half turning away. "Tear on out of here before I change my mind and promise to make you set straight thirteen em typewritten stuff all the rest of your apprenticeship time."

WALL CALENDARS ARE SCARCE

BY ROBERT F. SALADÉ

THERE was never such a scarcity of illustrated wall calendars as during the past two years or over, speaking of modern times. The writer in going around among the business houses of Eastern cities was in a position to observe this fact. Numerous calendars with names and addresses of business firms printed in large type over the monthly leaflets were noticed, but a calendar containing a picture in colors was almost a rare article.

Many of us can look back to the period of a few years ago, when illustrated advertising calendars were plentiful indeed. In those days almost every storekeeper and manufacturer followed the custom of giving calendars to patrons at the end of each year. Many of the calendar backs contained pictures printed in process colors which were good examples of commercial art. Some of the pictorial subjects were reproductions of masterpieces by famous artists. So great was the demand for picture calendars in those times that many large printing plants were running almost exclusively on calendar work.

How things have changed! In the early part of the present year a considerable number of business men asked the writer if he knew of any business concern that was giving out pictorial wall calendars. It was really difficult to answer in the affirmative. The remarks of one business man on the subject should be very interesting to the trade:

"What has become of all the advertising calendars that used to be floating about around the first of the year? We used to receive at least a dozen each year, and most of them contained handsome pictures in colors. This year only two arrived. One resembled a billboard, with the name of the advertiser printed across the top in large block type. The monthly figures were so small that you couldn't see them unless you went real close. The other calendar contained a picture of a bank building, poorly printed in brown. We did not think enough of either of those advertisements to hang it up in the office.

"What I should like to have is a calendar containing a pretty picture in colors, and monthly figures large enough to read without it being necessary for me to rise from my desk to see them. We were considering having some illustrated calendars made for the publicity of our own business, but, strange as it may seem,

I asked several printing firms about them, and I was informed that the firms in question were not bothering with calendars. Why not? There should be a profit in that class of printing. I am of the opinion that there is a big field for the right kind of calendars. The printers ought to go in more on that specialty."

The war, of course, has had something to do with the scarcity of good wall calendars, but even prior to the war they had been diminishing. The high cost of labor and materials has made it impossible for the printer to produce low priced grades of calendars, but today the demand seems to be for first-class merchandise of all kinds, and the printer making a fine line of art calendars should find a ready market for them.

The offset process offers the printer an opportunity to make a line of art calendars that will sell by reason of their excellent quality. A picture of a pretty girl's head, done in pleasing colors, is as popular today as it was some decades ago, but the manufacturer of calendars need not specialize in pictures of girls' heads. A still life scene, or a marine, when beautifully produced in colors, will find as much favor among the public as a lady's portrait. Think of the field for a series of colored pictures on "historic shrines of America." For example, a picture of Independence Hall, Philadelphia, an out of the ordinary picture, not merely a "flat" subject. An artistic picture of the white domed capitol building of Washington, D. C., Washington's headquarters at Valley Forge, Washington's home at Mount Vernon, and his birthplace at Bridges Creek, Virginia. We mention only a few suggestions to give an idea of the many pictures of historic shrines which could be printed, or lithographed, on calendar backs with fine effects.

How often do we see printed, or lithographed, on a calendar the scene of Washington crossing the Delaware? Or, the picture of Washington at prayer at Valley Forge? Beautiful pictures of this character never pass "out of fashion." They are always in demand. They are desirable for every American home. The advertiser giving away wall calendars of the kind suggested will not lose anything on the proposition. Many advertising calendars of the past failed in their purpose because the illustrations were of no great interest, and because the printing qualities were not of the best. Everybody likes a beautiful picture, particularly when it is done in colors, and the calendar containing such a picture will not be thrown away.

It seems strange that printers as a class of business men are not large distributors of illustrated wall calendars for their own publicity. What better means has the printer for demonstrating to the public what he can do in the way of fine colorwork than by exhibiting samples of his color printing on calendar backs? And, yet, we often see calendars sent out by printers which contain merely the printer's advertisement in large letters, and no colorwork to speak of. Would it not be of more advertising value for the printer if he were to distribute among customers and prospectives the very best of pictorial calendars handsomely done in colors? With the four color process plates, platen presses of the Universal type, and skilled pressmen, any printer is in a position to go into the calendar business in a small way. In plants where there are offset presses there is an opportunity to go in for the specialty in a larger degree. There seems to be no reason why the calendar field could not be cultivated to even greater proportions than in the past. Calendars are useful, and are needed in every home and business house in the land.

Some few of the large manufacturing concerns are distributing wall calendars in great quantities to patrons, and to the public in general. Here is another field for the printer who owns a plant equipped to produce colorwork in volume. Have salesmen visit the large manufacturing firms with specimens of *unusual* wall calendars. Play up on the advertising value of *extraordinary* calendars. Quote special prices for large quantities. This would be a better plan than that of selling small orders to dealers and storekeepers in the neighborhood.

The calendar business will no doubt revive to its former importance in good time. Some progressive printing concerns have recognized this fact and are preparing to go after the business with modern selling methods. Clever salesmen will create big orders for the specialty by offering business promoting suggestions to large buyers of advertising literature. A handsome wall calendar can be made a powerful advertisement for any business.

HE who always seeks more light the more he finds, and finds more the more he seeks, is one of the few happy mortals who take and give in every point of time. The tide and ebb of giving and receiving is the sum of human happiness, which he alone enjoys who always wishes to acquire new knowledge, and always finds it.

—*Lavater*

EDITORIAL

The Christmas season is approaching, and with it will come the usual calls for holiday printing. Now is the time for printers to create a demand for this work. The special insert in this issue has been prepared to give suggestions to those who desire to build up a good business in this line.

Elsewhere in this issue will be found a short account of the dinner extended by the members of the Typothetæ of Washington, D. C., to the apprentices employed in their shops. So far as we can recall, this is the first time we have heard of any employers' organization extending a dinner to apprentices, and it strikes us as being a mighty good plan, one that is well worthy of adoption in some other cities. It is safe to say that the apprentices of Washington, D. C., at least those who were present at the dinner, have a greater respect for their employers and a better impression of the business, also that a larger percentage of them will turn out to be real high grade workmen, a credit to the industry and of whom the industry need not be ashamed. Our compliments are extended to the members of the Typothetæ of Washington, D. C., and we hope to learn of other organizations taking as much interest in the apprentices.

Surely no one can read the reports of this year's annual meeting of the United Typothetæ of America without being strongly impressed with the thought that here was a convention that was indeed constructive in the highest degree. This international association of master printers has already justified its existence and proved its worth to the industry, and printers can congratulate themselves upon having so efficient an organization working for the advancement of their interests. With such an organization at work there is no wonder that the standing of the printing industry has been increased a thousand fold, and that master printers are now to be found in the highest councils in the business world.

The Continued Industrial Unrest

A good friend of and frequent contributor to The Inland Printer, a man who has been actively engaged for years in work for the welfare of the printing industry, writes the editor as follows:

"Unrest in printing labor union circles in the Middle West seems to be rampant. In almost every town the wind seems blowing towards an unfortunate condition of things, greatly to be regretted. In Kansas City recently the bookbinders struck for $44 a week and were out for ten days. They ignored the provisions of the arbitration clause in their contract, and declined to allow their international president to enter into the controversy. Eventually they went back to work at the old scale and agreed to submit the dispute to arbitration. In Omaha all the unions have been demanding increased wage scales irrespective of contracts that are supposed to exist. The compositors, who in May last were granted an increase, sought $6 more, and when arbitration was decided upon they withdrew their previous demand and raised their request for more money, asking for $63 for day and $66 for night workers. The pressmen, who in January struck and agreed to a year's contract, demand that the subject of wages be reopened. The mailers' union, while negotiating for a new scale, struck in one of the newspaper offices, to the surprise of every one. The unrest in face of a declining market seems to be unwise, not to say unjustified, in the eyes of some who view the economic situation with considerable apprehension as far as the printing industry is concerned."

It can not be too strongly urged that actions such as those set forth do appear to be extremely unwise in view of the present declining market, and it is indeed to be regretted that such conditions should continue in face of the fact that every effort possible is being put forth by business interests in all parts of the country to bring about an equitable readjustment, and to hasten the return to normalcy of living costs, or, in other words, to stabilize conditions as quickly and to as great an extent as possible. This brings us face to face with the necessity for the closest kind of coöperation on the part of both sides, employer and employee. It is certain that this much needed coöperation does not and can not exist when conditions such as those set forth in the preceding communication are allowed to prevail.

It is just such circumstances that call forth statements like the following, which is quoted from the October market letter sent out by John Burnham & Co., investment securities, Chicago:

"In connection with the strike of miners in the anthracite fields, the old question has come up of the uselessness of collective bargaining, as long as labor is willing to dishonor itself by the repudiation of its agreements. Labor unions there may perhaps always be, but they will be held in the liveliest contempt by all square thinking people as long as they refuse to recognize the sanctity of a bargain and as long as their so called leaders fail to show any real capacity for leadership. There can be but one code of business morality for everybody. Agreement implies a meeting of minds, and there can, therefore, be no honesty of purpose in the presence of bad faith. Unilateral or one-sided agreements or contracts are void not only in law but also wherever else there exists a spirit of fairness and decency."

The printing industry has always been recognized as the leader in conservative and constructive trades unionism. It is to be hoped that it will not be forced through injudicious actions on the part of any of its members to forego this recognition.

The American Press

Lift up your heads, ye newspaper and magazine makers of America, for you have just cause. Read the stirring tribute paid to our profession by the great Spanish novelist, V. Blasco Ibanez, in his article on "What I Have Learned About You Americans," contributed to *The American Magazine* for October:

"But, after all, the greatest thing in this country, and I include nature and the works of man in this comparison — the greatest thing in this country is the American press. There is no created power here so absolute, so irresistible, as that of the newspapers and magazines.

"I say this in all seriousness: America shows everywhere the incidental and the transitory. Political parties go in and out of power; American opinions are this today and that tomorrow. Industry remodels its machinery, houses are kept a year and then torn down to make way for a larger building. Towns grow up over night, and then, in the course of the years they are deserted, and the forests, as in New Hampshire, invade the formerly busy places. Change and interchange is one of the impressive aspects of American life. But there is one thing permanent — the newspaper, the press, which never changes. It is the perpetual, the incessantly dominating force in American life.

"The power the newspapers have here is not paralleled in any other country in the world. And I think its influence is to be explained by the way people live in the United States."

Printing as an Education

Recently a young man of college age was asked whether he wasn't afraid he would become a "back number" twenty-five years hence, due to his lack of a college education. Through force of circumstances he was compelled to give up his school work after completing the eighth grade. For the benefit of the boy who is considering the choice of a profession, we give extracts from the young man's reply:

"Isn't it reasonable to consider five or six years spent in learning the fundamentals of printing, which for several centuries has been styled 'the art preservative of all arts,' just as much a period of education as a like term of years spent in a college or other institution of higher education? At the completion of this apprenticeship the printer has something that no one can take from him, just as surely as the student gains knowledge which will be a part of him throughout life.

"In the practice of the art of printing, the printer ranks with the minister, the teacher, and the man of letters. Surely there is no nobler calling than that of the art preservative, the one art to which all the other arts and professions come.

"A printer may not be able to take up a manuscript in a foreign tongue and translate it into English, but he can perform a distinct service to mankind by taking this manuscript and making of it a complete book, the influence of which will be multiplied a thousand times by reason of its quantity production.

"A printer may not be able to deliver a speech which will move hundreds to action, but he can reproduce the message of some noted man, so that thousands, yes millions, of every nationality, can get an inspiration.

"No, a printer can't fashion a figure from a piece of marble, but how many sculptors are able to do a thing so simple (from the standpoint of the printer) as to set up a page of type, so spaced and positioned on the sheet as to be a thing of beauty and a joy forever?

"Every man is a specialist of some sort — whether he be a doctor, lawyer, musician or printer — and if he does his work just a little better than those before him, it can not be said that he is a failure.

"Twenty-five years from now I may be a 'back number' so far as literary attainments are concerned, but if I am a master printer, one who can be looked to as an authority on the noblest art of them all, my life shall have counted for something."— *W. W.*

Are We Going to Answer the Red Cross Roll Call?

November 11 to 25 has been designated as the time for the fourth roll call of the American Red Cross, that great organization which has done and is still doing such noble work for humanity. This roll call offers the opportunity for true American men and women to pay their annual dues and renew their membership in the American Red Cross, a great privilege as well as a patriotic duty, in order that the organization may discharge its obligation to America and to suffering humanity.

The primary obligation of the American Red Cross is to the service man in the army and navy. Since the close of the war we have become somewhat inclined to relax our efforts, and also to forget the need of continued work on the part of the Red Cross, feeling, perhaps, that there is no longer any great amount to be done. Let us not overlook the fact that there is still great need for the service rendered by this organization, as is shown by the following statement, setting forth five duties which still remain:

"First, to stay with the Army of Occupation, comprising about seventeen thousand officers and men. Second, to continue in the hospitals of the army, the navy and the public health service, where there are more than twenty-six thousand men, many of whom will be retained there for months and some for years, and carry on recreational and social work. Third, to keep in touch as an advisory organization with the discharged men of the army and navy, and be ready — not in the way of financial aid, but what is worth more — to contribute kind advice and friendly assistance. Fourth, to carry on the work with the families of soldiers and sailors and for the community at large. Fifth, to care for those blinded in the crash of war, a service turned over to the Red Cross by the Government."

Are we going to answer the roll call and do our part to support this great and noble work? Let us answer in the affirmative, and generously, when the call is sounded from November 11 to 25.

CORRESPONDENCE

While our columns are always open for the discussion of any relevant subject, we do not necessarily indorse the opinions of contributors. Anonymous letters will not be noticed; therefore correspondents will please give their names, not necessarily for publication, but as a guaranty of good faith. All letters of more than one thousand words will be subject to revision.

Beg Your Pardon

To the Editor: PHILADELPHIA, PENNSYLVANIA.

Let me call your attention to an error in the October, 1920, issue of THE INLAND PRINTER, in the insert which begins after page 64. You credit me with designing the booklet "Plate Engravings," whereas I had nothing to do with this but to supervise the printing. Please run a correction to this error stating that the booklet was designed by Percy Grassby, the copy was written by E. Parker Archibald, and the printing was done under my supervision. It is unfortunate that I should be credited with designing something which is another man's work. WILLIAM A. KITTREDGE,

Art Director, Franklin Printing Company.

[EDITOR'S NOTE.—We regret the error which occurred in our October issue and gladly publish Mr. Kittredge's letter of explanation in justice to the persons he mentions.]

Anent the Biography of Christopher Plantin

To the Editor: NEWARK, NEW JERSEY.

I have read with more than ordinary interest a biography of Christopher Plantin contributed to the October issue by Henry Lewis Bullen, of the American Type Founders Company, for the reason that in the spring of 1895 I spent considerable time in Antwerp, visiting frequently the Plantin museum. Thereafter I contributed an article myself to THE INLAND PRINTER, which appeared with illustrations. Mr. Bullen's article supplements my own (doubtless now long forgotten) most completely and interestingly, but this is to impress on all printers or those interested in the printing craft the advisability of making a visit to Antwerp when on the other side, if only to inspect the Plantin museum, although Antwerp itself has plenty of other interesting things.

I understand, and I hope it is true, that the Plantin museum is not in any way affected by the recent German occupation. CHARLES H. AULT,

President, Jaenecke-Ault Company.

Can Any One Beat This?

To the Editor: PERRY, OKLAHOMA.

Here is a new and strange experience for me, although it is over fifty years since I first tackled the printing business. The facts stated here are absolutely true in every respect.

About a month ago I pulled out a case from a 25 case job cabinet and was much surprised to find nearly all the front boxes empty. Pulling the case still further out I found that all the type had been stacked up into the back tier of boxes. Investigation showed that every case in the cabinet was in the same condition, the type ranging from 3½ point gothic to 18 point scripts and other fancy letters. I wondered who had pied the stuff. Hadn't an enemy in the world that I knew of outside of my creditors, and they were all at a distance. Careful investigation showed many mice droppings, and in one of the way back boxes a nice little nest with thirteen young mice in it. The mice had gotten in by going up between the back ends of the cases and the back wall of the cabinet.

Today I started to set a job. Every figure in a 2 inch wood letter was missing, as well as several letters. Pulling out another case I found the cap A's of 36 point Century Bold were all missing. Right there I lost my religion and started an investigation. Found a rat hole in the floor; tore up a board, and there in a nicely piled heap was over a gallon of type of various sizes from 6 point to 2 inch wood letter. Can any one beat this? O. H. HOVEY,

Manager, Southern Printing Company.

As to What Printing Is

To the Editor: TULSA, OKLAHOMA.

There has been much quibbling of late as to whether a printer is an artist, an artizan or a business man. After thirty-three years of experience I have concluded that printing is an art, a trade, *and* a business. Printing offers the man who gives a decent respect to his occupation the broadest field for development to be found in any vocation whatsoever. Be he devoted to printing as an art, he has the traditions of the best minds civilization has developed, and material in endless variety and of wonderful possibilities. Does he regard printing as a trade? Mind, hand, foot and eye may find in the handling of type and paper such infinite mechanical and mental inspiration as is offered to no other artizan.

As a business, printing brings the good printer into contact with the brightest and most progressive minds in every mercantile and financial line. If he be so inclined, the way is opened for him to acquire a broader knowledge of every business than any other person except the specialist, who knows no business but his own. If he act as interpreter and carry the messages of other business men to the public, he must know the terminology and the basic principles behind every business that he would serve.

The printer may teach more people than the pedagogue, and without a limit as to their age; he may preach to more than the minister, and reach both saint and sinner; his product makes, or poor use of it breaks, every business in the modern world. Printing opens to the young man opportunity for reaching the highest mental, spiritual, physical and financial development of which he is inherently capable. The Art Preservative is more nearly all comprehending than any other life work to which he may aspire. There's nothing good in modern life to which printing does not contribute, and there is no force of evil which does not hate and fear it as a weapon of righteousness.

Personally I am no end proud of the fact that I am a printer. I would not exchange occupations with any man in my community, and after ten years of believing and acting my creed in this good town I find most men I meet hold printing in the same estimation that I do. WALTER OLDS.

INCIDENTS IN FOREIGN GRAPHIC CIRCLES

BY OUR SPECIAL CORRESPONDENT

GREAT BRITAIN

INCREASING unemployment in the printing industry is beginning to be felt, according to reports from London.

A UNION of clerks employed in the printing industries has been formed in London. Its membership is at present claimed to be two thousand.

W. LIBERTY FIELD has completed thirty-three years of service as editor and manager of the *Printers' Register*. To celebrate this record some of his friends made him a presentation at a special dinner.

THE *Daily Mirror* (London) recently printed what it claims to be "the first photographic portrait cabled across the Atlantic," being a picture of Thomas Lipton, forwarded by electricity from New York.

ABOUT one hundred women and girls employed by the Stevenson, Blake & Co. typefoundry at Sheffield struck for a twenty-five per cent raise in wage. They finally accepted an offer of a ten per cent raise and went back to work.

FOR disfiguring the landscape at Brentwood with advertisement boardings, the Borough Bill-Post Company, Stratford, was recently fined £8, with a continuing daily fine of £2 if the boardings were not removed within two weeks.

A CATALOGUE costing £300,000 to produce is the "British Standard Exporter," which comprises twenty-six volumes and lists the wares of 3,346 houses, in every line of trade. It has been distributed free of charge throughout the world.

OWING to the printers' strikes in Manchester and Liverpool, some of the papers have been resorting to the use of zinc plates made photographically from typewritten sheets. These were stereotyped and run off on rotary presses.

A DINNER was recently given, to which some four hundred to five hundred leaders of literature were invited, to commemorate the centenary of the foundation of the firm of W. H. Smith & Son, printers, stationers and booksellers, London.

THE Sawston Paper Mills recently discarded a Fourdrinier papermaking machine which was built over one hundred years ago and continuously used since then, a record achieved probably by no other piece of mechanism. It is also illustrative of British conservatism.

THIS year marks the centenary of the introduction of the envelope, which it is claimed was first introduced into England by a Birmingham stationer, a Mr. Brewer. By an act of Parliament passed in 1820, an end was made to the British practice of charging double rates when a letter was composed of more than two pieces of paper.

AT Sotheby's, the noted London ancient book store, a collection of 114 early and rare Bibles was sold for £637. The lot included examples of the "Great Bible," 1540; the "Bug," 1549; the "Genevan" or "Breeches," 1560; a "Whig" (date not stated); a "Preaching," 1668; a "Pearl," 1653, and a Tyndale version of the New Testament, 1548.

THIS is an interesting excerpt from a report of a speech made by J. R. Riddell, principal of the St. Bride's institute, which bears out the opinion held by your correspondent: "Although he (Mr. Riddell) took second place to none in his admiration for some of the works of William Morris, he did not hesitate to go farther and say that it would be well for Morrisian disciples to recognize that their master issued some of the greatest abominations ever put forth from the printing press."

BECAUSE of the Manchester and Liverpool branches striking for an advance in wage, the master printers threatened to lock out their men in the other branches of the Typographical Association. The executive committee of the association ordered the striking printers back to work, pending a settlement of the controversy, but the order was not obeyed. The action of the men is now termed "illegal." At last accounts no agreement had been arrived at in the discussions between masters' and employees' representatives.

GERMANY

RUDOLF MOSSE, the noted Berlin publisher, died early in September. The *Berliner Tageblatt* was one of his publications.

BECAUSE of the war 140 periodicals suspended publication in Germany. Among them was the *Zeitschrift fuer Philosophie und Philosophische Kritik*, which had attained its 165th volume.

A NUMBER of printing offices, large and small, in Berlin have gone out of business, due to the inability to sell printing at the prices made necessary by the high costs of material and labor.

HEINRICH GOETHE, of Duesseldorf, has obtained a patent on a process of reclaiming used writing paper. The process employs four baths, through which the paper has to pass. After being dried and pressed, it is claimed that it will be as good as new.

A LATE issue of the *Archiv fuer Buchgewerbe und Graphik* (Leipsic) has a six page symposium giving the opinions of artists about the reform of German orthography and the idea of discontinuing the use of capital letters for nouns. The arguments pro and con seem about equally divided.

A BOOK exposition was held October 3 to 23 in connection with the International Autumn Fair at Frankfort a. M. This book show was divided into groups such as "library of general knowledge," "library of the working man," "library of trade unionism," "library of a statesman," "library of a physician," "the teacher's library," "library of an engineer," "library of a fashionable lady," "editions de luxe," "children's books," "musicians' books," "the making of the book," etc. A prospectus of this exposition was printed in English and presumably in other languages besides English and German.

NORWAY

A NORWEGIAN industries fair was held in Christiania from September 5 to 12. It included groups devoted to paper, books, graphic arts machinery, etc.

THIS country expects to produce this year about 150,000 tons of news print paper. If this is accomplished it means an increase of twenty-five per cent over the output of 1919.

FRANCE

THE Government has recently revised its regulations relating to imports, but prohibition still remains upon bringing into the country news print paper, playing cards and unauthorized editions of copyrighted books.

SWEDEN

THE news print paper mills of this country produced about 100,000 tons in 1919. Through expansion of plants and equipment they expect to double this production in 1920.

SPAIN

A DECREE was issued in August removing all restrictions on the importation into this country of paper, with the intent of easing the newspaper crisis.

POLAND

THE importation into this country of playing cards, wall paper, wall paper borders, and materials for bookbinding (leather, wood, textiles, paper, etc.) is absolutely prohibited.

INDIA

IT is reported that eight hundred (?) employees of the *Times of India* have returned to work unconditionally, after having been on strike for six weeks.

MACHINE COMPOSITION

BY E. M. KEATING.

The experiences of composing machine operators, machinists and users are solicited, with the object of the widest possible dissemination of knowledge concerning the best methods of obtaining results. Replies to inquiries will be made by mail when accompanied by return postage.

Slugs Appear Spongy

A Nebraska operator sends slugs and gives a brief description of his troubles. From the data furnished we suggest the following procedure to correct the difficulties: (1) Apply a new plunger, F-879. (2) Before inserting this plunger, clean the well by using a well brush. This will permit good plunger action if spring is active. Move pot pump spring to give the greatest stress. (3) Raise the metal pot by adjusting screws in pot legs, loosen both front screws a trifle, also the bottom screws, and then turn down a trifle on the upper screws. Observe the jet on bottom of the slugs before and after change. Tighten screws and nuts when through. Do not touch back screws on pot legs. (4) Clean out jets in mouthpiece with mouthpiece punch, which is a tool made for this purpose. There is nothing to show that the machine or the metal is at fault. The foregoing procedure should help you to secure better slugs.

Machine Does Not Stop Readily

An Indiana operator describes several troubles he experienced when tight lines were sent in, and asks what should be done.

Answer.— Our first and most important suggestion is that no tight line be sent away from the assembling elevator. But as a matter of further safety we suggest that you remove the clutch and clean the inner surface of the pulley as well as the leather buffers on the clutch shoes. When this is done make a test of the vise automatic by placing a thin space on the vise head just where the back screw of elevator strikes, and then draw out on the stopping and starting lever. When the elevator descends, the cams should stop before the mold disk advances more than six points. If the cams do not stop until the disk has advanced upon the locking studs, or do not stop at all, it indicates a vise automatic trouble. For instance: If the cams do not stop at all, as they should, when a thin space is placed upon vise cap as indicated, it shows that the vise automatic is inoperative. Examine the mold disk dog, and see if it is working freely, also examine the vise automatic stop rod, and see if it is in working condition. Remove slug pan to do this. The dog and stop rod should be free from metal and both should move freely by pressure from finger. The upper end of the stop rod should protrude through vise cap, and the dog should extend toward mold disk by its spring stress. If all of these conditions are present and the test with thin spaces does not stop the cams it indicates that it needs readjustment. We do not like to recommend the changing of adjustments, but when a test shows an adjustment is wrong it is the only thing left to do. The manner of adjusting is as follows: Remove thin space, turn up on the front screw in elevator head (the one nearest to you), draw out on stopping and starting lever, and when the elevator descends the cams stop. Do not touch the lever, but take the screw driver, and while holding the elevator down firmly turn down slowly on the screw. The moment the cams start, stop turning the screw, and when the cams reach normal position you may tighten the lock nut, and the adjustment is complete. If no other complication is present, you should not be troubled further. When recasting with slide you should graphite the vise jaws where the block has contact while descending. If the expansion makes it fit tight you can relax the left jaw by loosening the screw near the extreme left end of vise and turning the square head screw toward the left a trifle, and by inserting the screw in the hole to the left of where it was found, if it was in the center of the three holes.

Keep Machine Clean and Save Time

A West Virginia publisher writes: "Will you please advise me by return mail as to whether or not there is any solution that may be purchased, or made, that may be used inside linotype magazines and on matrices which will tend to relieve matrices from sticking in channels and failing to release? I have been experiencing considerable trouble in this respect, and have used every means to my knowledge that would give relief, but find that I have accomplished little. Gasoline, in my estimation, is a very poor remedy for this trouble, as it quickly evaporates and then the same old trouble sets in."

Answer.— We know of no solution for such a purpose. Cleanliness in all parts of the machine having contact with the matrices is the only remedy we know of that will insure proper releasing of the matrices. Oil may reach the matrix ears in the (1) assembling elevator, in passing through the (2) delivery channel, when they are in contact with the (3) mold, and in the (4) distributor box and (5) screws. To prevent the possibility of oil being on the star wheel or assembler rails, use oil sparingly at these points. Do not oil the line delivery slideway. If you have been using oil here, it may help by cleaning slide and slideway, and thereafter using graphite, applying it with the magazine brush. While graphiting this place also apply dry graphite to the delivery channel with the same brush; use it also in the jaws of the first elevator. In this way you will be sure that the ears of the matrices touch clean places, and also by not oiling the delivery slideway it will prevent oil getting in the delivery channel. Do not oil the ejector blade or its guide. When you remove or apply an ejector blade be sure you wipe all traces of oil from the blade. If you are using the universal ejector blades you may occasionally push them forward and wipe them free of oil. If the blades have an excessive amount of oil they will leave a film on the face of the mold, to be transferred to the matrices unless the front mold wiper is performing its function. The distributor box rails and the three distributor screws are points that are too often overlooked in the matter of keeping free from oil. You should remove the distributor box and examine it. If at all oily, place it in a basin of gasoline and allow it to remain a while. The gasoline will eliminate the oil. Allow it to dry, and then place one drop of oil on the top of the cam roll stud, the lift

stud (remove it to oil) and in the two holes of the lift lever. While the box is out, take a strip of clean cloth, moisten with gasoline, start distributor screws and hold strip in thread of screw. This treatment of each distributor screw once a week will soon remove the menace of oil, which may be the cause of your trouble. As to the magazine and matrices, try cleaning them weekly for a short time, and perhaps together with the proper care of the other parts of the machine you may not be troubled with matrices failing to drop properly. We have in mind a newspaper machinist who keeps a font of eight point in a machine. He did not clean either the magazine or the matrices in eighteen months. There never was a complaint from the operators on the machine on the score of failure of responses or other magazine trouble. There was no secret about the matter, the machinist kept the parts that had contact with matrix ears free from oil and never handled a matrix or spaceband with greasy fingers. And as he always oiled the assembler and distributor himself (weekly) he was certain that it was properly lubricated. The method we recommend you to try in cleaning matrices and magazine is an old one: run out matrices and place on a news galley, two rows to a galley. Place a few slugs against end of rows, and with an ink eraser rub the upturned (front) edges of the matrices. This kind of eraser has sufficient weak abrasive to polish the ears and index edge of the matrices. When they appear bright you may then take the magazine brush and dip into the graphite can, rub the matrices up and down their length with the bristles. This operation polishes the edges and sides of the ears and removes the particles of rubber. Fan out graphite or blow out with bellows. Place an empty galley on cleaned matrices and turn over. In cleaning the casting side of matrices do not allow the rubber eraser to touch the intaglio part of the matrices, for this may damage the walls and produce hair lines in print from slug. When slugs and ears of matrices are properly brightened and rubbed with magazine brush the work of cleaning is done. The magazine should be brushed out dry, that is, no gasoline or wood alcohol should be used on the bristles of the magazine brush. When an examination of the magazine channels indicates that they are free from dust, wipe the bristles with a clean cloth and dip the brush into the graphite can, shake off surplus graphite and again brush the channels. This application of a small amount of graphite with a vigorous use of the brush will polish the already cleaned channels and usually will insure proper releasing of matrices, unless it happens that other adverse conditions are involved. In your case we would suggest that for the next month you give your matrices a cleaning each week, following this plan. After that it may be that several months may elapse before the next treatment. The weekly cleaning of machine parts as indicated before should be continued indefinitely.

Matrix Lugs Show Damage

A Wisconsin operator writes: "Enclosed find a specimen of matrix which is a good example of what has been giving me constant trouble. Observe that the trouble lies in both lower ears. I have carefully examined the routes over which the matrices travel, but everything appears all right — no impediment whatever. Apparently the trouble may be traced to the molds, but on careful examination I could not see just where the injury to the matrices can occur. The molds work all right and give excellent service except for occasional jerks and possibly squirts when casting long measure slugs. This morning I had one such squirt, and on examination discovered that the matrix did not connect properly with the mold. Of course, I thought it was because something was in the way when the first elevator descended, and so cleaned away any slight dust that seemed to impede. Thereafter all worked well. But I am still in doubt, and think there is something wrong in the working order of the mold. Last winter you suggested that I examine the assembler chute when I sent you a similar matrix with practically the same trouble. To all appearances there was nothing wrong, and then as if by magic the trouble ceased, the matrices were no longer injured to the extent I complained of, until recently, when the trouble once more returned in even worse form. Constant filing away of the affected ears has been necessary during the time I studied and endeavored to locate the trouble. There seems to be no way out except by appealing to you for suggestions and assistance."

Answer.— We do not believe the fault lies in the mold, for the reason that the lower lugs have ample room in the grooves of the mold keeper and in the first elevator front jaw. That is our impression, at any rate. To verify, take a new matrix, apply to the parts mentioned, and observe if the lug has contact at points worn. Our opinion is that the wear occurs in assembling, and possibly you can verify this by trying some new matrices, using a full channel of any character. Bend the assembler guide so that the speed of the matrix in falling to the assembling elevator is somewhat lessened; as a consequence there will be less vibration after the matrix reaches the elevator.

A DEFENSE OF JOHANN GUTENBERG, INVENTOR OF TYPOGRAPHY

BY HENRY LEWIS BULLEN



THE latest book on Gutenberg is entitled "The Gutenberg Fiction, a Critical Examination of the Documents relating to Gutenberg, showing that he was Not the Inventor of Printing," London, 1912. This work is by J. H. Hessels, who is, we believe, one of the faculty of Cambridge University. Dr. Hessels is a Dutchman, and he first appears in the literature of typography in 1871 as a translator from the Dutch of Dr. A. Van der Linde's "The Haarlem Legend of the Invention of Printing by Lourens Janszoon Coster." Dr. Van der Linde was also a Dutchman, but his book awards the honor of the invention to Gutenberg, while disputing every claim made on behalf of Coster. He even denies that such a one as Coster ever existed. This book provoked the Dutch folks so much that Dr. Van der Linde took up his residence in Germany, where in 1878 he issued his "Gutenberg," followed in 1886 by his "Geschichte der Erfindung der Buchdruckkunst," in three handsome quarto volumes. Dr. Hessels was asked to review Dr. Van der Linde's "Gutenberg," and in attempting to do so he became the chief opposer of the claims in behalf of Gutenberg, issuing in 1882 his own "Gutenberg: Was He the Inventor of Printing? an Historical Investigation embodying a Criticism of Dr. Van der Linde's 'Gutenberg.'" Dr. Hessels was employed to write the article on "Typography" in the current edition of the "Encyclopedia Britannica," in which he asserts that "we may reasonably ask, Did Gutenberg ever print anything?" To Dr. Van der Linde, Coster is a myth. To Dr. Hessels, Gutenberg is an ineffective pretender. It must be conceded that Dr. Hessels has examined the documents in evidence very carefully, journeying from place to place to do so. He presents his case in a masterly way. It must also be admitted that a foolish and false patriotism had induced at least three German historians to actually forge documents in proof of the claims for Gutenberg. Many of the claims put forth by casual compilers of histories are founded on these forgeries, while the matter in important documents which were destroyed by fire in Strasbourg in 1793 is under grave suspicion of falsity. It is manifest that for the last forty years the opponents of the claims in behalf of Gutenberg have had their way, with but very little opposition.

These developments make it necessary for some one to write a revised history of Gutenberg, which we believe may easily present a vindication of the claims made for him. We have carefully read all of Dr. Hessels' works on the inventor of printing, and yet we remain of the opinion that Gutenberg was the inventor and entitled to the many distinguished honors that have been accorded to him. A "life" of Gutenberg would be the most difficult of subjects relating to typography, and we shall not attempt here more than a bare outline of it, contenting ourselves with presenting statements made by printers and others in the fifteenth century, some of whom were contemporary with Gutenberg or nearly so, asking the reader to keep in mind that the rival claimant is Coster, of Holland (whose portrait and biography will appear next in this series), and that Coster's name is first mentioned in a



The House in Mainz now known as Zum Gutenberg, shown to tourists as the home of Gutenberg's mother, as it appeared in 1868. In 1824 it was occupied by a club, the members of which placed a monument to Gutenberg in the courtyard in 1827.

history of Batavia printed in the year 1566, one hundred years after the death of Gutenberg. Despite this adverse view, the fact remains that before the first century of the invention had elapsed, Gutenberg was everywhere accepted as the inventor by authoritative historians, and the claim on his behalf was not seriously disputed until 1628, when Peter Scriverius of Holland started the Coster-Gutenberg controversy.

Gutenberg is believed to have been born at Mainz about 1397; he died about 1468. His name is found in the records of Strasbourg in 1434 and 1436. In that city he is supposed to have first worked on his invention of typography, and certain fragments of printing (and perhaps the beginning of his great Bible) are supposed to have been done by him before he entered into a partnership in Mainz in 1450, which ended in 1455 in a law suit, decided adversely to Gutenberg. We are on firm ground here, as the record of the law suit is the first absolute proof that Gutenberg was actually printing. Gutenberg was now an old man, but he started another printing house, using types cast from the same matrices he had used in his partnership with Fust. In 1462 Mainz was sacked; Fust's house was burned, but what became of Gutenberg's is not known. In 1466 his printing appliances were in operation at Eltvill, a village near Mainz. In 1465 Gutenberg was attached to the Court of Adolph II., ruler of Mainz. There is evidence that he had passed on before in 1468. His name does not appear on any printed thing, and only in one of the books ascribed to him do we find any allusion to the invention and in that his name is not mentioned. We think of him as a man of large ideas and small means, accomplishing much, the credit for which was begrudged him by those who in the end achieved wealth and fame through their connection with him and his invention.

We think Gutenberg's failure in self advertisement may be explained by assuming that he, like many other inventors, did not fully realize the vast future importance of his invention. His view of it was, it seems to us, that typography would compete because of its economy with the pen made and (sometimes) hand illuminated books which in the fifteenth century were produced by influential guilds in those few regions of Europe which had received a stimulus from the new birth of learning which began in Italy a half century before. Typography was to be a substitute for a method of making books which in Gutenberg's time had reached its highest and still unapproached standard of good taste and beauty. Gutenberg could claim that his method made the cheaper books better, but probably thought that typographic books could not equal the better pen made books. Later on, when it was seen that by the combination of typography and hand illumination very beautiful books could be made, Gutenberg was in difficulties with his partner, and had to commence anew, while Fust secured the profits and temporarily (with Schoeffer) usurped the glory which soon attached itself to the new art.

The first mention of the invention of typography occurs in the 1457 "Psalterium," printed by Fust and Schoeffer, in which these men claim to be the inventors. Two years before they had got rid of Gutenberg; they were prospering in the new art; they claimed more than they were entitled to. In 1460 the "Catholicon," ascribed to Gutenberg by bibliographers, "contains reference to the invention of printing in Germany, using expressions that seem to indicate that the writer [of the colophon] was the inventor." In 1472, a letter of Guillaume Fichet to Robert Gaguin, printed in Paris, contains the first reference in types to Johann Gutenberg. Fichet and Gaguin, teachers in the college of the Sorbonne, had employed three Germans to introduce printing in Paris — Ulrich Gering, Martin Crantz and Michael Friburger. These men, doubtless, informed Fichet of what they knew concerning the new art and had learned to print either from Gutenberg or from Fust and Schoeffer, or they knew of these men. The letter was discovered by A. Claudin, the chief authority in his day on the history of printing in France. He wrote:

> After speaking of the prostrate and decayed state of Latin poetry and eloquence when he arrived years before from his native country to study the philosophy of Aristotle at the School of Paris, Fichet extols the great improvement since made in studies of all sorts. It is partly due to the printers. These studies, he writes, "have derived much light from the new kind of book producers whom in our own time Germany, like another Trojan horse, has discharged upon the world. They tell us that there [in Germany], not far from the city of Mainz, the art of printing was first of all invented by one John, whose surname was Gutenberg."

This is convincing, we think. In 1472, by a significant coincidence, Peter Schoeffer ceased to ascribe the invention to Fust and himself. In 1474 Lignamine printed a book in Rome, and ascribed the invention to Gutenberg, Fust and Mentelin, the latter an early printer of Strasbourg. This was repeated in the second edition of the same book, printed in 1476. In 1483 the celebrated printer, Ratdolt, born in Strasbourg, though then printing in Venice, issued the "Chronicon" of Eusebius, which ascribes the invention to Gutenberg in 1440: "Namque a Ioanne Gutenberg zumiungen equiti Maguntiae [Mainz], rheni solerti ingenio librorum Imprimendorum ratio 1440 inventa." This was repeated in later editions. We can not believe that Ratdolt was not well informed in making this

conclusive statement. Also in 1483, Benalius, a printer of Venice, ascribes the invention to Ioanne Gutembergo, and repeated the statement in 1486. In 1492, Zarotus, a printer of Milan, ascribed the invention to "Ioanne Gutember, germano." In 1494, Werner von Themar, of Heidelberg, wrote a poem, "Panegyris ad Joannem Gensfleich, primum



Aspect in 1868 of the House, now known as Zum Jungen, in which Gutenberg is supposed to have lived and worked while resident in Mainz. He rented it in 1443, and is said to have occupied it until 1450. In 1504 Ivo Wittig, a canon of the cathedral of St. Victor, erected a tablet in the courtyard of this house, ascribing the invention of printing to Gutenberg. This tablet has disappeared, but the fragment is still to be seen of another tablet erected by Carl Barth in 1828.

librorum impressorem." Gensfleich was the paternal cognomen of Gutenberg, who chose rather to use the name of his mother, as was not unusual in his time. The Cologne Chronicle, "Die Cronica van der hilliger Stat van Coellen," printed in 1499, contains the following account of the invention, written by the distinguished Ulrich Zell, the first to print in Cologne (1466), who had learned to print while in the employ of Peter Schoeffer in Mainz during the lifetime of Gutenberg:

In the year of our Lord known as MCCCCL, which was a golden year, the people began to print, and the first book printed was the Bible in Latin, and it was printed with a larger type than that they print missals with. Although this art has been invented in Mentz, viz., the style now commonly used, the prototype of it, however, was found out in Holland, for the Donates, which were printed there long before. . . . Moreover, the first inventor of printing has been a citizen of Mentz, and he was born at Straissburch, and was named Sir Johan Gudenburch.

Zell's account I believe to be the authentic story. There was in the Netherlands an earlier kind of printing from engraved blocks in the Chinese manner. There was an abortive effort to print from small engraved wooden types — an impracticable method. Gutenberg invented a new method; he cast metal types from matrices in molds; in doing this he invented typography.

In 1490 an epitaph by Adam Gelthus of Mainz was printed, honoring Gutenberg as the inventor. The same book contains an epigram by Jacob Wimpfeling, also honoring Gutenberg. We could quote several other references to Gutenberg as the inventor, made prior to 1566, the year in which Junius first advanced the claims of Coster; but we will present as typical of them all, the eloquent preface to "Titi Livii," printed in Mainz in 1541 by Ivonem (Ives) Schoeffer, grandson of the Peter Schoeffer who was Gutenberg's assistant and the son-in-law of Fust. The preface reads (in part):

Among all those who have written histories there is none who can more perfectly fill the ears of men with his speeches and orations which are everywhere renoven in this book, none who can better penetrate the heart and mind of men and more easily move them to joy, wrath, and pity than Livy, wherefore he justly takes precedence of all others in history and is regarded as the best and most useful. In order that such history, changed from Latin into German, come to light and be revealed, it has long been my desire to dedicate the same to your Royal Majesty as the supreme head and ruler of the Holy Roman Empire; just as heretofore in a similar way Valerius Maximus inscribed and sent to the Emperor Tiberius his history of remarkable stories and adages, and Pliny his "Natural History" to Titus Vespasian. Most Mighty King, may your Royal Majesty graciously receive this work, which first was put into German for your glory, and for the benefit of princes and lords, also the communities and cities of the German nation, and was made up and printed in the worthy city of Mainz, in which city also the wonderful art of printing was first invented by the ingenious Johann Gutenberg in the year of our Lord Christ one thousand four hundred and fifty, and subsequently perfected and permanently established by the industry, expense, and labor of Johann Fust and Peter Schoeffer at Mainz. Wherefore this city shall be praised and glorified (as well merited) for all time not only by the German nation but by all the world, to the fair enjoyment of its citizens and inhabitants.

Is it not significant that the grandson of Peter Schoeffer, disregarding the pretensions of his famous grandfather and of his other grandfather, the prosperous Johann Fust, should



The monument to Gutenberg, erected in the courtyard of what is said to have been his mother's residence. The inscription reads, as translated: "To John Gensfleisch, called Gutenberg, a patrician of Mainz, who first amongst all invented to print the letters by means of metal, and who by this art deserved well of the whole world, the art-union of Mainz in connection with the owners of the house Zum Gutenberg have erected this monument as an immortal memorial of his name, on the 4th of October, 1827."

thus concede the victory to Gutenberg? Dr. Hessels in his fanaticism, which would not leave a shred of fame or glory to the man the world has delighted to honor, disparages these testimonies of the earlier printers. He is quite right in exposing the foolish falsities of certain German historians, but he is culpable when he assails the knowledge and good intent of the many witnesses who testified in early times, when there was no controversy and no partisanship, but only a desire to honor typography in honoring its inventor, for such we esteem the immortal Gutenberg to be.

COST AND METHOD

BY BERNARD DANIELS.

Matters pertaining to cost finding, estimating and office methods will be discussed through this department. Personal replies by letter will be made only when request is accompanied by return postage. When estimates are desired, a charge of fifty cents for jobs amounting to $50, and an additional charge of one-half of one per cent on those over that amount, which must accompany the request, will be made in order to cover necessary clerical work.

The Old Machine

During the war period there was such a scarcity, and there still is, of both material and men to handle it that the manufacture of printing machinery almost stopped and secondhand machinery apparently doubled and tripled in value over night. There are several cases on record where old machines whose career had been considered ended brought a higher price than their cost when new. Of course these were exceptional, but the used machinery market has never had such a boom as during the last two or three years.

The result has been to greatly inflate the paper profits of many printers who have reappraised their plants according to the prices they knew were being paid for old machinery and equipment. These apparent increases in plant value are really fictitious and are misleading if carried into the ledgers and equipment accounts.

The insurance companies have decided that the printer should carry insurance upon the replacement value of his plant under present conditions, but this is really a measure of self protection, as the printer would naturally ask for damages sufficient to replace his plant in case of fire.

Depreciation should be taken care of on the basis of the invoice value of the machinery, however, and not on the appreciated value as shown by the scale of secondhand machines or the cost of new ones at this time. Some may be disposed to dispute this; but let us consider it a little:

This so called depreciation is a reserve set aside to perform a certain function, and we regret to say that the majority of business men as well as the majority of printers have a wrong idea of this function. They, or most of them, will glibly tell you that the depreciation reserve is to make up for the wear and tear on the machine. Possibly a few will include obsolescence as one of the things it is to cover.

Well, this is all wrong. And that is why it is so difficult for cost men to get printers and others to actually set aside and hold the amount of the so called depreciation. They simply refuse to handle it as a concrete fund.

The correct name for this fund is "replacement reserve"; but its real use is not for the replacement of machinery and equipment. It is to replace the shrinkage of the capital caused by the shrinkage of value in the plant due to use, wear and tear, abuse and breakage, obsolescence, and changed market conditions. While it is conveniently assessed against the business in equal annual instalments it does not so accumulate. The shrinkage may be three times as much in one year as in another, though the miscellaneous character of the equipment tends to equalize it.

The amount shown by a correct appraisement of the present value of any plant deducted from the amount of all the capital which has been put into it will leave a figure that represents the amount that should be in the replacement reserve at the time the appraisement is made. If there is no such fund, or if the fund does not equal this amount, then the business has lost that much money — lost it just as certainly as though a customer had failed and beat the house out of that amount.

The value of a plant — the present value — and the money in the replacement reserve must always equal the amount of all the capital that has been put into the plant, less the amount canceled by the sale of old equipment without the purchase of new. If old equipment is turned in as part payment on new, the amount of cash paid for the balance becomes added capital put into the plant.

Now, here is where so many men make a mistake. They will point with pride to their plant and say: "I started with practically nothing, and see what I now have in my plant." True, they started with nothing, but ever since they have been giving their services for a minimum salary and putting the balance of their earnings into the plant. They have actually paid full value for that plant in cash or its equivalent. Therefore, that plant is the capital they have put into the business and that capital must be kept intact before they are entitled to say that they have made a profit, whether it requires ten per cent of the original invoice value or fifty per cent.

Only the other day we were shown an old press that has been running for over thirty years and was still able to do fair work at about two-thirds the speed of a modern machine. We were told that "This machine doesn't owe us anything, it was all depreciated away years ago." That old machine would run; for years certain amounts had been charged off on the books as depreciation on it, and yet it was still there reducing the output of the number of square feet of floor space it occupied by thirty-three per cent. It was costing money every day; more money than it could earn.

When its owner was requested to state how much interest the money set aside for its depreciation was earning, he said: "Oh, that is in the business and making the same profit as the other capital." Was it?

Here is a new light on the question of depreciation. It is in no way connected with any individual machine. It is a capital expense, necessary to prevent the impairment of the capital. The plant and machinery are worth what they will bring. They have cost what was spent to build up the plant. The replacement reserve must contain the money that is to make up the difference, and it must be real money. The old machines may be greater in number than they were a few years ago, but that is an added liability, not an asset. That means more capital invested and being impaired by depreciation, and therefore there must be a bigger replacement reserve. Putting the money back in the business is simply fooling yourself. Of course you must grow, but healthy growth requires that your capital must not be impaired.

Very soon there will be a drop in the value of old machines. What then?

Who Is Responsible?

A number of plates were sent to a printer with instructions to use them in printing several thousand copies of a special catalogue. Each page was practically complete in itself and a bunch of proofs and printed leaves were sent with the plates, each marked to indicate its place in the book.

After one of the forms had been made ready and a number of sheets had been printed, it was found that the plate for one of the pages had been used for another job and a paragraph had been routed out of it. The sheet sent with the plates was the page from this special job and therefore the omission of the paragraph was not noticed by the pressman when he placed the plates for this particular form. But it so happened that the superintendent took a notion to look over this form for final O. K., and as he happened to have a copy of the original printed page he noticed the omission of the paragraph and called the customer's attention to it by phone, supposing that the wrong plate had been sent.

The customer claimed at first that he had sent the right plate, and when finally convinced that such was not the case he stated the pressman should have seen it before the form was made ready. As the official copy sent in was without the missing lines the pressman and the foreman felt they had a perfect right to go ahead under the belief that the lines were intentionally left off this edition.

Now, which is right? What would you say? Should the customer pay for the make ready and the standing time on the press while the plate was being corrected, or should the printer lose this and pay for the paper printed with the wrong plate?

If a customer sends in copy and plates which correspond, the printer is justified in supposing that everything is right and in going ahead with the work. There is no possible reason for him to question the customer as to whether he has made a mistake or has been careless in getting up his copy.

On the other hand, the printer should be absolutely certain that the plates and the copy correspond in every particular and make inquiry if there is the slightest variation. But under ordinary business conditions it is unfair to expect the printer to revise every electrotype sent in, when the general appearance indicates that it is the one from which the copy was made. It is not part of his duty to remember the previous editions of the particular pages and note the differences if they do not appear in the copy.

Saving Time in Rule Fitting.

Many jobs containing rule panels or having borders that are otherwise excellent are spoiled by gaping rule joints that seem to stand out with a prominence far in excess of the actual amount of misfit.

Years ago, in the balmy days when the writer was considered to have some skill as a manipulator of rules, he found the principal cause of this defect to be that the rules did not fit as closely on the face as they did at the foot or in the body, owing to the fact that the knife in the mitering machine, no matter how sharp, caught for the full depth of the cut for which it was set on the face of the rule, but as it cut into the body of the rule it sprung away very slightly, leaving the face with an almost infinitesimal bevel.

Sawing the rule gave better results, but not always perfection, so it became necessary to work out some other way of overcoming this trouble. It was finally accomplished by altering the machine, so that the cut was made at a very small angle (.002 of an inch), the face being that much longer than the foot.

Of course it is not possible for every printer to alter his rule cutting and mitering machines, but the same result may be achieved by the placing of a small piece of cardboard under the end of the rule which is being trimmed or mitered. This piece of card need only be about two picas wide and of three ply stock (120 pound). Care must be taken that the amount of cut taken is small enough not to drag the rule, and that the knife is sharp. With strips longer than about six inches a heavier card will be necessary to give the correct angle.

Rules cut in this manner are a trifle longer on the face than at any point below and will lock up so closely that after the first few impressions the ink will fill the joint so completely that it will be impossible to tell whether they have been soldered or not. In most cases the joint will be so tight as to need a magnifier to see the break, but we tell of the ink to satisfy those of our readers who are used to testing with the lens.

The face of the rules must be of the exact size required and the best test is to lock them up without the type and take a proof. Then insert the type just tightly enough to hold, not so full that an extension of the quoin key is needed to force the corners together in the final lockup.

Remember that rulework of any kind calls for perfect justification of the matter enclosed by the rules; there is no chance to overcome poor justification by squeeze, as is sometimes done in jobs without rule borders.

PRINTER'S TREASURE DISCOVERED — MAYBE YOU HAVE ONE, TOO

BY A. RAY NEPTUNE

I had made a discovery. There in the corner of the basement, piled high, was a veritable treasure.

I had been prowling around in the dark corners just to see what I could find. Perhaps something interesting might be uncovered — and I stumbled across it.

It had been accumulating for years.

Month after month had added to its value.

Multitudes of master minds had contributed of their wealth of knowledge to add to its worth.

What was it?

A vast pile of INLAND PRINTERS — and there they lay, unknown and unread.

As I fingered over number after number, and feasted upon the expositions and reproductions of the art preservative, my mind said, "Why not dig these out of this dreary corner and put them where every one can use them — arrange them as a reference library? Perhaps each department could have its own matter in a volume by itself. Would it be possible?"

Investigation showed that the department headings came, for the most part, on the right hand page, making division of departments easy.

The advertising sections were discarded and the matter of each department segregated.

Then the bindery did its work — and the result?

Ten beautiful volumes of the best books on printing that are in existence.

They contain the ideas, not of one writer only, as do other books, but of multitudes of prominent printers, and they could not be duplicated, for wealth of material, in any other way.

They have proved their value a thousand times and are pored over every noon hour by different members of the force.

The books have hand lettered covers and comprise the following valuable matter: Specimens, Vol. I. Specimens, Vol. II. Specimens, Vol. III. Special Articles, Vol. I. Special Articles, Vol. II. Special Articles, Vol. III. Printed Salesmanship. Cost and Method. Proofroom. Pressroom.

They contain from 150 to 300 pages each, and are bound in full cloth, making a very attractive library.

Perhaps you, too, have a pile of old INLAND PRINTERS. If you have, you can make just as valuable a library as we have.

JOHN SMITH'S BOOKKEEPING*

No. 11.—By R. T. PORTE

Synopsis of preceding stories.— Despite the fact that a new system of keeping accounts is installed, the office rearranged, business increased and every one working harder than ever, John Smith finds that his investment in a half ownership of the *Bladon Banner* is unprofitable. His partner, Jefferson Bell, while a good editor, did not pose as a business man, and under his management the *Banner* was just as unprofitable. Things had come to a crisis, when "Mac," the salesman who called on them periodically, sized up the situation, and — well, read the following as to the outcome.

Profits

THERE was something the matter, and it worried the cashier. For months he had taken a deep interest in the business of the *Banner*, and in his two friends, and had given them his best advice, viewed from the standpoint of a banker and merchant, and then suddenly his advice was asked for no longer, and a distinct coldness toward him was evidenced in the manner of both Smith and Bell. John Smith hardly spoke to him, and Jefferson Bell renewed the attitude of hostility which he displayed when the bank closed down upon him and protested one of his checks. Other things happened that made the cashier a little peeved, and he stopped going to the printing office, although something seemed to pull him toward the place, and he missed keenly the confidences and chats he used to have with Smith, to say nothing of the little pleasantries passed between him and Mamie.

He noticed that in June John Smith attended a meeting of publishers in the county seat, but he paid little attention to the event at the time. It seemed that they had formed a county organization, and he was just on the point of going over and telling Smith he thought that was a good scheme, when Jefferson Bell came in with his monthly bill. During the month the bank had run the usual "Statement of Condition," which was required by the State law. He glanced at the bill, and noticed that the *Banner* had charged the bank $5 instead of the usual $3 that had been charged for years.

Evidently Bell had been expecting some protest, for before the cashier could say anything Bell started to explain.

"At the meeting of the county publishers," Bell said, "the matter of charging for the bank statements was taken up, and it was found that not all papers were charging the same. After a lot of discussion it was decided that $5 was the only profitable rate for printing such notices, and we will hereafter have to charge the bank that amount."

"The dickens you say! So you have formed a trust, eh?"

"No, not exactly that," Bell hastened to say, "but as other classes of business get together and talk over things, the publishers of this county have decided to do the same thing, and while we are not compelled to charge $5, yet as other papers in the county get the price we might just as well."

"Well, I'll pay you the regular $3 and no more."

"I am sorry, but the law compels you to print the statement, and as $5 is a very moderate amount, we believe you had better pay. And another thing, we find it necessary to raise our advertising rates in a few instances, and instead of $1.50 a month for the bank advertisement, you will be charged $2.50 hereafter."

"Is that so! Please take the ad. out. You can't gouge me like that."

By this time the cashier was just a little bit peeved, if not angry. To his surprise, Bell simply smiled, and looked at him.

"I think you will change your mind," he said, "when you think the matter over seriously. You know Smith and you have not settled up on certain transactions yet, and while we hate to refer to such things, don't you think you had better keep the ad. in? Besides, what would the people of the town and the people of the county think when your ad. failed to appear? Just think again."

Never before had Bell talked to the cashier in that tone of voice, and, strange to say, the cashier's attitude changed immediately. He reluctantly told Bell to keep the ad. going, although it was highway robbery, and some other things.

"In that case the advertisement will not appear next week, and should you wish to advertise again, it will be under contract, and the rate will be just double what you are paying. Good day!"

What was the meaning of all this? The cashier could not understand, and for several days he puzzled over it, but when the next issue of the *Banner* appeared the bank advertisement was missing.

Never did the cashier read a copy of the *Banner* as diligently as that one. Glancing at the editorial page he read an announcement that on August 1 the subscription price of the *Banner* would be $1.50 a year; that those in arrears would have to pay up before then or the paper would be discontinued; that hereafter the paper would only be sent to those who paid in advance, and that thirty days after the expiration the paper would be stopped, or in other words, the subscribers had thirty days' grace.

The manager of the People's store came into the bank just then, and seeing the cashier reading the paper, he proceeded to say some things he had on his mind.

"What has got into those fellows, anyway? Are they crazy? They notified us a week ago that the advertising rate would be 5 cents an inch more, and I told them to cut out our ad. Now, look at what they've done!"

Taking the paper he turned to page 8, the back page, and seeing a half page advertisement of a store from the town only four miles away, he showed it to the cashier. Just one glance was enough, when the cashier noted another advertisement of an insurance agency in the neighboring town advertising insurance and also loans on real estate. In fact they found several advertisements that had not appeared before in the *Banner*.

"Looks as though they meant business," the cashier said, "and it is up to us to find out what it's all about."

Just then they noticed Bell going by, and the cashier called him in.

"What do you fellows mean, anyway? You raise the price and then get advertisements from other cities. Are you trying to ruin the town?"

"No, gentlemen," Jefferson Bell said, "but we have decided to run the *Banner* on strictly business lines. If you do not wish to pay our prices, we find that others will. You send out of town for your printing — oh, yes you do! How about those ten thousand statements you just got in Columbus, and those twenty-five thousand deposit slips you got from Indianapolis? Don't talk about hurting the town, when *you* buy out of town! If others are willing to advertise with us, and pay our prices, I can see no reason why you should object. If you wish to advertise, here is our rate card."

To think that Jefferson Bell should talk thus! The men could hardly believe it, and when they had somewhat recovered, Jefferson Bell had gone out of the door and slammed it after him.

Of course they meant to advertise, and discontinuing the advertisements had been just a protest at the new rates, and was not meant entirely seriously. They could not afford to have others advertise and have the people of Bladon asking why they did not, nor could they afford to have the store of the town four miles away carry half page advertisements. They were not serious, and the matter would be fixed up right away. This could not continue at any price.

Nevertheless, although both the bank and the store at once resumed their advertising, the store taking larger space

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than before, and the store four miles away discontinuing its advertising, the cashier still was worried, as neither Smith nor Bell seemed willing to get back on the old footing that existed some months before.

When the cashier was over in Blayton on some business, he happened to meet the president of the concern for whom the *Banner* had been doing a lot of work.

"You are just the fellow I want to see," the president said. "What has got into your printer friends over in your town? They used to do a lot of work for us, and now their prices are higher than some of the other printers. I wanted to do business with them. We saved $200 on our catalogue, and they came down $35 on the price when I asked a reduction. Some of their prices showed up other printers badly. They certainly knew how to figure right. But now they put in prices all out of reason, and while their work is very satisfactory, and they are very reasonable about correcting mistakes and printing things over that are not exactly right, they charge terrible prices. At that I am giving them some work, but not nearly as much as I used to and it is getting less each month, and I am afraid I will have to quit them altogether unless they make better prices. Can't you see them and explain to them that if they keep on they will soon lose all our business?"

"Don't ask me to say anything to them. They have raised their advertising rates, and subscription rates, and hardly speak to me. I have troubles of my own."

On his return, the cashier decided that he must find out what it was all about. He happened to be charging some checks to the account of Bell & Smith, and noticed that they had a much larger balance than before. If their bank account was an indication, they were evidently making money.

That night the cashier suggested to his sister Lucy that they had not had Mamie and her mother over to tea for a long time, and it might be a good plan to have them come soon. A week later Mamie and her mother were the guests of the cashier and his sister, and after supper, the cashier took the chance of asking Mamie how business was at the office, and thus lead to the things uppermost in his mind.

"Oh, things are just fine with us, now," Mamie said with a faint smile on her lips.

"I am glad to hear that," he said, "but what seems to be the matter with Smith and Bell? They hardly speak to me, and some things seem very queer."

"You know I musn't talk about things in the shop, as that isn't right, is it?"

"Well, perhaps to others, but you know I have always been interested in the *Banner,* and helped them with the bookkeeping system, and then all of a sudden things have changed."

"Yes," Mamie assented, "things have changed, and it looks this time as though it is for the better. But, really I can't say a thing about it. Why don't you ask Mr. Bell or Mr. Smith?"

Despite everything he could say, Mamie would tell nothing, and at last it was time to go. The cashier decided that he would take one more chance and take Mamie and her mother home, and then perhaps he would have another opportunity to find out just what had happened.

Their way lay along Main street, and as they went along they noticed that lights were burning in the printing office.

"Oh, Mr. Bell must be there," Mamie exclaimed, "let's go over and see him. Come on, don't be afraid, maybe he will relieve your curiosity, if you want to know about the *Banner."*

Inside, they found not only Mr. Bell, but John Smith, who was listening very attentively to something Jefferson was reading.

"Come on in, folks," said Mr. Bell, "and make yourself at home. It's been a long time since the cashier visited us on an evening."

"Yes," the cashier said, "and it's about time for us to get back on to our old footing, and clear up the troubles."

At this John Smith got off his chair and started to go to the back part of the shop.

"Oh, Mr. Smith," Mamie exclaimed, "I am sure it is all a mistake and can be explained if you will tell just what you have discovered."

"Come on, John," Bell said, "the cashier perhaps was not to blame, and maybe after he has heard our part of the story he will see that we have done just right."

"This thing is getting interesting as the dickens," the cashier exclaimed, "and I'd certainly like to know what has happened and why you are so sore at me. I admit I hated to pay you $5 for the bank statement, and the raise in advertising rates, but let's forget that, and talk things over."

"Read them the paper you have just read me," said John turning around to the group, "that will probably tell them more than anything else."

"All right," replied Jefferson. "This is the first draft of a paper that I have prepared and am going to read at the fall meeting of the Ohio Press Association at Delphos, and I'd like to have your opinion of it."

Then the four listened without comment while Bell read until the end.

"Well," the cashier said, when Bell had finished, "I don't know that I agree with you, but it certainly looks as if you have solved the problem of making a profit in the printing business, and while I will have to help pay some of that profit, I want you to feel I always did what I thought was for the best, and if my advice in the past was not right, I am going to stand by you anyway."

A lump rose in John Smith's throat, and he stepped forward and took the cashier's hand. Words were not needed.

Later, the cashier and Mamie talked, as Mamie's mother had preceded them into the house, but that was only for the moon and the gate to hear. It is none of our business.

THE REAL PRINTER

The *Salina Sun* says: "Some young fellow with a fair education, and ambition to acquire a good trade and at the same time brighten up his education, can find an opportunity at this office to learn the printer's trade."

Which is all very well, but does not promise much for results. The kind of boy who makes a good printer is the sort that begins to loaf around the print shop on press days as soon as he starts to school. He is the boy who feels honored when he is told to bring a bucket of fresh water, and he would trade his jacknife and a tin whistle any day for the privilege of "kicking off" a hundred dodgers on the old foot press. By and by, refusing to be chased off and stay chased, he is sweeping the floor mornings and running errands, such as going to the store after a left-handed monkey wrench or to the furniture store to ask for the return of the paper stretcher. Later he learns to recognize type lice and wash the rollers, sort p's and q's out of the hell box, and so progresses to the point where he is on the pay roll to the amount of $1 every Saturday afternoon, and says "our paper" when speaking of the *Weekly Gimlet.* Such a boy is the only kind that ever grows up to be a real printer.—*E. E. Kelley.*

NO WONDER HE FLED

The printer set up a poster to advertise an address by a militant suffragette. Her subject was: "Woman: Without Her, Man Would Be a Savage."

When the speaker called for the posters, the proofreader had to leave town suddenly, for the flaming sheets read, "Woman, Without Her Man, Would Be a Savage."—*Selected.*

PROOFROOM

BY F. HORACE TEALL.

Questions pertaining to proofreading are solicited and will be promptly answered in this department. Replies can not be made by mail.

An Oddity Questioned

J. C. J., San Antonio, Texas, writes: "Please advise me whether or not it is correct to spell all words in lower-case letters (including names), as shown in the inclosed clipping. I have seen this on several occasions and have argued against this so-called 'new style,' therefore I am asking your opinion of same."

Answer.— The clipping was a displayed advertisement having nine lines with no punctuation, reading: "The Empire starts to-day. eugene o'brien in 'the figurehead,' a masterful drama of politics. mack sennett's comedy — 'it's a boy.'" Of course this is not correct as judged by any common rules of composition. But equally of course it is correct as being what was wanted by the advertiser — not a "style" either new or so called, but a deliberate violation of style intended as a striking oddity. When any one wishes such an odd violation of style, it is useless for anybody to argue against it. This particular whimsicality is becoming quite a favorite among advertisers, so that I may not long be able to say that it is not a style; but even as an acknowledged style it seems destined to remain a grotesque absurdity. Possibly it may soon be displaced by some other oddity.

A Disagreement in Grammar

G. J., Chicago, writes: "Recently I ran across this phrase in *Collier's:* 'Three-quarters of an hour are taken.' I also struck the following in the *Post:* 'Ten thousand dollars' worth of peach trees is ruined.' I should like to get your decision on these phrases."

Answer.— I have made a slight change from the original, which did not request my decision, but the decision of some authority, probably meaning that he wished me to hunt for some one else's decision. Well, I have hunted in books, and found nothing referring directly to the particular phrases in question. Grammarians leave such questions depending for answer on general rules, and writers evidently apply the rules differently. I offer my own opinion knowing that it differs from that of some people, but with confidence that it accords with true grammar as understood by the best minds. Each quoted sentence is wrong. The first should say "is taken" and the other "are ruined." Three-quarters plainly does not mean three individual quarters as such separable parts, but one part three times as large as the remainder. Not three separate parts of an hour are taken, but one part as large as three combined into one is taken. In the other case trees are ruined, not a quantity or an amount as a single thing is ruined. Always in such statements the sense is the proper determining factor, not the form of any word. It is on this basis that a collective noun is properly singular when the idea is plainly that of the aggregate as a unity and the same noun is plural when referring to the individuals as such which are comprised in the aggregate. Since writing so much I have happened to note in one rather old authority an instance supporting what I said above. S. W. Clark's "Practical Grammar" says: "A plural subject, modified by a phrase whose subsequent is the logical subject of the sentence, and singular in form, may have a singular verb. Example — 'Two-thirds of my hair has fallen off.'" This was Clark's way of saying that "hair" determines the verb's number.

Proposed as a Time Saver

R. B. D., Brooklyn, New York, offers this: "Having been employed in proofrooms for some time past, I have observed the efforts of proofreaders and copyholders to shorten the time required in reading copy. As the following list has been of great assistance to me, I think it will help your readers who are interested in proofreading."

When five or less words are quoted, underlined, in italics, or inclosed in parentheses, pronounce: "Five quoted," "Five underlined," "Five its," "Five paren."

Word	*Pronounced*
a. m.	am.
apostrophe	pos.
Aug.	aug.
Ave.	av.
billion	bil.
Cal.	cal.
Chicago	chi.
Co.	coh.
Cohan	co han.
Cohen	co hen.
comma	com.
Conn. (Ct.)	cut.
c. o. d.	cod.
Dec.	des.
D. C.	dik.
Del.	del.
doctor	dock.
dollar	dol.
etcetera	ets.
exclamation-mark	bing.
Fla.	flah.
Feb.	feb.
Frederic	fred er ic.
Frederick	fred er ick.
f. o. b.	fob.
Ga.	gah.
Greene	green e.
hundred	hun.
hyphen	hif.
inc.	ink.
interrogation-mark	hay.
italic	it.
Jan.	jan.
Jr.	jer.
Levy	lev e.
Levy	lev i.
L. I.	li.
Louis	loo e.
Lewis	le wis.
Mac	mack.
Mc	mick.
Md.	mud.
million	mil.
Moor	moor.
Moore	moor e.
Mr.	mer.
N. C.	nek.
N. D.	nud.
Nov.	nov.
N. J.	nuj.
N. Y.	ni.
Oct.	oct.
paragraph	par.
Pa.	pah.
parenthesis	paren.
per cent	per.
period	point.
p. m.	pam.
R. I.	ri.
San Francisco	san fran.
S. C.	sek.
S. D.	sud.
Sr.	ser.
St.	ste.
semicolon	sem i.
Sept.	sept.
Thompson	thom p son.
thousand	thow.
U. S.	us.
U. S. A.	usa.
Va.	vah.
Vt.	vit.
Wm.	wim.

EDITOR'S NOTE.— The general idea here, of saving time, is excellent but not new. Individual proofreaders have always had their copyholders read with some shortening devices for certain terms, or quick but unmistakable expressions for certain forms, but no standard list of such abbreviated expressions has ever been made to my knowledge. Some of the shortenings in this list are known and used by everybody. Others seem objectionable to me, because they do not actually save time or breath, and even more because they are not distinctive enough. Nothing is commendable in reading copy that is ambiguous or obscure. Such is my personal opinion.

Split Infinitive Questioned

C. H., Bakersfield, California, asks: "In the sentence as it was printed, 'The Governor of Lower California openly is defying the Mexican Government,' is not the word openly placed in the wrong position? Why not 'is openly defying'?"

Answer.— Although the common understanding of an infinitive comprehends only the verb preceded by the preposition to, as in the words to defy, undoubtedly the order of the word challenged is based on the overworked rule that an adverb must not be placed between the parts of an infinitive. Thus "to openly defy" is not permissible according to widely held notions of correctness, and that must be the analogy which indicated the rejection of "is openly defying." I am not one of the strenuous objectors to the split infinitive, for, while the adverb's best position is most often before or after the verb, it is frequently most unambiguous when placed between the parts of the verb. Accordingly, I can not say that "openly is defying" is wrong, though I am pretty sure that I should write "is openly defying." Many other persons might prefer "is defying openly," and they likewise would not be wrong. The ordinary proofreader's best action is to follow copy, unless otherwise directed authoritatively. Some editors expect proofreaders to correct the grammar even of copy when plainly wrong, and many of our editors and authors insist that their copy must be followed literally. Hence our advice to follow copy unless instructed or specially authorized to do otherwise. Even if allowed to change on occasion it is advisable for the reader to be cautious, for employers prefer as little as possible of correction that is not paid for.

FIVE YEARS OF RISING COSTS

BY W. R. COLTON

THE composite costs for the first half of the year 1920 having become available, it is of interest to clearly see what the rising scales of wages and overhead expenses of the past several years have done to increase the cost of operation in the printing business, the index being the productive hour costs in the various departments. A mere comparison of the hour costs would be inaccurate, as this would take no cognizance of a controlling factor in these costs — the percentage of productive time. Therefore, each department hour cost for the several years has been reduced to the empirical standard of 100 per cent productive time (empirical for the reason that such a standard can not be maintained in actual operation).

For example: An hour cost of $2.62 at 63 per cent productive time is equivalent to an hour cost of $1.64 at 100 per cent productive time.

Having reduced all the hour costs to this 100 per cent production standard, this cost for the year 1916 is taken as a basis for comparison with the subsequent years.

To avoid needless detail, machines are given in broadly inclusive groups: All platens, whether hand or mechanically fed, are combined, as are all cylinder presses of whatever size. This does not change the comparative percentages, and the resulting figures are more easily analyzed.

	1916	1917	1918	1919	1st Half 1920
Hand composition	100	118	148	178	192
Machine composition	100	86	107	141	144
Platen presses	100	97	113	133	135
Cylinder presses	100	107	132	163	173
Cutting, folding and ruling machines	100	110	145	152	156
Men's bindery (hand and machine)	100	95	120	120	149
Girls' bindery (hand and machine)	100	104	132	154	186
Average	100	104	126	147	157

It will be noticed that the increase in business for 1917 over 1916 in some departments more than counterbalanced the rising cost of operating expenses, but that in the following three years the costs have risen so rapidly that in the hand composing room for the year 1920 the hour cost has nearly doubled in less than five years, and for the plant as a whole the hour costs are 57 per cent greater in 1920 than in 1916.

	1st Qr. 1920		April 1920		May 1920		June 1920		2d Qr. 1920		Jan-June 1920	
	Hr. Cost	% Pro.	Hr. Cost	% Pro.	Hr. Cost	% Pro.	Hr. Cost	% Pro.	Hr. Cost	% Pro.	Hr. Cost	% Pro.
Hand Composition	$2.59	63	$2.64	63	$2.61	66	$2.64	62	$2.63	63	$2.61	63
Slug casting machine	2.75	71	2.84	75	2.74	74	2.78	75	2.78	74	2.76	72
Platen press 10 by 15 and smaller	1.31	54	1.30	57	1.29	59	1.33	50	1.30	55	1.30	54
Platen press over 10 by 15	1.62	44	1.58	50	1.59	51	1.82	46	1.66	49	1.64	46
Platen press, mech. fed, 10 by 15	1.29	53	1.24	60	1.26	59	1.28	51	1.26	56	1.27	55
Platen press, mech. fed, larger	1.64	51	1.54	54	1.42	55	1.70	53	1.55	54	1.60	52
Automatics	2.11	49	2.30	59	2.18	63	2.26	55	2.24	59	2.17	54
Pony cylinder	2.50	62	2.52	65	2.39	68	2.45	58	2.45	63	2.47	62
Medium cylinder	3.15	67	3.23	68	3.11	67	3.31	67	3.22	65	3.18	66
Cutter	1.89	53	1.96	62	1.76	78	1.86	56	1.86	65	1.87	59
Hand fed folder	1.85	42	1.87	43	1.92	54	2.00	35	1.93	44	1.89	43
Machine fed folder	2.48	52	2.49	50	2.21	63	2.37	50	2.35	54	2.42	53
Ruling machine	1.73	68	1.87	71	1.89	72	2.00	64	1.92	69	1.82	68
Bindery A	2.26	73	2.35	90	2.23	98	2.27	89	2.28	92	2.27	82
Bindery B	1.70	79	1.70	84	1.57	90	1.55	87	1.60	87	1.65	83
Bindery C	1.33	54	1.30	73	1.07	85	1.23	77	1.20	78	1.26	66
Bindery D	0.78	81	0.82	88	0.86	88	0.83	86	0.83	87	0.80	84

Hour Costs for the First Half of 1920.

Being the results of a composite of the monthly cost reports of the members of the United Typothetæ of America. Prepared by the department of research.

A LINOTYPE KINK

Here is another way, small though it is, of causing Father Time to perspire a little more freely in his relentless pursuit. In composing blank forms on the linotype, using perpendicular rules and horizontal leaders, with blank slugs between the leader lines, it has long been customary to cast the blank slugs first from the assembled line of leaders and rules in the upper or bold face position; then allowing the line of matrices to drop into lower position without removing from the first elevator head, in order, by using the same assembly of matrices for both blanks and leaders, to get a good alignment of the perpendicular rules.

To save time, prevent searing the fingers, and achieve greater results use the first elevator filling piece, a simple and comparatively new device. Assemble the leaders and send them into action in the roman position. Recast, and as the first elevator ascends to full height, swing the filling piece on its hinge. Without stopping the machine, change the position of the filling piece with the left hand each time the elevator ascends, and the result will be alternate blank slugs and leader lines, each of them containing perpendicular rules properly assembled in the stick.— *H. A. Farnham.*

DEVELOPING THE SMALL PROSPECT

There are only two ways in which a printer can get more business. One way is by taking printing from a competing house, the other by creating a demand for printing which would not otherwise be done. The latter is the more constructive method, but it is a matter of slow, patient work. Creation of demand for a large order, such as a handsome catalogue or a series of booklets, is not a task for any but the largest plants with established service departments. The chance to actually develop business in such fields is limited, but there remains the hundreds of thousands of small firms who need the suggestive ideas much more and who can be sold more readily if the printer can content himself to start with small orders and work slowly until the buyer sees the value of printing. It is here that the Gordon press is an indispensable selling force. The quantities of printed matter are low, the sizes small and a reasonable price is all important. The printer who gradually works up an account on such a basis is not only building a substantial foundation, but is making a distinct contribution to the printing industry.

PROCESS ENGRAVING

BY S. H. HORGAN.

Queries regarding process engraving, and suggestions and experiences of engravers and printers, are solicited for this department. Replies can not be made by mail. Our technical research laboratory is prepared to investigate and report on matters submitted. For terms for this service address The Inland Printer Company.

Offset Printing From Type High Blocks

J. H. F., New York, writes: "For many years I have waited for The Inland Printer to come each month, to read it almost from cover to cover, and this is the first time I have bothered you with a question, which is this: As printing from a flat surface, like a litho stone, on to a rubber blanket and then offsetting gives better printing on rough surfaced stock (I have good results on sandpaper), then why not print from type and photoengraved blocks on a rubber blanket and offset that on rough paper stock?"

Answer.—This has been tried; in fact, much money was spent on a press to do it, without success. It is still being experimented with, both in this country and abroad. A peculiarity about the type and engravings used in this way is that they must read right in the form, for the impression is reversed on the rubber blanket and of course reads right on the paper. It means specially cast type and compositors trained to set it. The chief difficulty to be overcome is this: When printing from type on a soft rubber blanket the latter is indented slightly and takes away the ink, not only from the face of the type but also any that may be attached to the sides of the letters, so that type printed in that manner by the offset method has a "squashed" appearance. This applies even to a greater extent to halftone printing, which requires so much more pressure. Most excellent results are being had at the present time where the rubber blanket receives its ink from an intaglio etched plate and it would seem that the future of offset printing pointed to the use of intaglio instead of planographic or relief plates as the original plates.

A Perfect Coating of Etching Ink

Louis R., New York, has been examining with a microscope ink films on exposed zinc plates. He rolled the ink on with a smooth skin litho roller, using the best etching inks he could buy, direct from the can, and also softened the ink with turpentine, oil of lavender and OO litho varnish. Under the microscope the ink is not on the plate in an even film as it appears to the eye. He finds the ink in grains with the zinc showing between the grains. Using the ink stiff the roller leaves it on the plate looking like fur under the microscope. When the ink is softened slightly with turpentine it comes nearest to giving a homogeneous film. The only way he found to cover the zinc completely was to roll the ink on so heavily that it would smear in development and close up fine spaces between lines. He offers this information to etchers who do not know that when they have a gray film of ink on the zinc the latter is not completely covered.

Answer.— As line engraving is coming more into demand this is a timely subject. It might be said that line engravers who pride themselves on the fine quality of the zinc etchings they turn out, use first a smooth skin litho roller and by much rolling with etching ink direct from the can on a slightly warmed plate they know that the gray film they get is like a coating of fine fur, so they use a smooth composition roller afterwards to "lay the fur down," as they term it. At any rate, they get a more homogenous coating of ink in that way. It is well known that during development the greasy ink piles up on the lines and fills up the spaces between the grains of ink. Even if they were not completely filled, the dusting afterwards with finely powdered resin and dragon's blood fills up the minute crevices between the ink grains, which after heating produces that perfect acid resisting protection for the finest lines, and thus makes zinc etching so successful.

The Printing Process of the Future

William Gamble, of A. W. Penrose & Co., London, in giving an opinion as to what will be the printing process of the future says: "My view is that letterpress printing has gone as far as it can, and no advance can be looked for. It is not the ideal method for photomechanical printing surfaces. Halftone blocks are difficult to produce and difficult to print. A collotype plate or an offset plate is much cheaper, and with the possibility of cheaply making repeats, the difference in speed of printing can be readily equalized. If means could be devised for getting as good a result from the offset plate as from the letterpress block, the offset press would be a very powerful competitor of the letterpress printed halftone. As regards the rotogravure process it is cheap only for long runs, because of the initial cost of producing the cylinder. To produce a large sheet of rotogravure illustrations, eight pages up, the size of *The Illustrated London News*, will come much cheaper by rotogravure than producing the corresponding halftones and making up type forms, making ready and printing by letterpress, and the rotogravure results will be incomparably better. Printers should be prepared for these changes — ready to adapt themselves to the ever changing conditions. The way to prepare is by thorough technical training. Know something more than that which is necessary to hold your job. Study these photomechanical processes, for even if you do not work them you will find them profoundly interesting."

Halftones That Are Uniformly Deep

"Photoengraver," Boston, writes: "I noticed that some of the halftones shown at the Cleveland convention were almost as deep in the fine dots in the shadows as they were around the relief dots in the high lights. On examining the halftones made in my own shop, and others that I have seen since my return, I find that the fine dots in the shadows are never very deep. Can you tell the secret of the deep etching in the shadow dots?"

Answer.—The chlorid of iron etching solution does not show any partiality or discrimination in etching, in a machine for instance. It eats into copper wherever it can get at it, whether the exposed surface of the copper is great or small, but the trouble is the etching fluid can not get at the copper in

the shadow dots, they are usually covered with a thin film of hardened glue called "scum." In shops where the one who develops the print is clever enough to know just when every dot is free from scum, they get deep etching in these dots. Unfortunately, there are few plates given to the etcher that are thoroughly free from scum. After they are burned in they are scrubbed with salt and acetic acid, or chromic acid, but this does not always remove the scum in the shadow dots. The best time to remove scum is during the development, using a little hot water for that purpose. If the finest dots in the shadows of the negative were only as intense or opaque as the broad intensified areas in the negative, there would be no scum in the small shadow dots in the print on the copper. So the trouble begins in the negative. A skilful workman can tell instantly with a glass whether the shadow dots are free from scum before he burns in the enamel, for after it is burned in it is most difficult to remove. It may break away during the etching, but not until long after those parts which were free from scum are etched quite deep. This accounts for the difference in depth in the halftones etched in your shop.

Die Printing and Embossing

Governments were the first to use die printing and embossing for stamped envelopes and stamped wrappers. It was apparently considered for a long time that only governments had the rights to the method, until one day an engraver etched a zinc plate from a positive, to print a black background and show off white lettering. He proved his intaglio engraved plate with a soft backing behind the proof, with the result that the latter not only showed white letters on a black ground but also a beautiful embossed effect. This so pleased the customer that he wanted the edition from the plate printed to show the embossing as well. The result has been presses specially built for the purpose, strong enough to emboss show cards and with plenty of ink rollers for distributing purposes.

The Douglagraph Process

So many requests have reached this department for a method by which the photoengraver can get a print on a grained zinc or aluminum plate for the litho offset printer that considerable space is given here to a method used by G. Douglas, superintendent of the Egyptian photoprocess department. The advantage of this process is that it produces a strong ink image in absolute contact with the grained zinc, or aluminum, and not an ink image on top of a colloid film, as is the case when the regular albumen or enamel process is used by the photoengraver. A similar method was patented in this country on October 11, 1881, by the Rev. Hannibal Goodwin, inventor of the celluloid roll film for photography, and was put into practical use by the present writer the same year. A drawback to these methods is that the print on the metal must be made from a positive instead of from a negative. This positive should preferably be on glass, or it may be a drawing on tracing cloth or a translucent paper, or type matter proofed on onion skin paper. For direct planographic printing from metal the positive must read right, while for offset printing it must be reversed as to right and left.

The Metal Sensitizer

A clean, finely grained aluminum or zinc plate is washed well with a sponge under a tap and drained slightly, then coated with the following sensitizing solution:

No. 1.— Gum arabic, white, twenty per cent solution; liquid ammonia .880, 3 drams, 20 minims (12 c.c.), in each 36 ounces (1 liter) of solution.

No. 2.— Ammonium bichromate twenty per cent solution; liquid ammonia .880, 3 drams, 20 minims (12 c.c.), in each 36 ounces (1 liter) of solution.

Take three parts of No. 1 solution and add to it one part of No. 2. To each liter of the mixed solution add 84 minims (5 c.c.) of liquid ammonia .880. The mixed solution does not keep, so only enough should be made up for the day's use. This solution is carefully filtered, then flowed over the metal plate and the excess drained into a bottle so it may be used again; the plate is then turned and coated from the opposite side, drained slightly, and fastened on the whirler, which is given a few turns just to equalize the coating. The plate is then placed in a drying oven, or dried over a hot plate or stove in a dark room. The plate should not be permitted to get warmer than 158° F. (70° C.), or the coating will become insoluble when it has done its work as a stencil and it is necessary to remove it. A number of plates may be sensitized at a time, as they will keep for several hours.

Printing and Development

A vacuum printing frame is used, and the time of exposure can be learned only through practice, as it depends upon the strength of the light and translucency and whiteness of the original. It will be understood that the slightest trace of yellow or orange in the paper or tracing cloth containing the positive print will make it almost opaque to the actinic rays of light that harden the bichromatized gum arabic. Originals on tracing cloth in full Egyptian sunlight require about two and one-half minutes, while those on ordinary white drawing paper require about fifteen minutes. When the plate is taken out of the printing frame the image shows as yellow lines on a brown background. A very small quantity of developer composed of glycerin, 9 ounces (250 c.c.s.), and sulphuric acid, 3½ drams (12½ c.c.s.), is now poured on the plate and worked over with a sponge; in a few minutes it will be observed that the yellowness of the lines has disappeared and the image is seen clearly as silvery gray lines on a brown background. It is essential that the lines be developed clear of all gum arabic. The plate is now cleaned with methylated spirit to get rid of the developer. This is done by pouring some of the alcohol over the plate and wiping off with clean white rags, repeating the operation several times, and finally rubbing the plate dry.

Getting the Ink Image on the Metal

When dry the plate is inked with a special ink composed as follows: Asphalt in turpentine to make a ten per cent solution, four parts; etching ink or transfer ink in turpentine to make a ten per cent solution, one part; shellac five per cent in alcohol with one-half per cent palm oil, two parts. The bottle containing this liquid ink is well shaken and a small quantity poured on the plate and quickly distributed by means of a piece of rag. The ink dries quickly, and the plate can then be put at once under a tap of running water, when the gum arabic stencil washes away, leaving the ink image in absolute contact with the grained zinc or aluminum. A sponge or tuft of wet cotton assists the removal of the gum arabic stencil. Should the gum not come away easily, due to overheating the plate or any other cause, it can be removed by dipping the sponge in a one per cent sulphuric acid solution and washing the metal plate with that.

Plate Now Ready for Planographic Printing

The image on the zinc will now show up clear and sharp. The plate is washed well under the tap, dried off quickly, wiped over with a weak solution of gum arabic, and dried. It is now passed on to the printer, who treats it in the ordinary lithographic manner. By means of this process it has been found possible to reproduce ordinary typewriter matter when it is carefully typed in black ink on thin white paper of uniform thickness. It is thus possible to produce copies of reports quickly and cheaply, in a permanent ink, when the cost of setting the matter in type and then printing would be prohibitive. This method can also be applied to halftone reproduction after mastering production of line drawings.

DEPARTING from its custom for several years of presenting examples of holiday printing in the December issue, THE INLAND PRINTER shows on this page and the five following pages suggestions for Christmas and New Year's greetings. This is done to give printers an opportunity to begin now to create a demand for work of this character, and thus avoid the rush which usually characterizes the holiday season. Several noted typographers and artists have contributed samples to this month's insert, which are supplemented by designs originated and developed by the editorial staff of THE INLAND PRINTER. These, together with the sales suggestions by La Fayette Doerty, on the page immediately following this insert, are worthy of careful study by our readers.



Christmas Greeting
Good Friend
May good cheer be your portion

KATHRYN BLOCHER

Hopes to assist in promoting your happiness
and cordially extends
best wishes
for
A Happy New Year

THE HOLIDAYS
1920-21



"May the Giver of Gifts
give unto you
That which is Good and that
which is True;
The Will to help and the
Courage to do;
A heart that can sing the
whole day through
Whether the sky be gray
or blue.
May the Giver of Gifts
give these to you."

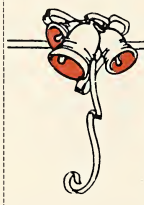
,,,

Mr. & Mrs. B. W. Radcliffe
Nineteen Nineteen
Macon, Georgia



Heartiest Christmas Greetings
and best wishes for the coming year
Destiny may hand us a few lemons, but together
we can put one over on him by
starting a lemonade
stand!





MAY the coming year be one of discontent—the divine discontent that does not rest on the oars of past achievement, the discontent that strives for clearer vision, higher aspirations, better work.

May Courage, Cheerfulness, and Calmness be yours. As your friend I shall be glad and proud of your success





A FRIENDLY REMINDER
that any of our good friends who wish to send Greetings this Christmas to their good friends should have the art work finished and plates in the hands of their other friend, the printer, before the Ides of October.

ASSOCIATED ARTISTS OF PHILADELPHIA
1630 Sansom Street



Two Characteristic Designs (upper left and center) by Axel Edw. Sahlin, Superintendent Typesetting Department at The Roycroft Shops, East Aurora, New York.

Interesting Mailing Card (lower right) by Associated Artists of Philadelphia.

IT · WOULD · GIVE · ME · GREAT · PLEASURE · TO BE · ABLE · TO · TAKE · YOUR · HAND · AND · PERSONALLY · EXTEND · THE · COMPLIMENTS · OF · THE SEASON · BUT · LACKING · THAT · OPPORTUNITY · I SEND · YOU · THIS · REMINDER · THAT · I · AM THINKING · OF · YOU · AND · WISH YOU · A · MERRY · CHRISTMAS

CHARLES MUNROE
1920



Wishing You
A Merry Christmas

We send you this Greeting
Without any fuss,
Because we regard you
As just one of us.

THE CRISSEYS
OAK CREST

The College Inn

HOTEL SHERMAN

+

Menu

Grapefruit, Maraschino

Celery Queen Olives Radishes

Mock Turtle Soup

Broiled Sea Scallops, Maitre d'Hotel

Saute Potatoes

Punch Raspberry

Small Tenderloin Steak au Cresson

Cauliflower au Gratin

Fried Potatoes

Apple Salad, Mayonnaise

French Ice Cream Fancy Cake

Cheese Crackers

Demi Tasse



GLORIA · IN · ALTISSIMIS · DEO
ET · IN · TERRA · PAX
HOMINIBUS · BONAE · VOLUNTATIS



Russell S. White (Illinois '18)

KEEP the telephone of your mind forever transmitting thoughts of Love, Purity, Joy and Health; then when disease, sorrow, lust or hate try to call you up, they will always get the busy signal. Soon they will forget your number

(YOUR SIGNATURE HERE)

This is my thought as I send you my Greetings for the Holidays



First Page of Christmas Folder by The Mortimer Company, Ltd., Montreal, Canada. Originally Printed in Black, Blue (sky) and Brown.

THIS IS THE SEASON OF CHRISTMAS CHEER

Once more the shops are crowded with toys. In front of the grocer's are piles of conifers in their delightful green, And over the earth the gentle snow has laid a beautiful carpet of white.

Sing, O my soul, of the glory of Liberty. May the snow be symbolic of their faith who gave all for its protection. Let the evergreen be a token of our undying gratitude to them.

Oscar and Sue Jackson

Hand Lettered Design Originally Printed in Green and Red (always appropriate for holiday work) on White Hand Made Stock.



Ye olde-tyme ſtave that pealeth out
To Chriſtmas revelers all,
At ye tavern-tap and waſſail bout
And in ye banquet halle—
Whiles ye olde burden rings again,
Add yet ye verſe as due:
"*God bleſs you, merrie gentlemen—*
And gentlewomen, too!"

Arthur C Gruver
December 25th
1919

This Card Was Originally Hand Colored and Printed on Heavy Antique Finish Stock,
Presenting a Delightful Appearance and Something Decidedly Unusual.



Chriſtmas Greetings from Mr. & Mrs. Allen M. Reed

K

Designed and Lettered by Bernhardt A. Kleboe,
With Bertsch & Cooper, Chicago.



Window Card (upper right-hand corner) Used by La Fayette Doerty, Findlay, Ohio, in Selling Holiday Greetings. Other Advertising Matter Is Shown, Together With Some Specimens of Mr. Doerty's Work. Read His Letter Shown on the Next Page.

LA FAYETTE DOERTY TELLS HOW HE HANDLES HOLIDAY GREETINGS

ALONG about last September when the insert which precedes this page was still more or less a dream, with now and then a rough layout, the writer of these lines wrote to La Fayette Doerty, of Findlay, Ohio, mentioning our plans for the November issue of THE INLAND PRINTER. We outlined briefly the plan for an insert of holiday greetings and asked Mr. Doerty whether he would care to send a few holiday cards that might offer suggestions to aspiring compositors who had already sharpened their pencils and were preparing layouts for the annual array of holiday printing. Mr. Doerty replied with a regular avalanche of samples, together with a long letter telling of his plan of handling Christmas and New Year's printing. His suggestions are so timely that we pass the letter on to our readers just as it was received by us. Numbers in parentheses refer to reproductions which appear on the preceding page.

"The middle of last November I mailed about two hundred of the folders in the envelope entitled 'He Is On the Way' (1 and 2). I declare that even that early, within twenty-four hours after I sent the folder out I received enough orders for personal greeting cards to pay for it and the postage.

"Beginning with the first of December I make a pretty window display of personal greeting cards and use a series of window advertising cards mounted on heavy brown mat board and tied with a big red silk bow. I change the greeting cards every day or so, likewise the window cards. The greeting cards I have arranged nicely about the window on little green easels.

"I have 'oodles' of Christmas ornaments, and if a customer prefers, I let him furnish his own greeting, select the ornament that suits his fancy, and proceed to print a *personal* greeting card for him. Most of them, however, just come in and say, 'That one over there in the corner suits me first rate; just make fifty for me,' or a hundred, as the case may be. So I put the customer's name in the form instead of the name on the sample selected, and print a *personal* greeting for him from a form some one else has used. But if he likes one message and a certain ornament other than the one on the card he fancies, why I just make up an order for such and such a message and ornament, and thus we make 'em happy that way.

"See that little Santa Claus label (4)? During the month of December *all* my delivered jobs carry that label and the package is wrapped in holly paper. Thus the Christmas spirit permeates all our activities, whether Christmas printing or regular commercial work.

"About the window display: Many orders, *most* of my orders in fact, come in through the advertising force of my window display. See that bank check from Pemberville, Ohio (5)? A traveling man noticed my display in the window and it gave him an idea. He came in and put a pinch of salt on the tail of that idea. Result, a Christmas bank check. He came back some weeks later and had greeting cards printed also.

"I make greetings for pastors, lodges, business concerns, the Boy Scouts, and Sunday schools. See that folder of the baby in the automobile tire (6)? Mr. Rosencrans is the tire dealer, daddy of the baby in the tire, and author of the verse. See that Sisterhood Bible Class calendar (8)? I happen to be the teacher myself, so forty-five women in the class, and about thirty more who should be, got that calendar last December. In 1914 I was president of the Men's Bible Class — see the folder (7). My picture is in the left panel boosting the child up the tree — my own boy, by the way, and some boy! That boy has been through the World War since that picture was taken — see his greeting card of last year (3). Here I go getting into personal *family* affairs instead of personal *greeting* cards.

"They say that Doerty is 'nuts' on printing in general. But be that as it may, the smallest print shop in Findlay is always busy, and occupies a building that is all its own. If I have given you any 'dope' that you can use, you are indeed welcome; pass it on.

"The Lord has given us two main privileges: (1) to learn a thing and (2) to tell some one else. The knowledge we keep we lose, and the knowledge we give away we keep. Here's my hand grasp over the miles. Best wishes for the success of the many holiday printers all over the country who read THE INLAND PRINTER. Continued success to them!"



Two inside pages and last page of folder mailed about November 15 to clients of Mr. Doerty. The first page is reproduced with the other specimens referred to in his letter to THE INLAND PRINTER. Twenty-four hours after mailing, enough orders were received to pay for the folder, including the cost of mailing.

JOB COMPOSITION

BY J. L. FRAZIER.

In this department the problems of job composition will be discussed, and illustrated with numerous examples. These discussions and the examples will be specialized and treated as exhaustively as possible, the examples being criticized on fundamental principles — the basis of all art expression. By this method the printer will develop his taste and skill, not on mere dogmatic assertion, but on recognized and clearly defined laws. Replies can not be made by mail.

TWO REMARKABLE PORTFOLIOS

THERE is an old proverb, familiar to most of us, which says that "Pride goeth before a fall." We feel sure that Solomon, the Hebrew sage, must have used it to warn his readers of the outcome of false pride, pride that is not justified or pride over something that does not justify it. Why this quality should be generally recognized as only a fault we can not fathom. It is unfortunate that the *virtue pride* is not more generally recognized, for real, justified pride is one of the most inspirational, educational and honorable of personal qualities, especially when confined to one's work.

We have known many typographers capable of doing far better work than they did whose work was not so good as it ought to be simply because they did not take pride in the doing of it. Such men do not save samples of their work, which would be an absolute index of the pride taken in doing it; nor do they collect and maintain files of the work of others, which would be an absolute index of their desire to do better work. Had they done either they would have been inspired to better work, for if we have learned anything in our experience on THE INLAND PRINTER it is that the fellows who do the best work have, as a rule, "loads and loads" of samples. They are, like all good craftsmen, proud of a particular job they have done and keep a sample. To satisfy their vanity, you ask? No, to satisfy their justified pride in achievement. They keep this up. They study the collected samples from time to time, and the educational influence of the practice improves their taste and increases their visual capacity. In time some of the specimens, kept to satisfy the pride of the moment, are discarded, perhaps in disgust, as ability to see faults increases, and only the best are preserved. Among the great army of men who think enough of THE INLAND PRINTER to submit samples of their work to the editor of this department are Axel Edw. Sahlin, of the Roycroft Shop, East Aurora, New York, and Arthur C. Gruver, of the MacGregor-Cutler Printing Company, Pittsburgh, Pennsylvania. Both these men have exceptional pride in their work, evidenced by the frequence of their contributions to these columns.

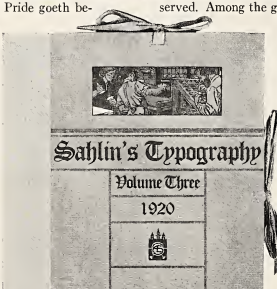


FIG. 1.

We did not intend to lecture on pride, as we seem to have started out to do. The foregoing remarks were prompted because pride was the foundation of two remarkable portfolios done by Messrs. Sahlin and Gruver, and these portfolios are the real subjects of this review.

Mr. Sahlin has just issued Volume III of "Sahlin's Typography," a portfolio that he publishes annually, containing what he considers his best work of the year. Volumes I and II have been reviewed as they have appeared; we therefore dedicate a part of this section to a review of Volume III in the belief that the manifestation of pride Mr. Sahlin has in his work will influence others to do likewise, in a measure at least, and thereby raise the standard of type display through the general stimulating effect upon others in the trade. As may be seen in the illustration of the portfolio (Fig. 1) the design of Volume III is the same as on Volumes I and II, yet in the original at least it gives an altogether different appearance and a refreshing change, because the colors of ink and stock are different. On the sides of the board covers Mr. Sahlin used a gray green hand made laid cover stock. The rules are printed in gold, the type and illustration in deep green. An indication of the exceptional pride and the deep interest Mr. Sahlin has in his craft is

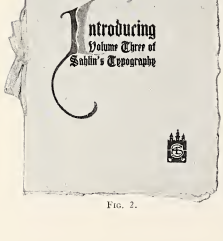
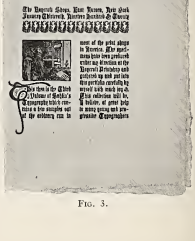


FIG. 2.


FIG. 3.

given by the fact that he has filled in the illustration with water colors. The cloth over the hinge is yellow and the whole effect is indeed rich looking, bright and very attractive.

On the inside leaves, which are inserted loosely, Mr. Sahlin has mounted samples of his interesting work. These leaves are of the same hand made stock as used for the sides of the cover of the portfolio.

On the first of these leaves Mr. Sahlin has mounted a pamphlet, "Introducing Volume III of Sahlin's Typography," the title and a text page of which are reproduced as Figs. 2 and 3. This pamphlet has a medieval bookish look that denotes the craftsman, the artist for art's sake.

Almost coincident with the receipt of Mr. Sahlin's portfolio another was received from Arthur C. Gruver. This is gotten up in exactly the same manner, that is, so far as concerns the construction of the portfolio. Doubtless Mr. Gruver received one of the earlier editions of "Sahlin's Typography," thought it the good idea that it is and decided to perpetuate his own work in the same manner for his own benefit and that of his friends, considered among which, at least in our official capacity, is the editor of this department.

Fig. 4 shows the Gruver portfolio. The sides of the folder are covered with dark gray paper (brown here) imitating wood veneer, and the hinges are covered with India tint Japan stock. The title on the front is printed on India tint Japan stock in brown and red orange and tipped onto the paper covered board front. Mr. Gruver, like Mr. Sahlin, has a booklet attached to the first inside leaf outlining the purpose of the portfolio and giving expression to the designer's pride in his work. It was written by John T. Hoyle, instructor in English at the Carnegie Institute of Technology. The title and an inside page of this pamphlet, corresponding to that at the front of Sahlin's portfolio, are reproduced as Figs. 5 and 6.

Now, here are two men, both intensely proud of their work, both intensely devoted to their craft, both decidedly able, yet their styles — their technique, you might say — are decidedly different.

As we examine Sahlin's work we are impressed with the great amount of character and distinction that it has. For years identified with the Roycrofters, a personalized organization, dominated by a man of whom the typography is suggestive — original, impressive, distinctive, characterful, Mr. Sahlin's printing stands alone, the only examples of their kind.

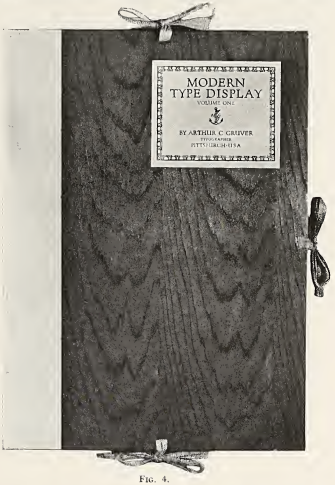


Fig. 4.

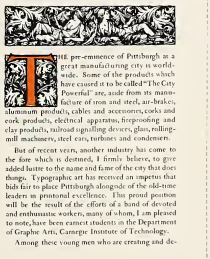
In the success he has enjoyed in combining the style of his native Sweden with that of Robert Morris, and other champions of the robust in printing, and Will Bradley, and other champions of the decorative in typography, Mr. Sahlin must be given high praise for having at least helped in the development of a style for the institution of which he is part; this in spite of the fact that his work is sometimes open to criticism because he selects types for their decorative value rather than for their legibility, and because it is quite too ornate as a general rule, according to present day popular taste. Figs. 7 and 8 are characteristic Sahlin samples and it is safe to say that wherever they should be seen a large percentage of the readers would guess that they emanated from the Roycroft shops.

Now we will turn to two of Mr. Gruver's samples (Figs. 9 and 10) selected from those in his portfolio. Strikingly different from Sahlin's work, aren't they? We find them admirable from altogether different qualities. In this connection we are not averse to stating that in our opinion Mr. Gruver's work is about the best


FOREWORD

JOHN T. HOYLE
PROFESSOR OF PRACTICAL ENGLISH
Carnegie Institute of Technology
Pittsburgh, Pa.

Fig. 5.


THE pre-eminence of Pittsburgh as a great manufacturing city is world-wide. Some of the products which have caused it to be called "The City Powerful" are, aside from its manufacture of iron and steel, air-brakes, aluminum products, cables and accessories, corks and cork products, electrical apparatus, fireproofing and clay products, railroad signalling devices, glass, rolling-mill machinery, steel cars, turbines and condensers.

But of recent years, another industry has come to the fore which is destined, I firmly believe, to give added lustre to the name and fame of the city that does things. Typographic art has received an impetus that bids fair to place Pittsburgh alongside of the old-time leaders in printorial excellence. This proud position will be the result of the efforts of a band of devoted and enthusiastic workers, many of whom, I am pleased to note, have been earnest students in the Department of Graphic Arts, Carnegie Institute of Technology.

Among these young men who are creating and de-

Fig. 6.

that is being done in America today, and that means in the world. O, surely, we receive specimens that are finer, handsomer, more elaborate, etc., than some of Gruver's work, little of which is of a nature to permit the use of the finest of papers, four color process engravings and the like. We are not here considering *all* printing processes, nor papers beyond the point of quality demanded. We are considering typography pure and simple, and there are very few de luxe volumes that would not be improved by Gruver typography.

In Mr. Gruver's work we find an ideal combination of practically all desirable qualities in type display. We find dignity without senility; we find legibility with identity; we find beauty without a sacrifice of those qualities which give "punch;" and we see emphatic and forceful display without the least suggestion of the bally hoo. For one who desires a model to follow and adapt we suggest "Follow Gruver and you will not go wrong."

What a stimulant it would be to, say, twenty-five ambitious, proud and capable typographers such as Gruver and Sahlin if they should get up portfolios such as Gruver and Sahlin have gotten up for exchange among themselves! What a fund of ideas would be found in those twenty-five portfolios! What a prize such a set of portfolios would be to any lover of fine printing! Possibly this suggestion may lead to such a "Club" among our leading typographers. It should be an easy matter to obtain twenty-five samples of each form desired for a portfolio, generally there are more than that number run extra. That the work and expense of making the backs is not great is proved by the fact that Sahlin's are hand made, that is home made, or, in other words, he makes 'em himself.

This gives a decided "personal" touch to the portfolio, a quality sure to be appreciated by those who are favored with copies.

NOTE.—We suggest that if any of our readers want copies of either Mr. Gruver's or Mr. Sahlin's portfolios they should write the gentlemen at the addresses given. Mr. Gruver's *portfolio* should not be confused with the book, "Modern Type Display," by J. L. Frazier, both of which have the same name. The title "Modern Type Display" was used by the writer for an insert of Mr. Gruver's work in THE INLAND PRINTER several years ago and this, no doubt, suggested the name to Mr. Gruver, especially since a copy of the insert of his work which appeared in THE INLAND PRINTER accompanies his portfolio reviewed in these columns.



FIG. 7.



FIG. 8.



FIG. 9.



FIG. 10.

A DOUBLE ENDER

A slight typographical error reminded Sol. Stritfeld, ad. man, of an experience of a friend of his who once edited a newspaper in Virginia. The editor had occasion to eulogize old Colonel Tatum, one of the town's leading citizens, and referred to him as a greatly and justly honored "battle-scarred veteran." But much to the chagrin of the editor, a careless compositor made a slight mistake, and the old gentleman was designated as "a battle-scared veteran."

Profuse apologies were made immediately and restitution attempted. But when the next edition of the paper was printed, the horrified editor prepared for a duel, for in his article of explanation the colonel was described as "a bottle-scarred veteran."—*Exchange.*

THE PRINTER'S PUBLICITY

BY FRANK L. MARTIN.

This department will be devoted to the review and constructive criticism of printers' advertising. Specimens submitted for this department will be reviewed from the standpoint of advertising rather than typography, from which standpoint printing is discussed elsewhere in this journal.

Some Defects

There is an increasing lack of balance in printers' publicity when one judges as a whole the many specimens that come to THE INLAND PRINTER. Two things are essential in any piece of publicity produced in the interest of printing. First, it must be a good product of printing, if it is to serve as effective advertising for the firm issuing it. Second, its message, whether pictorial or written, must be of equal quality. In that I think that we will all agree.

When I assert that there is a lack of balance I mean that too often all of the stress is put upon the mechanical product in an effort to produce a creditable piece of printing. The context shows a palpable lack of care and thought, and the material used does not measure up in quality to the appearance of the house-organ, circular or brochure. More often this appears to be true in the case of house-organs. One reason, probably, is that some are trying to publish house-organs of too great a size. The producer, perhaps, has not the time, opportunity or ability to fill it with the sort of matter that it should contain.

There is no intention here to intimate that a piece of printing which a printer circulates as a medium of advertising should not be of the highest class. Of course it should. It is a sample product, and the work that he does in his plant is judged by it. There may be certain forms of advertising where the specimen of printing alone is sufficient for advertising purposes, but on the other hand, where the specimen is intended as a vehicle for conveying an advertising message or argument, there is clearly need also for placing equal stress on the context. Under such conditions the best efforts at a purely mechanical product will be very likely to fail.

Consider, for example, house-organs, for they are the worst offenders. One comes along that is really fine to look at. Well printed, on excellent stock, with fine illustrations and use of color, it would be difficult for any one to find anything to criticize, viewing it as a piece of printing. Glance through its twenty or more pages, and one is immediately struck with the thought that the editor has been hard put to it to find matter to spread over its pages. The scissors have been used as lavishly as some editors of weekly newspapers use "canned stuff." Not all of it is bad, but the bulk of it is material without purpose or bearing on the question of printing or advertising. We pick up another one, and here and there throughout its pages we find some effective advertising messages, but usually they are imbedded deeply in a maze of irrelevant matter. There is such a smoke screen of so called jokes, more or less pointless anecdotes and other printed matter of similar nature that the advertising message which the printer is trying to get across is exceedingly hard to find.



An original blotter sent out by Stuart G. Hollis, Cleveland, Ohio, to acquaint clients with his location.

What seems to me to be another rather serious fault with the contents of many house-organs is the tendency to preach to business concerns about their advertising and the conduct of their business generally. Preaching, scolding and the custom of advising editorially isn't always the best way of impressing persons with the information or methods that you have to advance, especially when it is given in big doses.

The writer has no pessimistic feeling about the general character of the publicity which is coming from the printers. The contrary is true. Generally speaking it is fine. But there is room for improvement, we believe, along the lines mentioned.

"Shafer Service Magazine"

M. F. Shafer & Co., Omaha, Nebraska, have begun the publication of the *Shafer Service Magazine*, the first number of which appeared in October. The general purpose is to build good will. In this the Omaha company, which produces advertising specialties, photoengraving and printing, does not differ from other concerns issuing service publications. But the *Shafer Service Magazine* goes far beyond the usual range of dealing with selling and advertising as applied individually. It has a larger target, namely, the intent of constructive discussions and comment on business in the larger sense. It is intended primarily for business men, with the purpose of affording for their benefit a medium for the exchange of views and ideas, as well as of current news, on the trend of affairs in the financial and business world.

As the magazine states in an introductory editorial, after reviewing the present status of business conditions and predicting an era of higher ideals in the whole business structure of the country:

"It is our privilege to help build the foundation for that new era of business to which we have referred, by collating and commenting on current happenings, so that when we are called upon to help write the declaration of independence for commercial enterprise, we will have reached mature judgment on questions that are too important and far reaching for us to answer individually.

"Exercising this privilege, we shall probably have something to say about financial matters, about civic problems, about selling and buying, about advertising and merchandising, and about the true spirit of co-workmanship which must be made to grow out of the present class distinction that is voiced with so much anathema every little while. These things, we believe, should form a part of Shafer Service."

There is a serious, constructive tone to the magazine. Ideals in the business world are set up and argued for. The deeper problems affecting business and its future are given attention. Rather a pretentious aim for a service magazine, one might say at first thought, but a publication that clings to this program can scarcely help but be a valuable contribution to the literature of business.

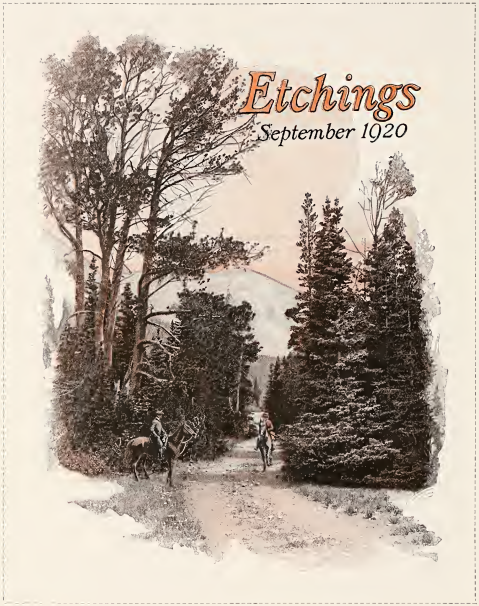


Fig. 1.

It is just as well perhaps that the magazine, judging from the first issue, does not devote all of its attention to these more general problems. More concrete matters, such as methods of selling and advertising, are dealt with in well written articles filled with practical suggestions and ideas. Somehow one is not allowed to forget that there is a competent Shafer service ready to help in all selling and advertising matters, and therein the magazine serves as good advertising for the company and as a creator of good will.

The *Shafer Service Magazine* differs from the general run of house-organs, as you can readily see. Its scope and field of endeavor are wider. The company already has a house-organ dealing with internal matters. The company will no doubt consider questions of a specific nature from printers who wish to broaden their service, which could not be covered in this brief review.

"Etchings"

One can be sure of two things when he picks up a copy of *Etchings*, the small house-organ of Gatchel & Manning, Inc., Philadelphia, Pennsylvania. It is always interesting, and it is always of practical aid to the users of illustrations and cuts. And those are two essential qualifications for a house-organ of its type, representing the makers of photoengravings.

The September number has a charming front cover autumn scene (Fig. 1). Restful and attractive, it pleases at the start. On the inside of the cover there is a specimen of line engraving with Ben Day tint added, the subject being a child. There follows a brief article dealing with the ordering of cuts. Next comes an account of the plans for celebrating this year the three hundredth anniversary of the signing of the Mayflower compact and the landing of the pilgrims, and the meeting of the first American Legislative Assembly. One of the chief features of this article is the etching of the Mayflower which accompanies it. Then there are excellent reproductions of commercial cuts produced by the firm, and lastly, effective illustrations of line engravings etched on copper. These are made from pencil drawings.

There you have a résumé of the September number of *Etchings*. We have had occasion before to commend this small, compact and well balanced house-organ. Because it is so interesting and very helpful it easily passes the test of real value and service in the printing and allied arts.

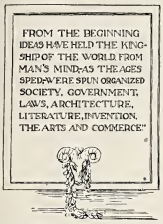
The Holmes Press

Selling a printed product differs little from selling any other article in the mercantile world. The direct advertising necessary may be general in character, or it may be a specific drive on one particular thing at a time. Many printers are overlooking the latter and depending wholly on advertising and publicity of a general nature.

A folder of the Holmes Press, Philadelphia, Pennsylvania, sent out in September, concentrates on Christmas cards alone. "Is this December — or isn't it?" is the title of the

front cover (see Fig. 2). Within the folder is printed a natural but imaginary conference between the head of a business concern and his treasurer regarding the necessity of getting orders for Christmas cards in on time. It is a clever and timely piece of advertising, from which the Holmes Press is no doubt getting ample results.

What the Holmes Press has done in the matter of Christmas cards represents what can be done effectively for letterheads, forms or any other piece of printing that you have to sell. A little more specific advertising now and then helps much with the more general advertising that you are doing.



"The Idea"

Thus the hand lettered frontispiece of a new house-organ in the field of printers' publicity, issued by the Lowell Press, of Kansas City, Missouri, gives a reason for the title selected, *The Idea*. The first number of this twelve page monthly was issued in September. In the initial issue there is much to commend. As a piece of printing it is attractive; the cover carries a clever, appropriate and well executed design — a printing shop scene. Much of the contens has merit, such for example, as a page devoted to an illustration and description of a piece of mail advertising produced for a tractor concern; also an article carrying suggestions as to printed office and shop forms; and one or two other articles dealing with the equipment of the Lowell Press and the service it tries to give.

But, in reference to contents, some of the matter might be easily improved upon. Considerable space is devoted to anecdotes, jokes and similar things that have no relation with advertising or printing. The writer would have no hard and fast rule tending to eliminate such material from house-organs. Certainly there can be no legitimate objection if, in the producer's best judgment, it aids in getting the publication read by prospective clients.

"Is this December—
or isn't it?"



Fig. 2.

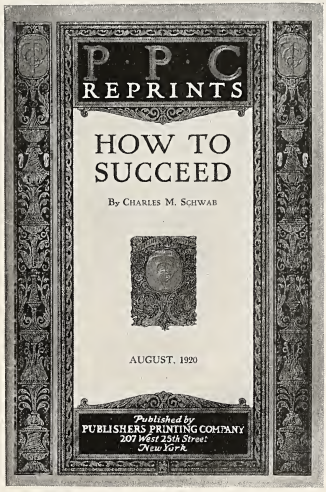


Fig. 3.

The Idea declares its chief purpose is to present ideas emanating largely from the firm's own experience — ideas that may prove helpful in the promotion of any person's business interests. With that purpose *The Idea* will undoubtedly be a success and should become a permanent fixture among printers' house-organs.

"P. P. C. Reprints"

One of the hopeful things about a good share of printers' publicity is the originality that is displayed by the producers. We have a good illustration of this in *P. P. C. Reprints*, published occasionally by the Publishers Printing Company, New York city. In August that company began the publication of a series of booklets containing reprints of messages or other things it considers worth while to distribute in such form as to be kept permanently. This number contains an address by Charles M. Schwab delivered this year at Princeton University on "How to Succeed." The foreword of the booklet, which I think worthy of quoting here in its entirety, gives the best insight into the printing company's object:

"Although a printer's lot, like a policeman's, is not always a happy one, he still has one advantage over the rest of

mankind. He is the proud possessor of that most expensive of luxuries — a private press. When he sees something that he considers worth while he can forthwith print it for his friends. Every one feels this desire, this craving to reprint and distribute. We are all propagandists at heart; but only the millionaire and the printer (who in this alone resembles the millionaire) can afford to gratify such a whim.

"For a generation we have known the anxieties and cares incident to the printing industry. But the other day we made an important discovery. It occurred to us that we have at our command one of the finest presses in the world — a press that we can use for our own edification, relaxation and amusement. We now mean to have fun in printing — printing that which appeals to us. Whenever we encounter in the newspapers something which we believe might serve as an inspiration to our fellow citizens, something so good that it seems to us worthy of more enduring form than the ephemeral daily press can provide, we shall present the message to our friends in a *P. P. C. Reprint*.

"We hold high hopes that the little library which we are now starting will grow and expand until one day it will find a useful and important place in American letters."

P. P. C. Reprints takes the place of the usual house-organ. While it may not be intended primarily as such, it undoubtedly will have great publicity value. The illustration (see Fig. 3) shows the attractive cover design of the first number. It is to be hoped that the producers will keep the design permanently, thus increasing the attractiveness of the series to any person's library. The booklet is printed in large type on heavy book stock. There are forty pages.

PROMISE OR PERFORMANCE

BY GEORGE W. TUTTLE

When letterheads have almost vanished into mournful nothingness, and my typewriter promises to soon be in a state of innocuous desuetude — or words to that effect — save as I hie me to a printer, with courage in my heart and goodly shekels in my pocket, I remember that in my boyhood days the smallest circus invariably posted the most exciting bills, and caused an adjective drouth to prevail in Webster's Unabridged, so I shy me out from the printer of prodigal promises.

I have long since learned that an ounce of performance is worth a pound of promises. The glib Monday morning promiser and Saturday night deliverer never looks like a printer Moses to me. Why, it often takes him longer to get my job started than it took Moses to get the Israelites started for the promised land. Sometimes I have almost wished for an Egyptian plague to get things started, but being a mild mannered man I have usually been content with saying, "Plague take him!"

A long delayed job always seems hoodooed. Sometimes it looks as though it had hobnobbed with the ouija board and been anything but a winner — even the office devil may spill pi upon it, or the cat may walk across it with unlicked feet.

When a printer says: "Tuesday morning at twelve o'clock," and then at high noon I find a neat package waiting for me, my spirits are at high as well as the noon. I am certain to find a neat, workmanlike job, with "Come again!" written in invisible ink across every sheet. The typewriter clicks merrily, "Good job! good job!" while the office cat goes to sleep in the best chair, unrebuked by me, for content and I are having our inning following our outing to the printer's.

"CONSISTENCY, THOU ART A JEWEL"

It is not wholly convincing when the editor of the seventy-five page edition of the Sunday paper prints a ringing editorial on the conservation of news print.— *Elk Lick (Pa.) Star.*

A LITTLE EXPERIMENT IN SELLING PRINTING

BY EDWARD A. SEAGERS

A WIDE awake platen press printer, who is "making good" in a city of 25,000, made an experiment in salesmanship that can be tried out with variations by other job printers, little and big, anywhere. In looking over his ledgers, this small city printer noted with satisfaction that one of his customers, a grocer, was a persistent user of a certain class of advertising. The first week in each month, regularly as clockwork, the grocer got out a 5000 run of 9 by 12 circulars to advertise special sales. This set the printer's wits to working. Why not get others to form the habit? After careful consideration, and for a reason which every advertiser will understand, he chose as likely prospects three merchants doing business in the same block as the grocer, but handling different lines: a jeweler, a druggist, and a hardware man.

His proposition was simple. He suggested that the four firms pool their advertising, after the manner of a department store. Instead of the grocer "going it alone" with a 5000 run of 9 by 12 circulars, each month, the four stores, by combining their efforts, could issue a four page sheet, 12 by 18 flat, which would give each firm the same amount of advertising space as the grocer was using, but at a reduced cost.

His selling talk was as follows: The four firms, engaged in different lines of business, were not competitors. This four page circular could be distributed as economically as a single sheet, and further, since they drew their trade from the same section of the city, the saving in cost of house to house distribution of one piece of advertising, as against four, would be considerable. The difference in cost of presswork would be worth considering; again, an appropriate heading on the first page would add dignity to the sheet, and as a consequence it would carry more weight as an advertising medium than four separate circulars could possibly carry. The quartet decided to try the printer's scheme.

The first issue brought increased business to all four, though the grocer's sales showed by far the greatest returns, clear proof, the printer pointed out, of the cumulative effect of previous advertising. Weak points in the scheme, as they developed, were corrected. For instance, each advertiser had received an equal share of the circulars for distribution. On comparing notes they found that their circulation had overlapped, the same customer receiving sometimes four circulars, one from each store, when one would have sufficed. The printer again came to their rescue and undertook to handle the thing "from copy to customer," incidentally adding a further source of revenue to his print shop. Another amendment, born of experience, was that the merchants, in order to share equally the advantage of front page position, agreed to occupy the first page turn about, the man who had front page position one month to drop back to fourth page the next issue, then advance to third, then second, then once again to premier position.

The scheme panned out better than even the promoter had dared to hope. At the end of six months the printer took stock of his proposition, when he found that it had not only been the means of developing at least three enthusiastic converts to systematic advertising, but it had saved his customers fully twenty per cent of the usual cost of advertising of this class, yet giving them returns beyond expectation; while for services rendered it had secured to the printer increased legitimate profit, and, in addition, had added to his list of customers four staunch admirers of the printer's art who, he felt, were tied to his little print shop by the strongest tie known to business —"value received."

SPECIMENS

BY J. L. FRAZIER.

Under this head will be briefly reviewed specimens of printing sent in for criticism. Literature submitted for this purpose should be marked "For Criticism" and directed to The Inland Printer Company, Chicago. Specimens should be mailed flat, not rolled. Replies can not be made by mail.

W. L. Railey, Wichita Falls, Texas.— The stationery for the Railey-Gillen-Stromquist Company is unusual and attractive.

William D. Lynch, Albion, New York.— Your card is neat, dignified and yet quite characterful. You have no address on it, however.

W. J. Scherck, St. Louis, Missouri.— The several direct advertising forms sent us are excellent.

Theo. H. Harvey, New Orleans, Louisiana.— The specimens you have sent us are neatly and effectively arranged and displayed, typography in general being above the average. Excellent taste is exercised in the selection of colors for printing, and the presswork is clean and uniform.

M. W. Steele, Minneapolis, Minnesota.— All the specimens, while quite ornamental, are effective, and, except for the deckled edge stock, might well have been taken for the work of a number of our efficient workers with Caslon.

O. E. Booth, Des Moines, Iowa.— Your letterhead and package label are decidedly neat and interesting, not at all commonplace or conventional. The card "Printing — Booth" is not good advertising. There is too much matter in the limited space — and more than any one is likely to read — and it is made less inviting to a reader because of the manifest crowded appearance and by the oak leaf ornaments thrown in between sentences instead of em quads. These "spot" the page and detract from the type by their excessive prominence.



This blotter, effectively designed, brief and to the point, will put its idea over in a "jiffy" and prove effective advertising. By W. J. Scherck, St. Louis, Missouri.

William Wild, Buffalo, New York.— The stuffer "A Letterhead" for the J. W. Clements Company is attractively designed. It will catch and hold attention. The blotter "Because" is likewise well treated. The unusualness of these two pieces and the good copy should make them excellent advertising for the company.

R. C. Dyer & Company, Dallas, Texas.— There's a lot of punch in your printing, which is well designed and well printed in addition. The campaign for the Dallas Wholesale Merchants Association is unique and plainly influential. We are not surprised that the attendance at the market was doubled in view of this excellent publicity.

Columbian Rope Company, Auburn, New York.— Various issues of *The Columbian Crete*, your house-organ, are of uniform high quality in all respects. Especially praiseworthy are the presswork and the contents, although the general excellence of all features makes it unfair to single out one or two of them for special mention.

The blotter for Logan & Sparks, printers, is decidedly unusual and is reproduced on this page.

Bernhard Elman, Norfolk, Virginia.— The specimens you have sent are characterful in appearance, also well designed and effectively displayed. The presswork and colors are consistent with the exceptional typography.

Argo M. Dill, Moosehcart, Illinois.— Outside the rather too closely spaced group of italic capitals, which is not at all pleasing, and also quite difficult to read, we find nothing of importance to correct on the music program.

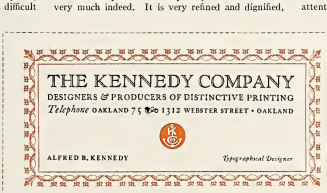
The Auburn Printing Company, Auburn, Indiana.— Stationery forms for The Ihrie Studio are attractive and appropriately treated for the use of a photographer.

A. Ray Neptune, San Diego, California.— Your letterhead for the National Editorial Association embodies the good qualities of excellence in design, forceful display and neat and dignified typography. We have no suggestions to make for improvement.

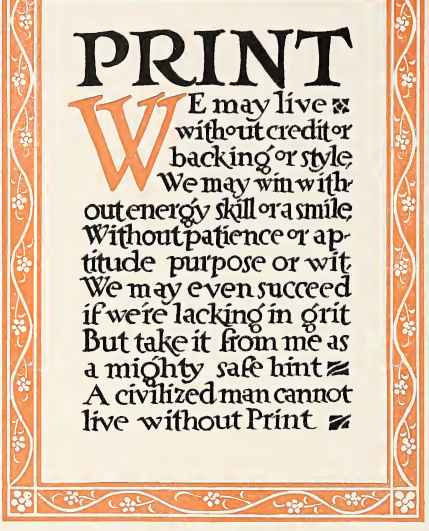
High School Press, Wichita, Kansas.— The card for O. B. Badger is well set and nicely printed. Possibly the type sizes are too large for the professional card of a Director of Industrial Education. It does not convey the impression of dignity that the gentleman's position should entitle him to.

praise is due you for the good taste exercised in the selection and use of colors. On the book mark we would prefer to see the italic lines centered, as the distribution of white space as arranged is displeasing.

Emil George Sahlin, East Aurora, New York.— Specimens of your work interest us greatly. The influence of your brother's work and the Roycroft style have been quickly impressed upon your work. It has the style. We like your personal letterhead very much indeed. It is very refined and dignified,



Refined and effective business card by notable California printing house. This design was printed on the front of a folder, the inside being utilized for some excellent pointers on "how to get the most for your money from a good printer."



Dick Winsten, of Brooklyn, New York, is doing some good hand lettering and conventional design these days. He specializes on unique and striking effects, as the design above demonstrates.

DICK WINSTEN, Brooklyn, New York.— Several of your hand lettered specimens are decidedly unusual in design and all of them indicate a large measure of promise. One of the best of them is here reproduced.

WALTER E. BURCH AND ARTHUR J. ROGERS, Ft. Worth, Texas.— The blotter for the Loughry Printing Company is not a winner because your attention was devoted chiefly to the decorative elements instead of to the type. Had the type been given an effective arrangement within a simple border the result would have been far superior. Meaningless rule arrangements, probably used in the thought that they decorate, are a menace to typographic display, because seldom indeed can such arrangements be called decoration and they invariably detract from the type.

FRED BONITZKE, Detroit, Michigan.— The card for Mr. Howard is very good. The colors, also, are pleasing. Considerable license is allowed the designer of a card for the delegate to the Typographical conventions, the main idea of each delegate being to carry something entirely different from any one else. The writer, who has had the pleasure of going with the "boys" on several occasions, found one of the most pleasant diversions in going over the cards handed him, and he must say he has seen some very clever stunts among the cards that he has collected.

CHARLES E. WRIGHT, Everett, Massachusetts.— Specimens are generally neat, but there are some exceptions. The card for the Frances E. Willard Bal Masque is "sloppily" arranged. The lines of type, which are larger than they should be for the space available on the rather small card, are arranged without order or system, and the distribution of white space is poor. The label for S. R. David & Co. is displeasing because the type used is not of attractive design. The most pleasing specimen of the lot which you sent us is the cover for the booklet of the Gordon Bible College. We hope to see more of your work some time.

MORRIS REISS PRESS, New York city.— Folders and stuffers submitted by you are well arranged and displayed, and nicely printed also. We question the advisability of the use of the large initial I beginning the word "If" and above the F which is much smaller. This arrangement would be a puzzle to more than would appreciate its novelty.

THE DU BOIS PRESS, Rochester, New York.— Our highest compliments on the "Fall Style Book" of the Hickey-Freeman Company. The excellent process engravings, from exceptionally fine drawings of the figures showing styles, are printed perfectly. Here, indeed, is evidence of the finest talents in art, engraving and printing combining to produce a "superproduct" of its kind.

EDWARD O'HEARN, Bar Harbor, Maine.— The letterhead for "Bar Harbor" is decidedly unusual in treatment and is effective from an advertising standpoint, which is proper considering that it is used by the local advertising committee to boost the town. Speaking frankly, it is not perfectly balanced, the three italic lines under the main display being responsible for the effect of queerness that it gives. If these were centered the heading would still be out of balance, yet we imagine it would not bother us as it now does. It is perhaps this odd look that holds us to it, for the heading compels a lot of attention. The brown ink on the brown stock gives it a very rich effect.

A. EARL TENNEY, Syracuse, New York.— You are correct in all your contentions regarding the specimens sent us. Your regrouping of the parts of the Theta Alpha title page simplifies it and makes it far more clean cut and much neater. The practice of spreading the lines of a title page over the page, as though a break of white space would be a crime, is a fault with the work of all too many. Regarding the title page for the Tourist Club, you have also brought up good points; it is too ornamental. If the initial and wreath ornament at the top were placed below the poem, which, as you suggest, is larger than necessary, and the two small book ornaments eliminated, a far more pleasing and readable page would result. A line border in place of the wide decorative border used would also be neater and far more appropriate.

FRANK P. DRESS, Philadelphia, Pennsylvania.— Of the letterheads for the Calebaugh Company your rearrangement is undeniably the better from a publicity standpoint. You had, however, a far simpler problem than the designer of the first one, as the copy was "boiled down" considerably. The designer of the original heading did exceptionally well, considering the large amount of copy, as his arrangement is well balanced and orderly. Your own design, while effective, is faulty in the use of rules without purpose, which do not add to the appearance of the design or the effectiveness of the type, but, rather, detract from both. Particularly so are the short rules at either end of the display line "No Spark Carbon Brushes." The matter between rules at the sides is not in a legible type, extra extended block letter, the more so because squared up. Had this matter been set in a narrower type and the lines arranged according to sense the appearance of the heading would have been somewhat improved and it would have been far easier to read at a glance, as matter on letterheads must be.

J. M. BUNDSCHO started in the business of advertising composition for advertisers and advertising agencies in Chicago a very short time ago. He started in a small way, perhaps not so small as other businesses of like nature have started, for Bundscho's exceptional talent in his line was quite generally recognized even at that time. The growth of his business has been phenomenal; the last we heard he couldn't get enough men in his place — and it is not a small place either — to handle the big volume of business that came his way, and so he began operating three shifts. Now, there's a reason for Bundscho's progress, the very good and substantial reason of a superior product, supported by superior service. Bundscho typography has been admired by thousands in leading national magazines, it has been refreshing to millions of tired eyes, it has sold millions of dollars worth of merchandise, no doubt. It is the kind of typography to look up to and endeavor to duplicate; remember, we say

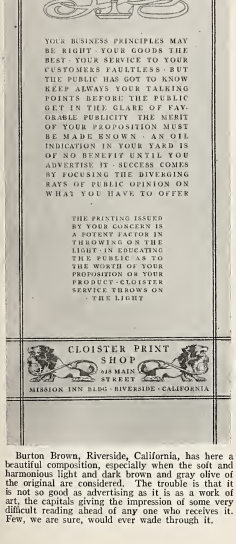
RUPERT S. ARNOLD
Direct-by-Mail Advertising
1312 WEBSTER STREET • OAKLAND
TELEPHONE OAKLAND 75
With THE KENNEDY COMPANY

Dignified business card in Grand Old Caslon, by The Kennedy Company, Oakland, California.

endeavor. It is a treat, therefore, for the editor to receive a booklet containing a series of advertisements published by Mr. Bundscho in *Printers Ink Monthly.* Mr. Bundscho has titled this booklet most appropriately "Beauty in Business," and the text of the advertisements, let us tell you, is no less interesting and spicy than the typography is beautiful and clear, and generally attractive.

THE BULLOCK PRESS, Newport City, Vermont.—The blotter is not pleasing to look at, although we could not say it is altogether poor publicity. A blotter has to be very pretty indeed that will not do some good, especially among the many buyers of printing who have little conception of what good printing really is. With others the poor quality of a printer's work as suggested by his blotter may keep them from doing business with him, which makes all the more important the advisability of the printer giving the best he has in his shop to the blotter. The blotter in question has too much display, is cut up into too many parts, and the various types used are not harmonious. The copy is good blotter copy, briefly listing the services rendered. Well treated typographically, which means more simply and attractively treated, it would bring exceptional results, we are sure.

L. M. COX, Duluth, Minnesota.—The *Morgan Park Bulletin* is a most interesting little community magazine. The text is made up of announcements of coming events of interest to the locality, reviews of past events, and articles designed to stimulate civic pride. Publications of this sort have a good field in any suburb of a large city where matters of local or sectional nature can not be gotten into the daily newspapers. We have seen a number of such papers, in fact have read with considerable interest for some time *Wilmette Announcements,* published



Burton Brown, Riverside, California, has here a beautiful composition, especially when the soft and harmonious light and dark brown and gray olive of the original are considered. The trouble is that it is not so good as advertising as it is as a work of art, the capitals giving the impression of some very difficult reading ahead of any one who receives it. Few, we are sure, would ever wade through it.



Announcing the Publication of the

FRANKLIN SATISFACTION SERIES

Title of a handsome broadside by William A. Kittredge, with the Franklin Printing Company, Philadelphia, Pennsylvania. The original was 12½ by 19 inches and was printed in red brown and black, and you can readily imagine how effective and impressive it was.

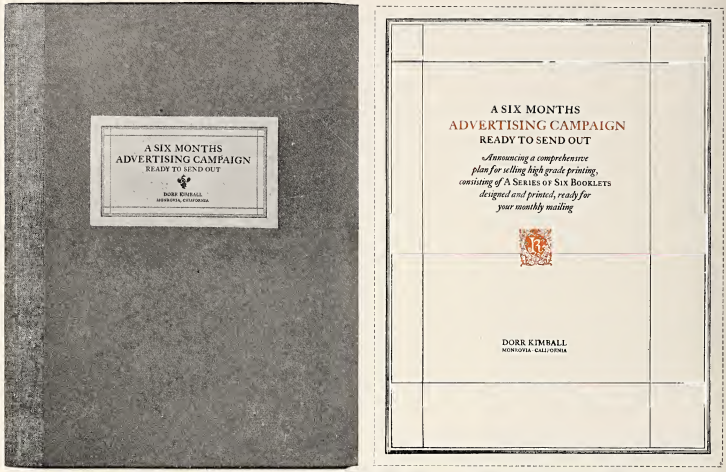
by B. B. Udell, at Wilmette, Illinois, but none that we have seen are so elaborately gotten up, or so comprehensive in covering its field, as the *Morgan Park Bulletin.* From the standpoint of mechanical production it is exceptionally well handled also, a nice variety being given the standard cover design by changing the color combination with each issue.

BURTON BROWN, Riverside, California.—The blotter, "Throw on the Light," is decidedly pleasing to the eye, thanks to exceptional harmony of type, ornament and inks and good design. It is as poor from the standpoint of advertising as it is good from the other point of view. Not one person in a thousand receiving a design whereon so much matter was set in capitals would read it, hence, what's the use?

HUGHES STUDIO, Allegan, Michigan.—The post card folder for the Hughes Steel Equipment Company is generally effective. Mailing folders, we are sure, if well designed are one of the most productive forms of direct advertising, at least that has been the experience of the writer, and certainly they are the most economical, effectiveness of appeal considered. We do not believe the lettering on the front is as clear as it should be, especially the word "What" and the question mark, which is of doubtful value so emphasized. We also doubt the value of the general factory view on the inside, and believe the space taken up by that illustration could have been used to better advantage by the illustration of the men at lathes, possibly with the stools colored as in the large illustration in the center, in order to emphasize them in use. The small type matter should have been in two columns.

PECULIAR, isn't it, why so many good printers hail from San Francisco? As a center for fine printing that fortunate city at the Golden Gate has gained such a reputation that master craftsmen from the East are going there—to share the atmosphere, we suppose. In any event, Edwin and Robert Grabhorn, who used to do exceptional things in a typographic way at Indianapolis, Indiana, have joined the colony at San Francisco and are doing the same things there, perhaps even better than at Indianapolis. A booklet, "A Chapter from the Lives of Some Noted French Typographers," a unit in the series, *The Printing Press,* has just been received

by THE INLAND PRINTER. Typography in a readable size of a legible roman light face, set off by English margins, gives a wholly inviting and pleasing effect. Paper stock of the finest grade contributes measurably to the beauty of the piece. We should, however, like to have Mr. Grabhorn explain why he placed the title lines on the cover as he printing in a color of lighter tone. There is too much white below the two large initials. We do not like the breaking of the borders on the other side to admit of the cuts. To avoid this we would probably have placed the cut at the top, that is if it could not have been made smaller, joining the border to the base line of the illustration. We consatisfactory in spite of the point alluded to above, then the type should have been larger. The block of type on the left-hand page of the outside spread should have been set in a narrower measure so that it would fit the space with the appearance of better proportion. Another point, when the article a is used as an initial, as here, the following word ought



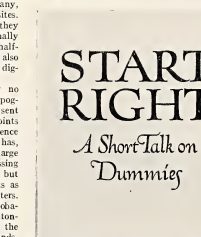
Dorr Kimball, Monrovia, California, has prepared a syndicated advertising campaign for use by printers and has issued a handsome prospectus to advertise it. At the left is the cover, hard bound, which is decidedly rich looking and "crafty." At the right, the title page, which continues the excellence of the cover.

did. The appearance at first glance is that the type group is centered, although actually it is above center. Our opinion is that the appearance would be better if the group were a half-inch higher in order to avoid the rather ill effect of equality.

AN ESPECIALLY ATTRACTIVE house publication is *The Bridge*, organ of The Andrew Jergens Company, Cincinnati, Ohio, manufacturers of toilet requisites. The illustrations of the company's products, as they appear on the dealer's counters, are exceptionally well printed by four color process, while the half-tones of salesmen, etc., frequently used, are also nicely printed. Typography in Caslon is neat, dignified and legible.

DAVID REISZ, Cleveland, Ohio.— While by no means to be considered beautiful printing or typography, the several calendar blotters you have sent us are effective for the purpose. The display points are intelligently brought out for the quick reference of those who receive them, and the other matter has, with good judgment, been set in reasonably large type. The effect of crowding is a little distressing to one who notes ill effects in display matter, but the average person will not consider such faults as serious when they are no worse than in these blotters.

GUY B. DAVIS, Youngstown, Ohio.— We probably would have passed the folder for Canton-Blackstone Solid Truck Tires were neatness the only consideration, for it is very neat as it stands. On the three page inside spread the effect is very pleasing, indeed, the typography is legible and neat, margins good, etc. The heading on the central page is too weak as printed in orange and the effect would be better without sacrifice of neatness if these two lines had been set in Caslon Bold, or, preferably, New Caslon, instead of light Caslon (old style). The greater strength of that letter would have compensated for the weakening of the effect through sider the display on the first page too weak and, pardon us, too commonplace for a folder of this type, especially since it must compete with like folders of other tire manufacturers who spend more money on their advertising and consequently obtain more striking effects. If type were considered sat-

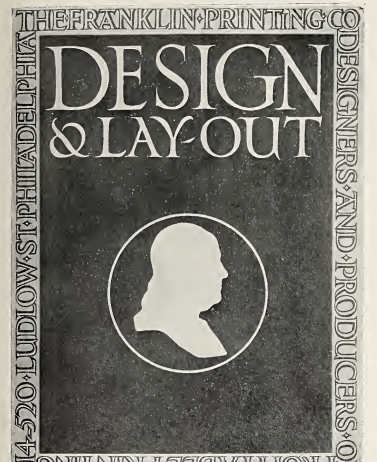


One of the folders in the printers' advertising campaign prepared and designed by Mr. Kimball.

to be set in capitals or small capitals. Presswork is good and the job *satisfactory* on the whole, and nothing to be ashamed of — the suggestions are offered as improvements on an already very presentable piece of work.

Karnes County News, Runge, Texas.— The envelope is excellent and also striking. The letterhead set in italic is not pleasing, first, because the capitals are too ornamental, second, because the matter is not so legible as it ought to be and, third, because it is too large a design for so small a sheet. The color does not appear pleasing by electric light. We do not think the band of border across the top adds to the appearance, and the small line in color below it is too weak in the color used and because the heavy border above is in the same color. The effect of the letterhead on pink stock is striking but the large amount of small type in the panels is hard to read as set in capitals. Lower case should be used for such large amounts of matter. We note there are five different styles of type in this design, and that there is little harmony between any two of them. You will find more satisfactory results when only one or two styles are used in small forms such as letterheads and business forms generally.

FRANK H. LOWE, Albuquerque, New Mexico.— Most of the specimens sent us are of average quality, satisfactory — yet by no means unusual. It would seem that the forms for the folder, "Past Potentates' Ceremonial," done for the Shriners, were reversed by the pressman. The one which should have been printed in light brown is printed in deep blue, and vice versa. In dividing a form for colors, best results are attained when the stronger and bolder items in the form are printed in the weaker colors, that is, in so far as tone is concerned. You have printed the stronger items — display, borders and illustrations — in the deep blue



Handsome cover of a booklet by the Franklin Printing Company, Philadelphia, Pennsylvania. Printed in one color, deep brown, on rough brown stock, the effect is decidedly impressive, especially in view of the large page size, 9½ by 12½ inches. At the right, the first page of text in same booklet.

DESIGN & LAY-OUT

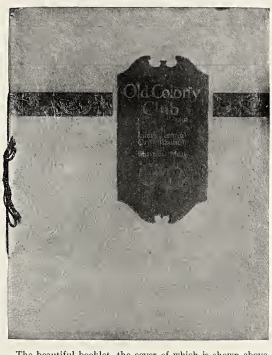
THE ART OF IMPARTING TO PRINTING A VALUE BEYOND ITS MECHANICAL COST AS PRACTISED BY THE FRANKLIN PRINTING CO.

Commercial printing shows up the personal equation with astonishing accuracy. Whatever a merchant possesses, in wealth or poverty of expressive power, will manifest itself in the interest he displays in the *physical appearance* of his printing. If he has a keen sense of the fitness of things, he will not be satisfied until his printing *looks* as though it was made for him personally, and not bought in the ready-made market. ¶ Printing must first be *physically fit* for the purpose it is designed to accomplish. Its physical appearance must win for it the respect it deserves from the class to which its attention is directed. ¶ Whether it is made so or not is largely a question of "knowhow" on the part of the printer, and appreciation on the part of the customer. Inability to sense the difference between high and low standards of design, plus failure to thoroughly plan and study the purpose of a piece of printing, leads to unintelligent effort and to wasteful results. ¶ Planning, in advance of labor, is common sense. Economy of motion, saving in materials, and satisfaction in results, all come from a recognition of the personal equation principle as applied to printing. Designs and layouts are made by men of varying ability. To select the right man is a task which first calls for a wide acquaintance among artists and designers. Then comes the necessity of knowing what each man is best fitted to do, and what

and the small type in the rather pale brown. Tickets are clever. We would suggest less frequent use of the black geometric square border, which, owing to the fact that each separate unit individually attracts and the border does not blend, detracts from type used with it, because of the exceptional attractive power of the border. Furthermore, there is nothing pleasing in the border, considered independently of its use with type.

HARRY A. EARNSHAW, Boston, Massachusetts.— The booklet for the Old Colony Club is a handsome one, the cover being one of the handsomest we have seen for some time. It is reproduced. Stock, design and colors combine to form a most agreeable effect, suggesting value and quality. With the inside we are not so well pleased, first, because the presswork is not so near perfect as the quality of the booklet's cover would lead us to expect. You have a very good excuse, of course, in the quick delivery demanded. The blue of the border seems a trifle strong. If each page had been considered by itself and the type measure determined upon to give more pleasing margins, a great improvement would have been made, as the uniform measure in which the matter is set throughout makes the bottom margins frequently too wide in relation to the side margins. We might pick out other more or less minor flaws, which, although serving to keep the book from perfection, are nevertheless subdued by the general excellence of the book.

FRANK STOWE, Leavenworth, Kansas.— *The New Era* is an exceptional paper of its type, the Fourth of July issue which you sent us being as lively and interesting in content as the physical makeup, the printing in red and blue, and the patriotic ornamentation give an impression that it is. Typographically, there is nothing that we would change except perhaps to eliminate the rules placed above and below the two column display heads, which do not add to the force of the headings as much as would the white space that would be gained by their elimination. While the body type appears crowded we realize that it is perhaps justified to the end of getting the maximum of matter in limited space. We would prefer to see the type appear crowded as it is than to see a smaller face of type in use with the white space that could be gained by a larger shoulder or by leading. When it gets down to the point of using small sizes of type a large face of the given point size is more desirable than white space. We hope you will send us another copy later, for we found the matter interesting and especially well written, all of which shows that all the brains are not outside prison walls.



The beautiful booklet, the cover of which is shown above, was produced under the direction of Harry A. Earnshaw, of the Earnshaw Press Corporation, Boston, Massachusetts. Printed in black and gold on deep brown Castilian cover paper, the effect was both rich looking and impressive.

FROM the U. T. A. School of Printing, Indianapolis, over which our good friend T. G. McGrew has presided for many years, THE INLAND PRINTER has received a copy of the handsome prospectus for the summer session. Printed on India tint dull coated stock in a buff tint (under illustrations) and black, or deep brown — it is night as these notes are being writtten and we can't be sure — the effect is wholly pleasing, especially since design, typography and presswork are of a high order of excellence, as we would expect them to be under the watchful eye of "T. G." There is just one little point that we don't like and yet we believe its correction would mar the appearance of the general form in another way. On the inside spread of three pages the matter on the central page is in too wide a measure for easy reading, yet we are, as stated, certain that if the matter were reset in two columns the appearance of the whole would not be so pleasing, mainly because the matter on the two outside pages of the spread is of a wider measure than the two columns would be on the central page. We do not attempt to disguise the fact that this small point is brought up just to show how nearly perfect we consider the work.

THE MEREDITH-WARD COMPANY, Toledo, Ohio.— Your latest "Pretty Girl" calendar is decidedly effective. Although not of the "get the order" type of advertising matter, it has, we believe, not a little value as publicity for the house that issues it. After a few months, as in your case, customers and friends will naturally begin to look for the card in their mail, and the calendar will therefore serve as a pleasant reminder of your service. For the benefit of the readers of THE INLAND PRINTER who are not acquainted with these calendars, a brief description will doubtless prove of interest. The "pretty girl," in a becoming autumn costume, appears in a panel in front of a simple background surrounded by a solid black border. The calendar for October is inset in the border.

HISTORY OF STOVEL COMPANY, WINNIPEG—A STORY OF PROGRESS

BY WALTER WALLICK

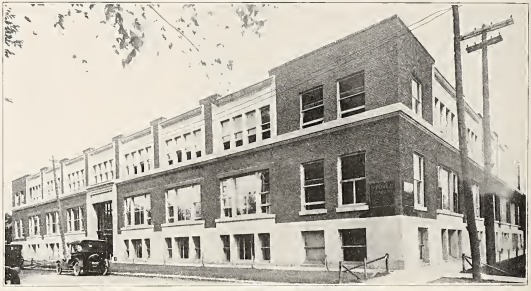
CANADA is fast becoming noted as the home of many of the finest printing plants on the continent. In fact, it is no idle remark to state that some of the best plants in the world, both from the standpoint of size and quality of product, are located in the prosperous dominion to our north. From north to south and from the Atlantic to the Pacific may be found plants producing printing of every description. Winnipeg, in the province of Manitoba, is the home of several plants which are worthy of more than passing notice. Prominent among these is the Stovel Company, which was established over thirty years ago.

Stovel's came into existence in 1889. The founders, John Stovel, A. B. Stovel and C. D. Stovel, who still continue in control and in active management, were gifted with a more than usual share of ambition. From a modest beginning in a small room with a staff of only three men, the business has grown to be recognized as one of the leaders in the printing and allied industries.

We hesitate to use the word "service" in writing of the Stovel organization, because it has been used (misused) by every Tom, Dick and Harry in all lines of trade until oftentimes its real meaning is lost sight of. Thirty years ago Stovel's took "service" for the keynote of their endeavors, and today the word means just as much in the Stovel plant as it did in 1889. This central idea has required a continual progressive policy and a determination to keep abreast with all the discoveries and improvements in the graphic arts. Proof of the success of this policy lies in the fact that many of the original customers are still on the books as satisfied clients of the company. By their spirit of coöperation and faithfulness to duty the employees have done much to promote the enviable reputation of the organization.

The first home of the Stovel plant was in the old Spencer block in Portage avenue, but increasing business soon made larger quarters necessary. Accordingly, the offices and factory were moved to a new building at the corner of McDermott and Arthur streets. Here operations were continued until in May, 1916, when the plant was destroyed by fire. Business was suspended for only a few hours, as temporary offices for clerical and administrative purposes were secured, and through the kindness of business associates manufacturing operations were resumed. Following the fire the erection of the present home was started under full pressure.

The new building on Bannatyne avenue extends from Dagmar to Ellen streets. It is a solid stone and brick structure, with concrete floors and pillars and is fireproof throughout, as far as human skill can make it so. It has a floor space of 84,000 feet, or 110 times greater than that of the original shop in Portage avenue. It is well lighted and clean, with the most healthful surroundings. An ideal insisted on during the construction was to make it a pleasant and wholesome place to work in—a place where men and women could work under bright and happy conditions, and where their welfare would be a first consideration. The proprietors succeeded in the erection and completion of such a building. A comparison between it and printing establishments in Winnipeg, even twenty-five years ago, will illustrate perhaps as in no other branch of industry, the changes and progress of a quarter of a century. If it be printing the organization can take care of it, from the smallest and simplest black and white card to the most complicated colorwork. A staff of expert artists and photographers form a department of the Stovel organization that is always ready to illustrate printed matter and suggest ideas to the clients that will give the desired character.



Building of the Stovel Company, Winnipeg.

It may be mentioned that one of the many interesting orders entrusted to the Stovel plant in recent years was that of supplying the Chinese railways with passenger tickets. Millions of such were supplied and as far as the officers of the Stovel Company can decipher the correspondence on the subject, to the entire satisfaction of the shrewd Chinese officials.

An insight into the broad policy of the executives of the Stovel Company is contained in one of the paragraphs of an article contributed to the Manitoba Anniversary Number of the *Winnipeg Free Press*. As pioneers in the printing trade of the West they make this observation:

"While we have pleasure in attending to all the work that can be secured, our main thought today is to produce tangible results for the customer, to coöperate with him, as well as work for him, to give him the benefit of our experience and to furnish facts as to our policies and methods. We feel that the time has come when the printer should be selected in the same manner as the lawyer or the doctor, on the basis of service rather than the price.

"This view of the art, we are glad to observe, is gaining ground and on such a mutual understanding business relationship has been established between ourselves and hundreds of our patrons."

Such, in brief, is the story of the rise of the Stovel print shop. Steady adherence to the idea of "service," and persistent effort to discover and utilize the best methods of rendering that service, together with the good fellowship that exists between employees and employers as an organization and the cordial relations with the Stovel clients, is the explanation. An enviable reputation has been established, which will prove an asset for future years.

Collectanea Typographica

By HENRY LEWIS BULLEN

Say, worthy doctours and clerkes curious,
What moveth you of Bokis to have such number,
Syns dywers doctrines throughe ways contrarious
Doth mannyes mynde distrait and sore encomber:
Alas, blynde men, awake out of your slomber;
And if ye wil neyds your Bokis multyplye,
With diligence endever you some to occupye.
—The Shyp of Foles [fools] (1509).

* * * *

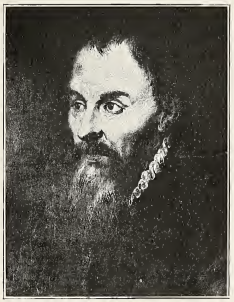
Honest Work

IF a man is honest he can not do dishonest work. Dishonest work is that by which the worker or the manufacturer seeks to give the least value for the money received for it. In these times of excess of demand over supply, many rich manufacturers are showing their cloven feet. As they raise their prices they degrade their quality. How men can do this is inconceivable to honest manufacturers.

Collectanea has in mind heads of two great factories. One man has ever striven to excel in service and in quality. He is respected and admired by tens of thousands of customers. To cheapen a thing to the disadvantage of a customer would seem to him as infamous as to pick a customer's pockets. The second one has been financially successful through more or less adventitious circumstances. In his old age he has lost the respect of all who purchase his goods. In the present crisis he has taken every advantage of his customers, skimping quality, and planning to cheapen instead of maintain an honest standard, because he knows he has the buyers at a disadvantage. What a failure the man is! Truly, he can not be said to have succeeded in life. What a conclusion to one's life work, to be wealthy and held in contempt! Truly, prosperity tests men's souls even more than adversity. There is no success worth having that is not grounded on honesty in the man and honesty in the goods he makes.

A Book Recommended

THE most authoritative book of reference on the technology of type composition, whether by hand, machine or by plates, is "Typographical Printing Surfaces, the Technology and Mechanism of Their Production," by Legros and Grant, issued in London in



Jean Moretus I.

Son-in-law and successor to Christopher Plantin, whose biography was printed in the October issue of THE INLAND PRINTER. *Portrait reproduced from an oil painting by Rubens, now in the Plantin-Moretus Museum in Antwerp.*

1916. It is a large octavo of 756 pages and 109 plates. The price is $25, cloth bound, and it may be procured from the very useful Book Department of The Inland Printer Company.

Every one who prints and uses composing machines, and every one who manufactures machinery and appliances for printers will find this book invaluable. It's a book that should be used by such firms as R. R. Donnelley & Sons Company, the De Vinne Press, Geo. H. Ellis Company, A. S. Gilman & Co., Procter & Collier Company, and every daily newspaper plant, by the makers of the Miehle, Babcock, Whitlock, Kelly and other presses, by the makers of register blocks and proof presses, by process engravers, electrotypers and makers of platemaking machinery. There are persons who would spend $25 cheerfully for a business directory or a little blowout who will naturally balk at paying $25 for a mere book which ranges printing technologically with the greater mechanical sciences. What is there to learn about printing that one doesn't absorb naturally and unconsciously from the environment of a printing establishment? Many, many things. Since this book was published *Collectanea* has had submitted to him dozens of queries about matters typographical the answers to which were found quickly in this excellent book. For the honor of the printing industry we hope the book will be profitable to its able author-compilers.

* * * *

To Make Printing Great and Prosperous

THE easiest and surest way to improve the status of the printing industry, and assure the prosperity of all who are engaged in that industry, is for each proprietor, superintendent and foreman to constitute himself a committee of one to improve *at its source* the personnel of the craft. Let each man who hires boys into our business realize the fact that, to be competent and successful in it, one requires a much higher mentality than may serve for one employed as a carpenter, plumber or machinist. *We assemble words.* The purpose of our art is to give circulation and power to words. It is therefore, beyond doubt, a literary occupation, and one's expertness in the art is always proportionate to one's knowledge of word meanings and values. It is no answer to this to say that the average printer is actually on the same intellectual plane as the average mechanic who deals with metals or wood instead of with living words fraught with ideas and suggestion and education. Are we satisfied with the average printer? Well, hardly. Yet each is competent in proportion to his mental qualifications. The mere assembling of types requires no knowledge of language. As an apprentice, *Collectanea* set many galleys of Greek and Hebrew for examination papers, without even

a glimmering idea of the meaning of any word. It was done as one assembles a combination border. We have seen Chinamen and Hindoos setting types for newspapers while totally ignorant of the meaning of the English words they were assembling. They could distinguish one letter from another and that sufficed.

Printing is suffering today in status and in profits because those who hired the apprentices were ignorant of the fact that printing depends for success in detail and in general on head work more than on hand work. So we repeat, let every proprietor, superintendent and foreman make *it his personal duty to see to it that typography is taught only to lads of more than average mentality, good character and with the ability to express themselves lucidly in writing.* The test must be literary.

* * * *

If Your Boys Don't Like You There Is Something the Matter With You

YOU have to treat the apprentice as if he were a human being. Apply the Golden Rule, and do for him what you would like to have done for you. If you are going up town in your machine, ask Johnnie if he has some packages to be delivered. Fraternize with him. *Make believe he is your boy.* Why, my partner and I sometimes take our boys on week end hunting trips with us. And then we ask them to clean the guns during working hours next day. They are glad to do it. It is more fun than wiping presses. We have so treated our boys that we have never had one leave us. Some of our men today came to us as boys.— *Charles Alvord (Alvord & Young), Sacramento, California.*

* * * *

Not dreadnaughts and fortified canals, but what our children are, will make our future nation great.— *National Cash Register News.* Not volume of business and perfection of machinery, but the quality of our apprentices, will make printing great. Select them conscientiously with an eye to a better future for our most influential art.

* * * *

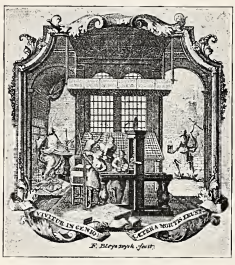
They copied all they could copy,
But they couldn't follow my mind;
So I left them, sweating and stealing,
A year and a half behind.— *Kipling.*

* * * *

Printing bade Learning knock at every door; made Truth immortal, and gave each to know himself and his proper task. — *Kalkhoff Company's Good Will.*

Real Paper

THERE is, we believe, little all rag book paper made in America. There is no hand made paper made here, except by an amateur whose product is negligible. We go to Italy, Holland, France, England and Japan for the real paper — hand made. Our papermakers say it does not pay to make hand made papers. They mean it does not pay so well as making the cheaper lines. They are in the papermaking business for what there is of money in it, which is said to be "the American way" by some foreign critics. They say we have little sentiment toward our employments, and therefore fail to attain



Printer mark of Gysbregt Gazinet, Printer, of The Hague in Holland, as used by him in 1717.

higher quality, while striking an average good enough for the indiscriminate. Perhaps this is the reason why there are no famous American papermakers. Fame is the reward of superior services and the conscientious endeavor toward an ideal, whether in the arts or in manufacturing.

The Van Gelders of Holland are famous papermakers. Their fame rests upon their hand made papers, for which they have a world wide demand. Van Gelder Sons, Amsterdam, is a very wealthy house, making a great variety of papers — wood pulp printing papers, wrapping papers, etc. It has its own wood pulp plant; owns its own forests; and doubtless derives its greater revenues and larger percentages of profit from its inferior lines. Its five mills are operated by engines and turbines developing 35,000 horse power and eighteen hundred work people are employed in them.

The business was established by the Van Gelder family in 1783, and the pride of the present generation centers around the old mill at Veluwe, where real paper is still made as it was made in 1783. As long as the Van Gelders maintain their pride and affection for the product of their forefathers, so long will their house remain famous. When they lose that pride, as some of our American papermakers did, they will descend into the ruck of price competition and will march with manufacturers lacking distinction, however fat their profits may be. We confess to a great respect for manufacturers who do not neglect "tonnage" in ordinary wares, yet take greater pride in catering to the lesser field which appreciates and uses things of genuine quality. We are inclined to believe that the Van Gelders' "tonnage" of wood pulp or mixed pulp products will average higher in quality because they also continue to make their superior papers.

Here, perhaps, is a proper place to offer a word of appreciation of the splendid service the Japan Paper Company gives to the select printers of the United States. Their house is the citadel of hand made papers brought from distant climes and advertised in a charmingly artistic and inspirational manner. These good American merchants combine the charm of the Orient with the artistry of the Occident in their ever welcome announcements.

* * * *

A Printer None the Worse for Being Scholarly

GEORGE ANDERSON, of Anderson-Gowan Proprietary, Ltd., Printers, Melbourne, Australia, is an authority on efficient methods in manufacturing and merchandising, and he frequently instructs the printers' organizations of Melbourne on business efficiency. We read that "Every person connected with Mr. Anderson's organization is jealous of its high reputation for good printing. The constant endeavor of each is to elevate the printing art to its rightful position in the commercial world." Mr. Anderson has a library of four thousand volumes. For a few years he has availed himself of the facilities for study offered by the University of Melbourne. In 1918 he achieved the degree of Bachelor of Arts for excellence in the classics, science, history and philosophy. In 1919 he won the degree of Master of Arts and the Hastie Scholarship, the highest award in the School of Philosophy. If we lived in Melbourne, our orders for printing would go to George Anderson, M. A. May his tribe increase!

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Whatever the advertiser wants to accomplish must coincide with something that the reader wants to accomplish. If that coincidence does not exist and can not be brought about, the advertiser advertises in vain.—*Graphica.*

PRESSROOM

The assistance of pressmen is desired in the solution of the problems of the pressroom in an endeavor to reduce the various processes to an exact science. Replies to inquiries will be made by mail only when accompanied by stamped self addressed envelope.

Making Ready Vignette Overlays

A New York printer asks the best method of making vignette overlays to be printed in with text in forms. He appears to be unacquainted with the mechanical overlays.

Answer.— To do really nice vignette halftone presswork you should have the engravings made ready with mechanical overlays. The hand cut overlay has seen its day. You should provide yourself with a mechanical overlay equipment, the cost of which will be met by the saving in time over hand cut methods. Particulars will be furnished by those handling any of the various methods advertised.

Faulty Make Ready Causes Unsatisfactory Print From Plate

A Southern printer sends an impression for a halftone plate, and asks if we can make similar engravings. He wants changes in plate after it has been tried. Our suggestions are as follows:

You should not have any trouble if you use good ink and good rollers, and wash out the form occasionally. It is possible to re-etch the plate and have it deeper, or to have the letters engraved deeper. This extra work will increase the cost of the plate. We do not do engraving. Any engraving house will be able to do this work for you.

Changing Impression Screws on Jobber

A Washington printer writes: "There has been a discussion in my shop regarding the changing of the screws behind the platen to make an even impression, instead of letting those screws alone and making ready otherwise, and I should like to have your judgment on the subject."

Answer.— Changing the screws is not considered the best way for altering the impression. You should have one thin pressboard, celluloid or thin brass sheet, together with at least four sheets of tympan stock. With these you may handle both light and heavy forms. It should be your aim to keep the platen uniformly parallel with the bed and make no changes of impression screws.

Ink Eraser or Remover Will Mar Surface of Stock

A Tennessee printer on two occasions has asked for an ink remover or eraser for removing printing or lithographing ink from paper so that it could be again printed upon. He also wants to know if a transfer can be made from a print to a piece of copper or zinc, and if printing can be made therefrom.

Answer.— Ink erasers that abrade the surface of paper may be used practically only for small areas. Erasers of a chemical nature that are solvents of the ink vehicle are not practical at all, as they permit the fluid to enter fibers of stock and mar the surface beyond area of inked part. Hence our reply to the correspondent was to the effect that no satisfactory ink remover or eraser is known. The reply relating to the balance of the query took this form: "You can not transfer a print from a sheet to a piece of copper or zinc and print from it. It is necessary to have an engraving made to do this work. Send proof of print to an engraver and he will furnish a plate to print from."

Tympan for Old Type and Plates

A New York pressman asks our preference for tympans, hard and soft, for general line of work, both on platen and cylinder presses. The purpose of the question is not revealed.

Answer.—With common stock and old type or plates it is the usual procedure to use a soft tympan, as less make ready is required. With coated stock combined with new type, linotype or monotype, sharper and more satisfactory printing is secured by using a hard tympan. Where halftone plates are combined with type or electrotypes it is even more necessary than ever to use a hard tympan for good results. Of course, exceptions are found where speed and short runs require quick make ready, then a softer tympan may be employed. For good work we would prefer the comparatively hard tympan to the soft.

Printing Celluloid Rulers

A Canadian pressman sends several specimens of rulers printed in black ink on white celluloid. The work stood a close scrutiny and appears to good advantage. The pressman was very modest in his estimation of the work and asked for suggestions toward improvement. He states that he used bookbinders' black ink in the production.

Answer.—As we stated, the work was inspected very closely, and we could not find any point to criticize adversely. The use of bookbinders' ink in preference to the ordinary job black was the proper selection. Where it is necessary to secure ink for this grade of material the special black for celluloid is advised. The special article on celluloid printing which appeared in the June, 1920, issue of THE INLAND PRINTER should prove interesting to pressmen who occasionally print on this refractory material.

An Attractive Specimen of Novelty Printing

A Canadian printing concern sends a section of a piece of millboard with a design in several glossy colors with a keyplate in black. The letter reads in part as follows: "We are enclosing a piece of a sample card done by a process with which we are not familiar. Do you know how this work is done, how it compares to the regular printing and lithographing processes, and where any information can be obtained about it?"

Answer.— This is the first opportunity we have had of examining this new kind of novelty printing, if it can be called printing. A close examination shows that at least one color was applied through a fine fabric. If you still have a part of the card, examine the light cream color with a magnifier. The other colors may also have been applied by stencil, but fabric marks do not show. This is possible where large areas are applied, as the fabric is not then needed. The keyplate is

undoubtedly printed as the indentation therefrom shows plainly. The specimen may have been made in the following manner: Millboard is shellacked, which makes it receptive of the paints used in the stencil process. Stencil masks are used, and the paint (not ink) is applied by hand, or possibly by machine. As the paint dries, each succeeding color is applied. The sheet is then fed into a platen press and the keyplate is printed thereon. Finally the entire surface is again shellacked or varnished. In stencil work, the edges of color patches are more or less ragged in appearance, hence the keyplate should have strong lines for the demarcation of the patches, in order that the roughness of edges will not be visible. We are unable to inform you where this work is done. We have no doubt but that with a suitable design you could produce satisfactory novelty printing yourself after a little practice.

CHARLES FULTON WHITMARSH PASSES AWAY

THE news of the death of Charles F. Whitmarsh, general manager of *The Printing Art*, comes as a great shock to his many friends and admirers. While it was rather generally known that he had not been in the best of health for some time past, nevertheless there was no thought other than that he would fully recover and regain his accustomed strength. Mr. Whitmarsh passed away on Thursday, October 14, 1920, at his home in Cambridge, Massachusetts, after an illness that had extended over a period of perhaps two years. About one year ago he was very low, but recovered sufficiently to be at his work a considerable part of the time. During the summer he began to grow weaker, and for the last two months was unable to be at his desk.

Charles Fulton Whitmarsh was born in Chicago in 1858, a direct descendant from John Whitmarsh, the ancestor of the Whitmarsh family in America, who sailed to this country from Weymouth, England, in March, 1635. Coming from such a long line of sturdy ancestors, it was natural that he should be endowed with a considerable amount of energy, which was well directed, and with an unlimited capacity for mastering details. He was a tireless worker and student, which led to his early mastery of all the requirements for good printing and advertising. He came from a family of printers, his father having had an enviable reputation as a proofreader, being recognized as one of the best in Chicago during his time. Starting into the printing business at an early age Charles F. Whitmarsh devoted practically his entire life to the work he loved so well.

Early in the year 1888 Mr. Whitmarsh became connected with The Henry O. Shepard Company, where his taste and judgment in the preparation of every variety of printed matter were unquestioned. He remained with the company for fifteen years, during which time he was also the secretary and associate editor of THE INLAND PRINTER, in which capacity he was directly responsible for a large part of the correspondence as well as for the advertising, also finding time to render a great amount of assistance on the editorial work. To him was due a large share of the credit for the high character maintained by this journal during his connection with it.

Prior to his connection with THE INLAND PRINTER Mr. Whitmarsh spent twelve years with Rand, McNally & Co., for a long time being in charge of the proofreading department.

In January of 1903 Mr. Whitmarsh ended his long and faithful service with THE INLAND PRINTER, resigning in order to avail himself of the opportunity to enter upon an independent business in advertising and the preparation of business literature, in which his long experience and intimate knowledge of all branches of printing could be used to great advantage. A few months later, however, he became associated with *The Printing Art*, published by The University Press, of Cambridge, Massachusetts, remaining as the general manager of that publication until his death.

The skill, knowledge and judgment possessed by Mr. Whitmarsh have been reflected year after year through the pages of *The Printing Art*, presenting, as that journal has at all times, the highest character of the printer's art.



Charles Fulton Whitmarsh.

The esteem in which Mr. Whitmarsh was held by all who knew him is exemplified by the expression, made to the present writer by one who knew him intimately and who worked with him for some time: "He was one of God's noblemen." Likewise, the following letter, addressed to the editor of this journal by S. K. Parker, for years in charge of the proofreading on THE INLAND PRINTER and now retired, gives a good insight into the character of the man:

"It was with great regret that the writer read of the death of Mr. Charles F. Whitmarsh, business manager of *The Printing Art*, Cambridge, Massachusetts. It was during the period that Mr. Whitmarsh held a similar position on the staff of THE INLAND PRINTER that the writer knew him. Between the business office and the proofroom there was not the close association that others enjoyed, yet the influence of Charley as a courteous, affable gentleman was strongly felt by the proofreaders. Being the son of a man who had held a high reputation as a proofreader with the firm of Rand, McNally & Co., Charley was not only a good one himself, but keenly appreciative of the difficulties proofreaders encounter. His taste in typography was unquestionable, as was evidenced in the makeup of THE INLAND PRINTER and in *The Printing Art*, yet he was always ready to hear and consider suggestions regarding improvements. Mr. Whitmarsh was a hard worker, and he no doubt injured his health in later years, as powers of endurance lessened with age."

NEWSPAPER WORK

BY G. L. CASWELL.

Editors and publishers of newspapers, desiring criticism or notice of new features in their papers, rate cards, procuring of subscriptions and advertisements, carrier systems, etc., are requested to send all letters, papers, etc., bearing on these subjects, to The Inland Printer Company, 632 Sherman street, Chicago. Criticisms of newspapers can not be made by mail.

Should Local Papers Have Editorial Pages?

At a recent newspaper conference, where weekly and small city papers were represented, a luncheon was given the editors by the Commercial Club of the city. A number of business and professional men attended as a matter of courtesy to the publishers, as well as for the interest they have in all lines of business affecting the community. A member of Congress spoke briefly, expressing some wonder that more of the local newspapers do not have good editorial columns, full of the expressions and sentiments of the editors. He felt they were lacking in this respect and were unmindful of a splendid opportunity to discuss public and civic affairs for the benefit of their communities.

A timely observation. The public is almost surfeited with editorial expression in the metropolitan press — expression inspired by no man knows what influence. Usually, and almost wholly, hired brains produce the editorial columns of the papers in the large cities. The editor himself may never be known outside the immediate circle of his acquaintances. Seldom does his name appear, either at the head of the page or signed to the articles he writes. However learned and profound his editorials may be, the majority of his readers have cause to wonder about his identity, and because of this mystery they may discount what he says. With the small daily or local newspaper the editor is known personally to most of his readers. They turn to his editorials with an interest in "what Mr. B——— has to say this time." They read what he says, not expecting to have to agree, and often they do not agree. But they read and ponder and discuss his ideas, and the community is the better for having such public expression to bring out all sides of matters and things of interest. If he is an active, progressive, substantial and influential citizen his views carry a thousand per cent more weight comparatively than the expressions and ideas of the unknown hired writer of the metropolitan press, because the local editor is held responsible for what he says, and is personally accountable to a constituency that feels at liberty to call him by his first name. The college trained or business inspired writer of the larger press may prostitute his brains and not suffer the stigma that an outraged community may heap upon a writer who is well known and accessible. The local editor can not and dare not sell his editorial expression, and, we believe, he seldom if ever does. It is his private department conducted for the public weal, and what he says gives pleasure to many personal friends and supporters, even if at the same time it confounds some whose local interests run contrary.

And there's the rub. Local interests often run contrary to certain municipal plans and politics, to certain suggested reforms and activities. Where his friends are on both sides the local editor and his paper may be held accountable and may later be punished for taking sides in controversies. He may conclude that having no editorial column and no personal expression in his paper is by far the safer and better way to run his newspaper. One of the most successful small city papers we know of has always followed the policy of no editorial expression whatever. The news, and the news only, is printed in it. The editor has said that if he should find on glancing over his paper an opinion or editorial expression of views or policy in it he would stop the press and remove the offending article. But the paper is criticized and often condemned for its lack of policy and position.

The decision between the two viewpoints on this matter may depend on the support the public gives the editor when he projects his views for the public welfare. Taking a stand for a popular measure is easy and may pass without much comment, but forcing new ideas to the front and trying to educate or direct a public sentiment against its will, no matter for how worthy a purpose, often brings down upon the head of the local editor such criticism as makes him wonder if it is worth while. The public favoring his stand on such matters remains quiet and inactive in most cases, individual business men not caring to share with the editor the consequences of participation.

Then, is a local newspaper warranted in having a strong and aggressive editorial policy?

To the timid and doubtful, it is not. But to the strong, aggressive, pushing spirit it is. We must admire the men of the latter class who take more pride in their editorial pages than in the double page spread of chewing gum advertisements on the inside. They make a stronger country newspaper sentiment. But in order to make what they say and do worth one hundred per cent in the community they must have the standing of the most substantial citizens in their business life. The business end of the local newspaper must hook up with and balance the editorial end, else the sentimental side will lose out every time. Neither one nor the other should be too far superior, and most certainly neither should be neglected.

Local Papers Make Advertising Effective

There is not sufficient propaganda going to impress foreign advertisers with the importance of the local newspaper as an advertising medium. Most local newspapers can ring the bell for one hundred per cent efficiency as advertising mediums, or come very near it. Recently we heard a splendid advertising and publicity man for one of the largest concerns in this country addressing an ad. club. He displayed charts and put across his ideas perfectly. And one of his charts illustrated his system of advertising. He showed five great rays of light, these representing national farm papers, state farm papers, national periodicals, daily papers, and beautiful folders and mail matter. The five rays were going directly into a "burning glass," the handle of which was the "local dealer." And the burning glass gathered in the five rays of light, focusing them into one strong, active, penetrating, burning ray — and this burning ray, the element that struck fire and made all

the advertising effective, was the local newspaper. We thought it a fine tribute to the power of the local press of this country. It is splendid that great publicity men who study and know the effect of their work have found the real point of contact that causes fire, light and energy. But he went on further and stated that the problem of his concern was to get the local dealer to hold the burning glass where it would gather the rays and reflect them through the local paper. In other words, he found that the local newspaper man had not "sold" his paper to the local dealer to the extent the manufacturer needs, and for this reason his publicity department was pursuing a policy of requiring the local dealer to sign up a contract to do six months of advertising in the local paper when he buys the manufacturer's goods.

We firmly believe if the local newspapers of the country can convince the local dealers of the fact illustrated by the manufacturer's publicity department — that it takes the local newspaper to really sell the goods to the consumer — there will be a rush of advertising contracts to the local press, and not even the best organized publishers of farm or other papers can sidetrack them, as they are now doing.

Job Printing Plants and Newspapers

Most of the thousands of smaller newspapers in this country maintain job printing departments, and we believe for the first time in their history a majority of them are actually making a profit on their job printing business. We make this observation after having visited many such newspaper shops and investigated this point. It has been the case ever since Ben Franklin set type with his own hands and tried to make printing a real art, that printers have not charged what their product was worth. The very narrowness of their viewpoint as they picked the types from the cases made them miss the items of expense that gathered all along the way from the front walk to the lye pot in the back end. There are more job printing plants in the boneyard of business than anything we know of, and it comes largely from this fact. Many of the newspaper job printers have regarded the job plant as the user of their idle time between publication days, never dreaming that it could waste their money. But when they emerged from the old style hand press and six cases of type into the new world of printing where one $3,700 machine takes its toll of interest and depreciation charges, of rent and heat space every day, whether the wheels turn or not, thus equaling and more than equaling the old hand composition wages — then came the awakening. The job department either had to make money or lose money. A study of the situation disclosed the fact in hundreds of shops that they were losing money — and the public never yet thanked a man for doing work for nothing and neglecting to pay his bills. We have found job departments in newspapers losing all the way from $2,200 a year down to an even break. It was because of the increase in costs and a lack of knowledge of the business end of printing. The publisher has staggered under the increased wages for his help, and has complained of the high cost of his paper stock — and usually has kept just six months behind the drum major leading the procession. At the same time the merchant, the manufacturer, the grocer, the electrician, the plumber, the repair man and most others who have to make their living directly from their product and their work, neither waited nor apologized for making such advances in price as met their needs — and they paid their income tax. Failures have been fewer in the United States in the past year than for half a century, but not among the newspapers and printers; selling out and consolidations only have saved many more from bankruptcy. It has been simply lack of knowledge of the facts that caused this condition. And the first ones who woke up had to kick the others in the ribs and half way down stairs to get them to see it. Job departments of most newspaper plants are now paying their way; a few of them are paying a profit — if they can get the help to turn out the work at the increased prices.

Observations

Almost every day some publisher asks if we think he can get a rate of 25 cents an inch for his display space, with but two thousand circulation. If he doesn't, he can't make any profit on his space in these good days of plenty of money and


SCOTTSBLUFF STAR-HERALD

Scottsbluff Bids You Come and Be Merry

HISTORY BEET SUGAR INDUSTRY IN VALLEY

SCOTTS BLUFF COUNTY FAIR BEST IN STATE

First Annual Sugar Beet Festival September 9, 10, 11th

It's Scottsbluff's Treat; Three Days of Real, High-Class Entertainment

Thursday, Friday and Saturday, September 9th, 10th and 11th

First page from special edition of the Scottsbluff (Neb.) *Star-Herald*. The banner headline and the headings below the illustration were printed in red, the illustration in green. A most effective initial page for an unusually fine special number.

little help. We have rate cards of hundreds of papers quoting 25 cents and 30 cents an inch for good local papers that cover their field perfectly. The rate recommended by the National Editorial Association committee is 35 cents an inch for papers of two thousand circulation, this rate allowing for a fifteen per cent commission to advertising agencies.

A good combination journal and cash book in a newspaper office is needed by thousands of publishers. Every week we see offices that need such a thing. They have not an adequate method of keeping track of their income and outgo, of their shop and stock values, of their bank balances, etc. Comparative figures from month to month and from year to year are absolutely lacking in most small offices. We have not a penny of interest in the matter, but the Porte Publishing Company, of Salt Lake City, Utah, has put out a very good combination cash book and journal that if kept up even by a poor bookkeeper will furnish the facts to show whether a business is making or losing money week by week, month by month and year by year. We advise a thousand publishers we have in mind to send and get samples.

A whole lot of publishers would like to know who is getting the difference between the 5½ cent print paper sold by the mills and the 15½ cent print paper bought by the

small publisher using flat sheets. The answer is believed to be the brokers. It may be the brothers-in-law to mill owners or directors. It may be the large newspaper publishers who have been able to contract for thousands of tons more than they need. Or, it may be all of these. The small publishers are joining in an anti-tipping crusade, and they are going to make vigorous protest against having to "tip" anybody for the privilege of buying print paper. The ladylike fellows who never join organizations or do anything but sing while they lull the presses to sleep will not help stop anything, but the strong men of the profession are getting their "mad" up.

REVIEW OF NEWSPAPERS AND ADVERTISEMENTS

BY J. L. FRAZIER

FRED IRESON, Williamson, West Virginia.—The *Independent* is a mighty fine little paper. We hope the mechanical and editorial excellence will be maintained as the paper grows to larger proportions. The start could not be better.

JOHN DEBNER, Quincy, Illinois.—The Halbach-Schroeder page advertisement which you sent us is excellent. The cuts are good, they are nicely arranged and the typography is neat and legible. Good use of white space adds to the appearance and impressiveness of the display.

MAX WILCOX, Bayard, Nebraska.—The page advertisement for the Chautauqua is nicely arranged and effectively displayed. We have no suggestions to make for improvement, feeling confident that it is good enough to answer all publicity purposes, besides being very pleasing to the eye.

The Pleasant Hill Times, Pleasant Hill, Missouri.—Your paper is very good indeed. Presswork is clean and uniform, makeup is neat and orderly and the advertisements are simply and effectively displayed. With good emphasis placed



Specially designed first page from the "Booster" edition of the Riverton (Wyo.) *Review* of forty-eight pages, published on the occasion of the state convention of the Odd Fellows and Rebekahs.

on the one or two main display features and the rest of the matter held in the body in readable type, with ample and uniform margins an effect is created that is hard to beat.

Campbell County Record, Gillette, Wyoming.—Outside of the fact that the news headings on the first page are overbold there is nothing to find fault with in either of the copies sent us for review. The presswork is remarkably good while makeup throughout is excellent. A pleasing feature is the consistent use of one style of display type for advertisements, which is responsible in no small measure for the pleasing appearance of the paper.

DeSmet News, DeSmet, South Dakota.—First page is well made up and there is a good amount of local news matter throughout the paper. Presswork is satisfactory. The advertisements are sometimes very good, other times not so good, the leading fault being too much display or main display that is too weak considering the size of the subordinate matter. Consistent use of plain rule borders instead of the variety of decorative borders would improve the appearance of the paper materially.

The Ortonville Independent, Ortonville, Minnesota.—A splendid paper from start to finish. Every feature shows the result of careful and intelligent attention. The general use of one style of display type and a limited use of others that are decidedly harmonious—New Caslon for the bulk of the display with regular Caslon and a little DeVinne for the remainder—give the pages a pleasing appearance. Nothing of emphasis is lost, however, but a great deal has been gained. Our compliments on your fine paper.

The Clay County Sun, Clay Center, Nebraska.—The first page is nicely made up outside the fact that there are two advertisements in the lower corners. The fact that these are small minimizes the bad effect, of course. Presswork



Characteristic page from Special Booster Edition of the Riverton (Wyo.) *Review*, illustrating excellent and interesting grouping of halftone illustrations and good advertising display.

is excellent, and the advertisements are neatly and simply arranged and effectively displayed. We consider that there is no feature in the production of the *Sun* where improvement is demanded, and as long as the present high standard is maintained you can feel that your paper is above the standard.

Tri-County Press, Polo, Illinois.—Presswork is very clean, although, perhaps, a trifle pale. The first page would be made more interesting in appearance if there were more reasonably large news headings thereon. There are but two on the issue sent us and there ought to be at least six. We note with a great deal of pleasure that you follow the pyramid quite generally in the placing of advertisements, and this gives an excellent effect. Advertisements are effectively displayed as a rule, the only points we would criticize being the effect of crowding in places, purposeless and unattractive paneling in others and the fact that types of different shapes are sometimes used in the same display.

Scottsbluff Star-Herald, Scottsbluff, Nebraska.—The "First Annual Beet Festival Edition" is a hummer of twenty-four pages, the first page, with a banner headline in red and a large illustration in green—a combination of a lady's head with hair representing the leaves of the popular vegetable in your territory, the beet, the whole drawing shaped up to suggest a beet—is very striking indeed, much more so than is indicated by our reproduction, perforce in one color. Presswork is excellent and the composition of advertisements far and away above the average. In fact the paper as a whole reflects a large measure of credit upon every one having a hand in its production.

HUGH P. COWDIN, Grand Prairie, Texas.—First page makeup is indeed "peppery," if not a little too much so for a local weekly newspaper. However, we would prefer to see the headings just a trifle too large, as they are, than too small. Arrangement of headings is excellent. The makeup of inside pages is according to the most approved standard, the pyramid, hence no fault can be found with that feature. The advertisements are effectively displayed and neatly and simply arranged, in fact the only fault we have to find with them is with the borders. Plain rules would make a far more attractive paper than the variety of decorative borders used, some of which are altogether too attractive in themselves and hence draw attention from the type, the important feature.

HAVE you ever seen a copy of the *Sing Sing Bulletin*? Well, it's a treat. Exceptionally well made up, set in a legible size of an especially legible type and "printed like a book," it is a worthy example of the art of newspaper making. But the seeing is not half so interesting or educational as the reading of it. Take the article "A Mother's Visit to Her Boy in Sing Sing"—it opens the eyes to the fact that our prisons have indeed become places where men are rebuilt, made to see the wrong of what they have done and taught to walk the straight and narrow path when their service is completed. The mother found many things that she did not expect to see—cleanliness, kindness, consideration,

and, surprising as it may seem, *happiness*. When you read the *Sing Sing Bulletin*, and its intelligently written articles, you are made to feel that there are brains of high caliber in the heads of many men behind prison walls.

Pickens County Herald, Carrollton, Alabama.— First page makeup on all the issues sent us is excellent. The headings are good and in nice variety and the page is made attractive by their pleasing balance. Presswork is poor, however, being very pale. More and better ink, and a firmer impression, appear at this distance to be the remedy, although the trouble may be concerned chiefly



Illustrating the pleasing effect which results when the display types are reasonably harmonious, when plain rules are consistently used as borders and when the advertisements are placed according to the pyramid. Page from the Ortonville (Minn.) *Independent*.

with old and hard rollers. Display is good in the advertisements, although we believe some are overdisplayed. The wave line borders used are not pleasing and you will find a great improvement in the appearance of the paper if you discard them in favor of plainer, straight line rules. A rather displeasing effect results where extended and regular shapes of types and different styles are used in the same advertisement. We would suggest that you hold the display in each advertisement to one series, obtaining variety by change of size with an occasional short line, perhaps, set in capitals. After you have overcome these few faults and minor difficulties we hope you will favor us with future copies for review in this department.

The Brownstown Banner, Brownstown, Indiana.— Makeup on both the issues sent us is very good. The headings are well written and displayed, give a good insight into the stories they cover, and are arranged on the page in an orderly and well balanced manner. There is nothing whatever the matter with the setting of the advertisements, display and arrangement being exceptionally good, but their appearance and that of the paper as a whole would be improved by the use of more modern and attractive display types. Some of the types used for prominent display are out of date, clumsy in design and not at all attractive. The same can be said of the wave line and ribbon borders, quite frequently used. The placing of advertisements on the pages is also very good, and although the pyramid is not strictly adhered to on all pages, the principle is quite generally followed, i. e., the reading matter is massed. *The Country Weekly* issued at Indianapolis at the convention of the Associated Advertising Clubs of the World is a clever stunt and ought to impress the advertisers and advertising agency men present with the importance of the country weekly as an advertising medium. The use of the names of visitors in made up items in the local columns ought to provoke a lively interest.

ISADORE MORITZ, McAllen, Texas.— *The McAllen Monitor* is not well printed, uneven ink distribution and considerable slur being in evidence. Perhaps your rollers were in bad shape, certainly the ink fountain was not properly set and possibly the tympan has not been changed for each issue as it should be. The first page makeup, and the amount and quality of the news matter are good features. The advertisements are not well arranged and displayed, the variety of types in use being such that several of different style and shape are employed in each. Then, they appear disorderly, due largely to the great variance in relative marginal spaces, and the fact that paneling and underscoring are practiced to excess where not required to add to the effectiveness or the clearness of the advertisements. The decorative linotype borders, made up of repeating units, do not harmonize with the type. Although too light in tone, they detract from the heavier type because of their highly decorative character. We forgot to mention among the good features the fact that advertisements are placed consistently according to the pyramid, and the reading matter is therefore presented to readers in good form. The effect of the pages is orderly. Presswork on the September 18 issue is much better than on the other two sent.

The Winona Leader, Winona, Minnesota.— Your paper is excellent in all departments, presswork, perhaps, being the outstanding good feature, although the editorial content is of an equally high standard. Considering that it is a weekly publication we believe you give too much space and attention to national news, the first page suggesting to us that the paper is a daily. As you cover the news of the week, as you seem to do since the items are not dated, then, of course, much of the matter is old to your readers before the *Leader* reaches them. If it is simply the late telegraphic news, what of the other days of the week? We believe the weekly local paper should specialize in local news and at most cover only the more important of national news. If there were a few more large news headings, somewhat smaller than those at the tops of columns on the first page, the paper would appear more "spicy." Advertisements are satisfactorily arranged and displayed, and the arrangement on the pages is in the approved pyramid style, which makes the pages attractive and readable. The page advertisement, herewith reproduced, of local printing plants seeking young people to learn one or another of the trades involved, is very forceful indeed and the write has undoubtedly put "the best foot forward" for the industry. Well, with the printing business one can make many promises without exceeding the speed limit.

The Riverton Review, Riverton, Wyoming.— Your "Booster Special" is a remarkable edition of forty-eight seven column pages. In every feature exceptional care and intelligence are manifested. Probably the outstanding feature is the excellence of the presswork, which is clear, clean, uniform and of good color. To print halftones of reasonably fine screen on ordinary news stock is



Advertisement from Winona (Minn.) *Leader* in which local printing concerns appeal to young people to learn one of the printing trades. The copy is as effective as the display, the whole forming a most influential appeal for the purpose intended.

an achievement that your pressman may well feel proud to have accomplished. But he has nothing on his coworkers, the compositors, who have to have set as good advertisements, never better. Simplicity of arrangement, without fuss and feathers, restricted and pronounced display and good types place the advertisements of this edition on a high plane. The specially drawn front page design is just the thing for an issue of this sort and gives a mighty good impression of the town, as do also the numerous illustrations throughout the text, especially the spread showing a bird's eye or an aeroplane view of the whole city. But, here we have spoken a fine word for all the workmen, and haven't mentioned the boss's part. Well, let us state he, too, has done his share. The editorial content is far and away above the average of similar editions, and commendation is in order for the publisher who can get out a paper which is entitled to such a fine advertising patronage and who can go out and get it. It is, perhaps, not amiss to state that the edition was issued to commemorate the state meeting of Odd Fellows and Rebekahs, held in Riverton, and which furnished the reason for getting it out. The front page and one of the pages of reading matter are reproduced to give our readers an insight into the character and an idea of the quality of this notable edition. This edition offers ideas and suggestions for similar editions, and we shall expect to see more along this line in the future.

BOOK REVIEW

This department is designed particularly for the review of technical publications pertaining to the printing industry. The Inland Printer Company will receive and transmit orders for any book or publication. A list of technical books kept in stock will be found in our catalogue, a copy of which will be sent upon request.

Anatomy for Art Students

Art students who have been benefited by John H. Vanderpoel's masterly work on The Human Figure and who want to go further into the subject are advised to examine George B. Bridgman's "Constructive Anatomy." Mr. Bridgman is lecturer and instructor on the construction and anatomy of the human figure at the Art Students' League, New York. The work contains over four hundred illustrative sketches. It can be secured from the publisher, Edward C. Bridgman, or through The Inland Printer Company.

"Laboratory Manual of English Composition"

This book teaches English by the inductive method. There is no long array of examples and rules for the student to absorb, but instead it aims to make the student an independent worker. In other words, the book is one of assignments, not of definitions. The plan and method of the book makes the assignment in English composition as definite as an assignment in mathematics. Attention is also given to oral work in English, and the book can be used with any standard rhetoric designed for high school work.

"Laboratory Manual of English Composition," by Stanley R. Oldham. Published by the World Book Company, Yonkers-on-Hudson, New York.

"Lockwood's Directory of the Paper and Allied Trades, 1921"

The forty-sixth annual volume of this well known work reflects the activity that has characterized all branches of the papermaking industry during the last year. Improvements have been made in many instances, resulting in a general spirit of expansion. It is significant that there are but seven idle mills in the United States listed in the 1921 directory; the 1920 edition showed sixteen. Other mills contemplate resuming operations in the near future. The coöperation of the trade is again asked in increasing the helpfulness of the section of the directory devoted to paper specialties.

"Lockwood's Directory of the Paper, Stationery and Allied Trades, 1921." Published by the Lockwood Trade Journal Company, Inc., 10 East Thirty-ninth street, New York.

"The Organization of Industrial Scientific Research"

There's a lot of dry reading in store for the printer who attempts a study of the new McGraw-Hill book entitled "The Organization of Industrial Scientific Research." But, with all its dryness, the book treats of a vital subject, the need for definite research work in modern business. The author gives frequent examples to show that those who have completely ignored research work have eventually lost out in their positions of industrial leadership. After "selling" his readers on the need for a research department, the author answers in detail the various questions that will arise, such as "What will it cost?" "Where shall I get men?" "What should it do?" If you want some "heavy" reading, get this book; you will be well repaid for your efforts.

"The Organization of Industrial Scientific Research," by C. E. Kenneth Mees, D. Sc. Published by McGraw-Hill Book Company, Inc., 239 West Thirty-ninth street, New York city.

"Solving Advertising Art Problems"

Both buyers and sellers of artwork will find much of value in the book of this title. After reading the book the buyer will be enabled to more easily discern the good from the bad, and the seller will find it easier to make suggestions to his clients for artwork. Reproductions of, and explanatory notes on, more than two hundred designs of advertising art which have been successful in promoting the sale of merchandise are included.

In many cases artwork is prepared for the purpose of simply pleasing the eye. This work points out the fallacy of this attitude, showing by word and example that artwork has but one duty, to sell something, and not especially to please the advertiser. The illustrations are necessarily small and much of the effectiveness of the originals is lost in the one color reproductions, nevertheless the ideas are there and with the explanatory notes which accompany each illustration the reader will readily visualize the general effect of the designs.

"Solving Advertising Art Problems," by Harry A. Weissberger and William G. Sesser. Published by Advertising Artists, Inc., 33 West Forty-second street, New York city.

"Handbook of English Composition"

Not since we studied English in our school days have we seen so valuable a book of its kind as the newly revised edition of "Handbook of English Composition," recently published. It is one of those books that is never exhausted, just such a work as the business man will want to have handy on his desk for quick reference. It would be a fine thing for every compositor to have a copy on his frame to help him over puzzling situations in the use of English.

Instead of a quantity of material that is of use only now and then, the book is packed with suggestions and explanations of confusing points of grammar and rhetoric in everyday use. For instance, under "Abbreviations," we note a comparatively small list, but each example is an abbreviation in common use. The idea throughout the book seems to have been to discard all matter that is obsolete. The material is grouped and indexed for ready reference and aids in securing immediate results.

Separate chapters deal with capitalization, punctuation, italics, abbreviations, syllabication, compounds, spelling, construction and criticism, mechanical aids and processes, letter writing and copy for the printer. The appendixes contain useful information on poetic forms; synonyms, antonyms and homonyms; words often mispronounced; a few common

errors; business forms; and theme correction. There is also a complete bibliography.

"Handbook of English Composition," second revised edition, by Luella Clay Carson. Published by World Book Company, Yonkers-on-Hudson, New York.

"Annual Report of the Smithsonian Institution, 1918"

The actual report of the Smithsonian Institution has very little of interest to the lay reader. The copy which was recently sent to the editor of THE INLAND PRINTER is published for the year ending June 30, 1918, and contains reports of committees and branches connected with the Institution.

It is the general appendix to the report that holds the interest of the average reader. This takes up over four hundred pages, or about one-fifth of the entire book. The appendix furnishes brief accounts of scientific discovery, reports of investigations along scientific lines, and memoirs of general character or on special topics that are of interest to the correspondents of the Institution. The articles are written in non-technical language and should attract the notice of a large number of readers.

"Annual Report of the Smithsonian Institution, 1918." May be procured from the Superintendent of Documents, Government Printing Office, Washington, D. C.

"Photoengravers' Handbook on Etching and Finishing"

P. C. Raymer, who teaches photoengraving in Effingham, Illinois, has recently published what he styles a "Photoengravers' Handbook on Etching and Finishing." As the title would indicate, this work deals almost exclusively with etching and finishing. Other branches are but lightly touched upon. It is not intended as a complete encyclopedia of the processes, but, as the author states, "rather as a guide and brief treatise in simple terms for the engraving student and apprentice in connection with their daily practical work." As such it should prove valuable and useful to a great many engaged in the business. The need for actual practice and not mere theory is emphasized in order for any one to become an expert photoengraver. An appendix, giving examples of commercial photoengraving, gives a clearer conception of the matter described in the treatise. The handbook is true to its name, being only 3½ by 6 inches in size and little more than a quarter of an inch thick.

"Photoengravers' Handbook on Etching and Finishing," by P. C. Raymer. Published by the author, 420 Park avenue, Effingham, Illinois.

"Employees' Magazines"

The house-organ, or, to be more explicit, the employees' paper, is more and more coming into its own, and it is especially timely that Peter F. O'Shea, former editor of *Helix*, house paper of the Greenfield Tap and Die Corporation, should bring out his book, "Employees' Magazines." The author not only gives expert advice regarding the establishment of a journal of this character, but goes further and takes up the details in connection with the work. For instance, after discussing in Chapters 1 and 2 the value and purposes of an employees' paper, three chapters are given of special interest to managers and superintendents. Chapter 3 takes up the educational work of a house magazine, while Chapter 4 tells how a house magazine may be made to improve morale. Chapter 5 gives something of the personal element under the heading, "Democracy of an Employees' Magazine."

The editor's duties are outlined in Chapter 6. Other chapter headings are: "Editorial Methods and Costs," "A Contractor's Employees' Magazine," "Magazines for Offices, Stores and Sales Organizations," "Learning from Other Fields." A brief list of similar publications is appended, and the author has had the foresight to arrange for house-organ publishers to exchange with any reader of the volume. He also states that his services in the installation and reorganization of any house magazine will be available at any time, if desired.

"Employees' Magazines," by Peter F. O'Shea. Published by the H. W. Wilson Company, 958 University avenue, New York city.

"The Commercial Photographer"

It was rather difficult to get a compilation of facts and figures in commercial photography until L. G. Rose prepared several articles on the subject, originally for publication in the *Bulletin of Photography*. These articles have recently been published in a book entitled "The Commercial Photographer," in handy form for reading and reference. While the variety of work of the commercial photographer is seemingly endless, the topics treated are practical and employed in the regular course of business. One thing the author condemns, and rightly, too, is price cutting. It would seem that printing is not the only industry afflicted with these parasites, the price cutters.

Although written for the special use of commercial photographers and those who intend to take up commercial photography as a profession, it would not be a bad idea for printers to read up on the subject. We hardly believe that the commercial photographer will become jealous of the printer's knowledge of photography; on the other hand, the printer will be in a position to offer some real coöperation to his friend the photographer. There are nearly one hundred and fifty pages in the book, covering the field from the equipment to the building of the business.

"The Commercial Photographer," by L. G. Rose. Published by Frank V. Chambers, 636 Franklin Square, Philadelphia, Pennsylvania.

BITS OF PRINTER WISDOM

BY GEORGE W. TUTTLE

A man is known by the printer he keeps.

A contented patron is a continual feast — for the printer.

A short horse may be soon curried but a good job is not soon forgotten.

The proof of the printer is in the printing, but the proof of the patron is in the paying.

To spread the gold of thought upon ill printed paper is too much like spreading pearls before swine.

The manufacturer puts in the paper his water mark, the printer puts on his ink mark, and the patron puts on the dollar mark — they all do their duty, mark you.

Did you ever receive a bill on a billhead that impressed you in about the same manner that a red rag does a gentleman cow; that made you feel like saying: "O come, Smith, give us a chance to chip in and get you some real printing"?

Yes, the word "cheap" is in the dictionary. Leave it there. It is a poor word plant to set out in a printing office. When it takes root it proves as satisfactory as the camel whose nose was in the tent.

PHOTOENGRAVERS' UNION STATISTICS

Among the items of interest in the annual report made at the convention of the International Photoengravers' Union by Henry F. Schmal, secretary-treasurer, are these: The receipts for the year were $110,006.26, while the expenditures were $127,365.62. For the benefit of members suffering with tuberculosis $15,292.25 was paid out, and for funeral benefits $5,100. The membership of the union in 1919 was 5,229, while in 1920 it was 6,149.

TRADE NOTES

Brief mention of men and events associated with the printing and allied industries will be published under this heading.
Items for this department should be sent before the tenth day of the month.

Who Knows Charles W. Flint?

Does anybody know of the present whereabouts of Charles W. Flint? He was at one time foreman of a job office (non-union) in North Dearborn street, Chicago, and is the son of Willard and Ella Flint. His mother, having lost track of him, has requested THE INLAND PRINTER to assist in finding her son. If Mr. Flint sees this notice he is asked to write at once to Mrs. Joseph Juneau, 1422 Vine place, Apartment No. 1, Minneapolis, Minnesota. Any one having a clew as to his whereabouts will confer a favor by writing to Mrs. Juneau at the address given.

International Electric Company in New Home

The International Electric Company, Indianapolis, is now in a new location, 217 McCrea street. The steadily increasing demand for International electric heaters has resulted in a constant growth of the company. More than five times the former floor space will be available in the new location. New machinery has been added to increase production and at the same time keep up the high quality that has been established for International products.

Paper Cutting Scale

A great convenience to the cutter man who must cut his stock in a variety of small sizes has recently been perfected and introduced to the trade by Charles Krantz, 49½ First street, Portland, Oregon. It is known as a "Paper Cutting Scale," and shows at a glance the number of pieces that can be cut from any sheet up to 50 inches in length. Separate scales are shown for each size from 17 to 50 inches. For ease in figuring stock, fractions have been converted to halves, quarters, eighths or sixteenths. Inquiries should be addressed to Mr. Krantz, the compiler.

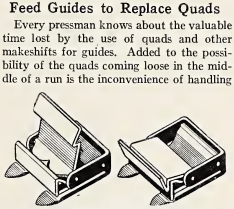
"Barney" Chittick Returns to Intertype

Announcement has been made of the appointment by the Intertype Corporation of B. F. Chittick as manager of the Middle Western branch, effective October 1. He succeeds Frank M. Sherman, who, at the urgent request of the International Trade Composition Association, was relieved of his duties to again take up the work as secretary of the association and director of the trade composition branch of the United Typothetæ of America.

"Barney," as Mr. Chittick is known to the trade, has been in the newspaper and allied lines nearly all his life. He was at one time associate editor of THE INLAND PRINTER, also secretary of the Composition Club of Chicago, and later assistant manager of the Middle Western branch of the Intertype Corporation. He has the best wishes of the trade in his new appointment.

Feed Guides to Replace Quads

Every pressman knows about the valuable time lost by the use of quads and other makeshifts for guides. Added to the possibility of the quads coming loose in the middle of a run is the inconvenience of handling



Strait's Patent Lever Feed Guide—Open (left); Closed (right).

glue and adhesives. The thought uppermost in the mind of the inventor who designed the patent lever guide was to produce something which would satisfactorily replace the quad as a feed guide. A set can be put on a press in a few seconds, and due to their construction they will stay where set. The best way to be convinced of the superior qualities of these guides is to try out a set in your own plant. H. H. Strait, Overland, Missouri, has them for sale, and he will be glad to furnish more particulars to interested inquirers.

Bashelier With Unit Construction Company

F. M. Bashelier, who joined the forces of the Kramer Woodworking Company, of Philadelphia, about two years ago, as designer of printers' furniture, has recently severed his connection with that concern, and is now with the Unit Construction Company, Fifty-eighth street and Grays avenue, Philadelphia, Pennsylvania. Under Mr. Bashelier's direction this company will manufacture the Unico system of printers' furniture on a large scale. The new factory, which has been described as the perfect plant, is in full operation, making furniture in both wood and steel. Friends of Mr. Bashelier, we are sure, will be pleased to hear of his present connection.

Paper Mill Superintendents to Meet November 12 and 13

An educational feast has been prepared by the American Pulp and Paper Mill Superintendents' Association for Friday and Saturday, November 12 and 13. The occasion is the annual convention, to be held at the Congress Hotel, Chicago. The sessions will be of interest to all connected with the printing and allied industries, and in addition to the addresses and conferences, excellent entertainment features will be provided. Arrangements are being made for the special entertainment of women visitors. Peter J. Massey, secretary-treasurer, will be glad to answer any questions or supply information if you will write to him at 3340 North Paulina street, Chicago.

R. D. Ewing New Manager for New York Office of A. W. P. Co.

The American Writing Paper Company announces the appointment of R. D. Ewing as manager of its New York office, effective October 15. Prior to his recent appointment he was manager of the company's bonds, writings and ledgers section at the Holyoke office. Mr. Ewing acquired his early training in the American Writing Paper mills and later spent four years as a salesman in the office of which he is now manager. His experience and his acquaintance in the trade eminently fit him for his new position.

Hot Printing Increasing

It is becoming quite fashionable now for one member of the typographical fraternity to greet another with: "Good morning! Are you a hot printer?"

The Utility Heater Company, which originated the phrase to emphasize the advantages of the Utility safety gas demagnetizers for eliminating static electricity from paper and quickly drying the ink, has been most successful in the two short years of its history. The firm is now at 239 Centre street, New York, and has just doubled its factory capacity.

The Latham Automatic Registering Company, of Chicago, New York and Boston, is handling the Utility exclusively in the United States and Canada.

The Utility heater is the invention of Charles H. Cochrane, who edited the Patent department of THE INLAND PRINTER about 1900. He celebrates this year his fiftieth anniversary in printing, and boasts that he grows younger every year.

Franklin Weston

Franklin Weston, chairman of the board of directors of the Byron Weston Company, Dalton, Massachusetts, died at his home in Pittsfield, Massachusetts, Friday, September 24. He was born in Dalton, August 13, 1866, and educated at Greylock Institute and at Phillips Academy. From there he



Franklin Weston.

entered his father's mill, where he acquired a practical knowledge of papermaking, and entered the business which his father had established. In 1892 the business was incorporated and Franklin Weston was then elected treasurer. Upon the death of his father in 1898, he was chosen president, and held that office until this year, when at the annual meeting, he was elected chairman of the board of directors.

Mr. Weston was married to Miss Edith Clement Brower in 1893. Besides his widow he is survived by three daughters and one son. He also leaves two sisters and two brothers, Philip and Donald, of Pittsfield, Massachusetts. The funeral was held from the family home in Pittsfield on September 27, burial being in the family lot in Dalton.

Boston to Have Printing Exhibition

Boston is to have a printing exhibition which, according to an announcement received by the editor, promises to excel any previous event in the graphic arts annals of that city. The exhibition is to continue for two weeks, November 8 to 20, in the Exhibition Hall of the Rogers building. Five organizations have already joined in the project and are backing it to the limit.

The exhibition will be in two divisions, national and New England exhibits. The national section will consist of the exhibits prepared by the American Institute of Graphic Arts, which have already been shown in several of the larger printing centers over the country. The New England section will consist of original designs by members of the Artists and Designers League, and a general range of engraving, colorwork and bookmaking by New England firms.

Robert Seaver is chairman of the exhibition committee; Henry Lewis Johnson, secretary; Herbert Farrier, treasurer; John Power, chairman of New England exhibits, and Jacob Levin, chairman of publicity. Announcements of the details of the exhibition are obtainable from the Boston Typothetæ Board of Trade, 176 Federal street, and from the secretary of the committee, Henry Lewis Johnson, 516 Atlantic avenue.

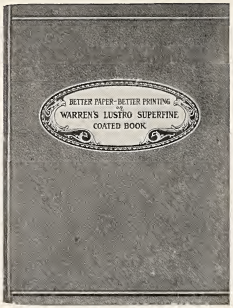
Decision Favoring Miller Saw-Trimmer Company Confirmed

A recent announcement received from the Miller Saw-Trimmer Company, of Pittsburgh, Pennsylvania, states that on October 4 the Court of Appeals of the District of Columbia denied a petition for a rehearing in connection with its decision, handed down on June 2, 1920, in favor of the company. The announcement continues:

This definitely confirms the decision that Hans Honigmann is not the original inventor of certain mechanical features pertaining to automatic feeding devices for printing presses, named in his patent No. 1,074,720, and that the Miller Saw-Trimmer Company's inventors are legally entitled to the patent covering the points contested. This action on the part of the Court of Appeals terminates a litigation extending over a period of six years. It is, in effect, an indorsement by the higher courts of the action taken by the Miller Saw-Trimmer Company a few years ago, when Duluth parties attempted to market an infringing machine known as the Honigmann automatic press feeder. The Miller people at once notified the trade of their patent rights, warning purchasers of the Honigmann machine of the patent infringement liability they assumed as users. The decision just announced sustains the justice of the stand taken at that time by the Miller Saw-Trimmer Company.

Warren's Lustro Shown in Handsome Sample Book

Those who have observed the first three volumes of the Warren Service Library will be interested in knowing that Volume 4 has



Volume 4 of the Warren Service Library.

been issued and is being distributed to the trade. Lustro Superfine Coated is featured, and several fine specimens of halftone work as well as type pages are shown. As in previous volumes, a number of blank pages are bound in the book for dummy purposes or for proofing. Requests for extra copies should be sent to S. D. Warren Company, Boston, Massachusetts, or to any selling house handling the Warren brands of paper.

Reinhardt Elected to High Office

At the fifth annual convention held in Chicago in October, the National Association of Purchasing Agents elected Mr. A. H. Reinhardt, purchasing agent of Poole Brothers, printers, of Chicago, as the first vice-president.

This action, as well as conferring a great honor upon Mr. Reinhardt, pays a



A. H. Reinhardt.

high tribute to his ability. Members of the National Association of Purchasing Agents buy annually more than ten billion dollars' worth of materials and supplies; they are the largest organized buying power in not only the United States but the entire world. The association, although less than six years old, has approximately four thousand members in the United States and Canada, and this number is rapidly increasing. Every line of industry, from the manufacture of food products to the construction of railway systems, is represented by its members.

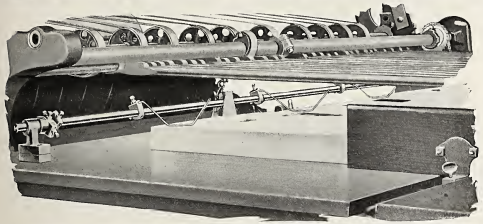
Nor is this the first time Mr. Reinhardt has been honored by the purchasing agents. When, chiefly through his efforts, it was decided to hold the 1920 convention in Chicago, he was selected to handle the entire affair, and to him is due a great deal of the credit for its success. It was the biggest convention, judged from every viewpoint, ever held in the association's history.

New Samples From Paper Mills Company

The Paper Mills Company, 517 South Wells street, Chicago, is distributing new sample books of Gothic Linen Announcements and Seasonable Announcements. These lines are popular among printers, and customers of the Paper Mills Company should see to it that they are provided with the latest sample books. A revised price list of commercial and personal stationery and announcements accompanies the new sample books.

A. A. C. of W. Activities

As a means for more rapidly projecting the work of the Associated Advertising Clubs of the World into local clubs, a plan was approved recently for the organization of district associations, each such district to operate under the direction of the district vice-president. Park S. Florea was at the same time elected general manager of the association. He has been in charge of the headquarters offices ever since he was elected secretary at the Louisville convention, eleven years ago.



Showing the "Doublefly" holding down the sheet on the jogger board immediately following the delivery of the sheet, and before the main fly has started to return. The action of the "Doublefly" is so timed that its fingers reach the jogger board immediately following the sheet, thus holding the sheet down in place on the pile and preventing the corners from turning over.

Engraved Holiday Cards

For several months past the manufacturers of engraved holiday cards have been active in introducing their lines to printers. To the printer who feels that he has not the time to devote to personal printed cards, engraved cards offer a happy compromise.

Cards are furnished the printer already engraved, and he has but to print the buyer's name and the job is completed. Or, if the customer has a plate of his name, at a slight extra expense and delay, a complete engraved card is produced.

Among the firms offering engraved holiday cards to printers may be mentioned the King Card Company, 611 Sansom street, Philadelphia, Pennsylvania; Stauder Engraving Company, 239 North Wells street, Chicago; and Funke Engraving Company, 538 South Clark street, Chicago.

The "Doublefly," a Device for Preventing Turned Corners

Where is there a cylinder pressman, or the owner of a printing plant operating cylinder presses, who has not had good cause for worry over the corners of sheets turning as they are delivered from the press by the fly? Every practical printer is well acquainted with the difficulties arising from this source of annoyance — spoiled sheets, trouble with feeding when printing the reverse side of the sheets, also trouble when running the printed sheets through the folding machines. Vexation has reigned supreme, and many and varied makeshift arrangements have been tried for the purpose of eliminating the difficulty and avoiding the enormous waste incident thereto.

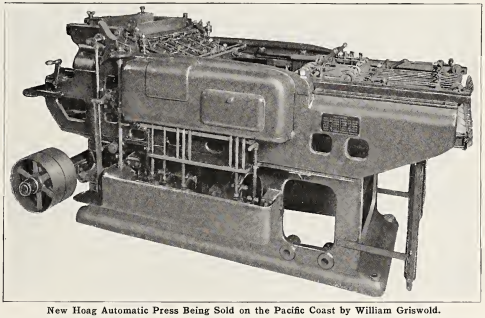
It will be welcome news to all who have experienced these troubles to learn that relief is at hand in the form of a comparatively simple device, known as the "Doublefly." This device is the result of a number of years of experimental work. It has been developed in the plant of the Excelsior Printing Company, one of the largest shops in Chicago, and it has been in use in different forms in that plant for several years with remarkably satisfactory results. It is now offered to the trade in its perfected form, being manufactured and sold by the William A. Field Company, makers of machinery for the printing and allied trades, 638 Federal street, Chicago.

It is difficult to satisfactorily describe a device of this character, and we believe that the accompanying illustration will give a better idea of it than can be given by mere words. However, it may be said that it consists of a steel rod which extends across the jogger board of the press and is geared to the fly. This rod has a series of "fingers" which operate in conjunction with the fly and are so timed that as soon as the sheet is delivered on to the pile they turn down and rest on the sheet, thus preventing it from being sucked up and the corners turned as the fly returns to position to receive the following sheet. The "fingers" remain on the paper until the press is about ready to deliver another sheet to the main fly, when they automatically turn back out of the way. The mechanism is constructed so that the "fingers" remain on the paper longer than is really necessary, thereby absolutely preventing the corners from turning over; yet at the same time, the "fingers" turn back out of the way in plenty of time to avoid conflict with the succeeding sheet. The "Doublefly" is also adapted for use with the extension delivery as well as directly on the jogger board.

Those who are interested in eliminating the troubles and delays caused by turned corners on sheets should write the William A. Field Company for full particulars.

Hoag Automatic Presses Again on the Market

Western printers will be interested in learning that a shipment of the new and improved Hoag flat bed automatic presses has recently been received by the Western representative, William Griswold. This press has several desirable features that place it in a class by itself. In the first place, it is entirely automatic from feed to delivery. A new two speed, face up tape delivery has been added, which enables the sheets to be delivered gently into a lowering jogger box. The cylinder never leaves the bearers, thus giving a rigid impression and insuring long life to the press as well as to the printing material used in the form. A bank of distributing rollers with vibrators, a long plate, together with form rollers large enough in circumference to cover the form with a clean film of ink at every revolution, give a distribution equal to many of the large cylinder presses. The cylinder is at a dead stop while taking the sheet from the grippers, which gives a perfect register. A guaranteed speed of one sheet a second goes with the press.



New Hoag Automatic Press Being Sold on the Pacific Coast by William Griswold.

The New Hoag is owned by the American Automatic Press Company, 602 Crocker building, San Francisco. William Griswold, 151 Minna street, San Francisco, is agent for the Pacific coast.

Washington Employers Hosts to Apprentices

The Washington, D. C., Typothetæ gave a dinner to the apprentices from plants of members on August 19. There were over seventy apprentices present, together with more than eighty foremen and proprietors. After dinner, Oscar T. Wright, president of the Washington Typothetæ, made a brief address to the boys, in which he outlined the advantages of learning the printing and allied trades, placing stress on the qualities which make for success.

After dinner those present were taken to the public library where the printing exhibition of the American Institute of Graphic Arts was inspected. The climax of the evening was reached after viewing the exhibit, when the boys gathered in the main assembly room of the library and Norman T. A. Munder, of Baltimore, was introduced as the guest and speaker of the evening.

Mr. Munder, who is an entertaining speaker, told the boys of his early life and struggles in the printing business, and held up to them high ideals of the art preservative. Continuing he dwelt upon those qualities of manhood which are necessary to become a master printer as well as qualities which mean a useful and honored life in general. His address was an inspiration to the apprentices, as well as to the hundred or more others who were present. Many of the good things of this evening have been preserved in a booklet entitled "Report of First Meeting and Dinner Tendered to the Apprentices by the Typothetæ of Washington, D. C.," which was printed and furnished free of expense to the Typothetæ by Mr. Munder.

This is the first time that the attention of THE INLAND PRINTER has been brought to an event of this nature, and to judge from the success at Washington, it would be well worth serious consideration by other local branches of the Typothetæ. There must have been a far greater degree of respect created on the part of the apprentices for the employers after gathering around the dinner table, and it is certain they were impressed with the thought that the employers are interested in their welfare and do not consider them as mere machines.

Chicago Craftsmen Preparing for 1921 Convention

Members of the Chicago Club of Printing House Craftsmen are jubilant over the announcement that the annual convention of the International Association is to be held in Chicago in 1921. Plans are already under way to make this a convention long to be remembered by the visitors, and definite announcements will be made as plans mature.

The first meeting for the season of the Chicago club was held Tuesday evening, October 19. Brief reports were made by the delegates to the Washington convention and a general "get together" time was had by the members.

Goudy Becomes Monotype Art Director

Announcement has been made of the appointment of Frederic W. Goudy as art director of the Lanston Monotype Machine Company, effective October 1. He is one of the few men who can really be called a national figure in the graphic arts and has done much to nurture and direct the growing aspirations now apparent in the printing world. Much of Mr. Goudy's training was received during the early years of THE INLAND PRINTER, when he was a frequent contributor to the columns of this journal. The users of monotype product will now have the benefit of his acknowledged skill in typography and art.

Borden and Estey Resign from United Typothetæ

We in the printing industry are accustomed to sudden changes and surprises, but we believe that no surprise we have received has been greater than that occasioned by the receipt of the announcement that resignations from their offices in the United Typothetæ had been tendered by Joseph A. Borden, general secretary, and Charles L. Estey, director of the department of advertising. In accepting the resignation of Mr. Borden, the Executive Council, at its meeting held on October 8, adopted the following resolution:



Apprentices Who Attended the First Meeting and Dinner Tendered Them by the Typothetæ of Washington, D. C., August 19, 1920.
Extreme right, front row, is Ben F. Durr, executive secretary; extreme left, front row, is Charles L. Smith, chairman, Apprenticeship Committee.

Whereas, the resignation of General Secretary Joseph A. Borden has been tendered and accepted,

Resolved, that the Executive Council takes this action with deep regret and with a full appreciation of the many and valuable services that he has rendered the United Typothetæ of America.

A statement regarding his resignation, prepared by Mr. Borden before leaving the office, reads as follows:

Nearly five years ago I came to the general offices in Chicago, and seeing the needs of the printing industry soon thereafter began work on what has since become known as the three year plan.

The U. T. A., being a strong, virile organization, went to work in earnest to put the plan into operation, and in doing my share toward this work, I have given five years of my time and undivided thought and energy with scarcely a day for rest or recreation.

The plan has grown by marvelous strides from its inception and has now become well established throughout the printing industry, and I, therefore, feel that the mission which brought me East has been performed. Hence my resignation as general secretary, which now gives me the opportunity of taking a much desired vacation.

In the meantime, I have not attempted to outline what I shall do in the future, but it is quite probable that I will engage in some activity which will keep me busy, as I am thoroughly convinced that no man who has led an active, busy life can retire into inactivity, and particularly so if he has any qualifications for doing anything worth while.

I will continue my home at 116 South East avenue, Oak Park, Illinois, until a decision has been reached as to what my future activities will be.

THE INLAND PRINTER

HARRY HILLMAN, EDITOR.

Published monthly by

THE INLAND PRINTER COMPANY

632 SHERMAN STREET, CHICAGO, U. S. A.

NEW YORK ADVERTISING OFFICE, 41 PARK ROW.

ADDRESS ALL COMMUNICATIONS TO THE INLAND PRINTER COMPANY, 632 SHERMAN STREET, CHICAGO.

VOL. 66. NOVEMBER, 1920. NO. 2

THE INLAND PRINTER is issued promptly on the first of each month. It aims to furnish the latest and most authoritative information on all matters relating to the printing trades and allied industries. Contributions are solicited and prompt remittance made for all acceptable matter.

Members of Audit Bureau of Circulations; Associated Business Papers, Inc.; National Editorial Association; Graphic Arts Association Departmental of the Associated Advertising Clubs of the World; New York Master Printers' Association; Printers' Supplymen's Club of Chicago; Chicago Association of Commerce.

SUBSCRIPTION RATES

One year, $4.00; six months, $2.00; payable always in advance. Sample copies, 40 cents; none free.

SUBSCRIPTIONS may be sent by express, draft, money order or registered letter. Make all remittances payable to The Inland Printer Company.

When Subscriptions Expire, the magazine is discontinued unless a renewal is received previous to the publication of the following issue. Subscribers will avoid any delay in the receipt of the first copy of their renewal by remitting promptly.

Foreign Subscriptions.—To Canada, postage prepaid, four dollars and fifty cents; to all other countries within the postal union, postage prepaid, five dollars per annum in advance. Make *foreign* money orders payable to The Inland Printer Company. No foreign postage stamps accepted.

IMPORTANT.—Foreign money orders received in the United States do not bear the name of the sender. Foreign subscribers should be careful to send letters of advice at same time remittance is sent, to insure proper credit.

Single copies may be obtained from all news dealers and typefounders throughout the United States and Canada, and subscriptions may be made through the same agencies.

Patrons will confer a favor by sending us the names of responsible news dealers who do not keep it on sale.

ADVERTISING RATES

Furnished on application. The value of The Inland Printer as an advertising medium is unquestioned. The character of the advertisements now in its columns, and the number of them, tell the whole story. Circulation considered, it is the largest trade journal in the United States to advertise in. Advertisements, to secure insertion in the issue of any month, should reach this office not later than the fifteenth of the month preceding.

In order to protect the interests of purchasers, advertisers of novelties, advertising devices, and all cash-with-order goods, are required to satisfy the management of this journal of their intention to fulfil honestly the offers in their advertisements, and to that end samples of the thing or things advertised must accompany the application for advertising space.

The Inland Printer reserves the right to reject any advertisement for cause.

FOREIGN AGENTS

JOHN HADDON & Co., Bouverie House, Salisbury square, Fleet street, London, E. C., England.
RAITHBY, LAWRENCE & Co. (Limited), De Montfort Press, Leicester, England.
RAITHBY, LAWRENCE & Co. (Limited), Thanet House, 231 Strand, London, W. C., England.
PEMBREE & Co., 109 Farringdon Road, London, E. C., England.
WM. DAWSON & SONS, Cannon House, Breams buildings, London, E. C., England.
ALEX. COWAN & SONS (Limited), General Agents, Melbourne, Sydney and Adelaide, Australia.
ALEX. COWAN & SONS (Limited), Wellington, New Zealand.
F. T. WIMBLE & Co., 87 Clarence street, Sydney, N. S. W.
H. CALMELS, 150 Boulevard du Montparnasse, Paris, France.
JOHN DICKINSON & Co. (Limited), Cape Town, Durban and Johannesburg, South Africa.
A. OUDSHOORN, 23 Avenue de Gravelle, Charenton, France.

WANT ADVERTISEMENTS

Prices for this department: Under heading "Situations Wanted," 35 cents per line; minimum 70 cents; three lines for $1.00. Under all other headings, price is 50 cents per line; minimum, $1.00. Count ten words to the line. Address to be counted. Price the same whether one or more insertions are taken. **Cash must accompany order.** The insertion of ads. received in Chicago later than the fifteenth of the month preceding publication not guaranteed. We can not send copies of The Inland Printer **Free** to classified advertisers. Remit 40 cents additional if copy is desired.

BUSINESS OPPORTUNITIES

FOR SALE — Book and job printing office with bindery in rapidly growing old southern city; business long and well established, requiring little or no soliciting, although business can be greatly increased under younger management; price not over $40,000, depending on amount of unfinished work and stock of paper, etc., on hand at time of transfer. N 239.

FOR SALE — In Warren, Pa., an exceptionally well equipped newspaper and job plant; three magazine model 8 linotype, cylinder press, jobbers, cutter, perforator and excellent composing room outfit at less than half its value. WARREN, care Conner, Fendler & Co., 96 Beekman st., New York city.

FOR SALE — Up-to-date printing plant in large southern manufacturing city; two linotypes, two cylinders, Kelly, six Gordons, four equipped with Miller feeders, Multigraph, small pamphlet bindery; owner wants to get in another line; no machine, but will sell right. N 244.

COMPLETELY EQUIPPED newspaper and jobbing outfit has good cylinder press, jobbers, cutters and well assorted and complete composing room; price, $2,500, one thousand cash and balance $50 per month. CONNER, FENDLER & CO., New York city.

WANTED — One live hustling printer in each locality to handle our line of sales and order books, duplicate and triplicate, carbon sheet or carbonized; large demand; liberal commission. THE WIRTH SALES BOOK CO., Chicago.

FOR SALE — Only exclusive job office in town of 10,000; doing good business; steady, cash customers; good future; warm, dry climate; material in good condition; $1,650 cash. N 177.

FOR SALE — Exclusive job plant in Middle West; good business; owners have other interests; possession given January 1; prefer cash deal; good price for early disposal. N 245.

FOR SALE — Good established job printing office in Indiana county seat; price, $3,500. N 224.

FOR SALE

FOR SALE — One Straight Kidder rotary press, size 28 by 20 inches, printing one color on each side of the web, press equipped to deliver product either flat or folded, speed 8,000 to 10,000 revolutions per hour, machine in perfect condition, has never been used, possession at once; also one Kidder 30 by 30 inch rotary press, printing two colors on the face and one color on the reverse side of the web; one one-color and one two-color 6 by 6 inch New Era press; four Kidder two-color 12 by 18 inch roll feed bed and platen presses; one Kidder 43 by 56 inch all-size adjustable rotary, printing one color on each side of the web, a dandy machine. GIBBS-BROWER CO., 261 Broadway, New York city. Tel. Barclay 2080.

FOR SALE — 43 by 62 and 50 by 74 Cottrell, 39 by 53 Miehle, 39 by 52 Huber, 8 by 12 and 14½ by 22 Chandler & Price old and new series presses, 9 by 17 and 11 by 25 Vandercook proof presses, 13 by 19 and 14 by 22 Colts and Universals, Mentges, 19 by 25 Brown and Toco folders, automatic card presses, new Lee two-revolution cylinders, Diamond and Advance cutters; also new electro cabinets in stock. WANNER MACHINERY CO., 716 S. Dearborn st., Chicago.

FOR SALE — One Seybold 55-inch power back gage, drop front, 20th Century cutter; one Hoe steam table, 25 by 31 inches, gas burner; one Kidder web press, two-color, roll delivery, prints roll 40 inches wide, circumference of cylinders 30 inches; the above machinery is in A-1 condition, reasonable price and for immediate delivery. A. S. WELDY, Minerva, Ohio.

PRINTERS — Utilize your office walls by displaying and selling our wonderful line of calendars; they will appeal to your customers and sell at sight; you can build up a very profitable business in a very short time. Let us start you right. Full particulars furnished. F. J. OFFERMANN ART WORKS, 299 Broadway, Buffalo, N. Y.

FOR SALE — Business conditions have forced the abandonment of a large catalogue; we will sell all or any part of 259 reams, 38 by 50 — 160 lb., Aigrette Coated; guaranteed perfect stock in original cases for 24 cents a pound, f. o. b. Buffalo, N. Y. BAKER-JONES-HAUSAUER, Inc., Buffalo, N. Y.

FOR SALE — One Model A intertype, in first-class condition; two magazines, two burners, a large assortment of liners and ejector blades; a bargain at $1,750. MOHAWK VALLEY REGISTER, Fort Plain, N. Y.

HUMANA AUTOMATIC FEEDER at a sacrifice; this machine is in A-1 condition, having been used about 12 months; can handle hair-line register work; cash or terms. DeVINNE PRESS, Canton, Ohio.

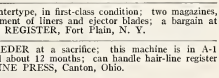
Megill's Patent
SPRING TONGUE GAUGE PINS



QUICK ON
Send for booklet this and other styles.

MEGILL'S PATENT
Automatic Register Gauge
automatically sets sheets to perfect register. Applies instantly to any make of popular job press. No fitting. Great in efficiency. Method of attaching does not interfere with raising tympan.
E. L. MEGILL, Pat. and Mfr.
60 Duane Street NEW YORK
From us or your dealer. Free booklets.

Megill's Patent
DOUBLE-GRIP GAUGES



VISE GRIP
Send for booklet this and other styles.

Please Mention THE INLAND PRINTER *When Writing to Advertisers.*

FOR SALE — "Graphic Arts and Crafts Year Book," volumes 1, 2 and 3, in leather binding as published; perfect condition. ALEXANDER SMITH, 300 West 101st st., New York. Phone, Riverside 6739.

FOR SALE — 8 chases, 38 by 25 inches; 8 chases, 41 by 27 inches; 1 chase, 60 by 44; 2 chases, 52 by 40; 4 chases, 26 by 42; 1 chase, 47 by 25; 1 chase, 35 by 25; 1 galley rack. N 248.

ROSBACK AUTOMATIC index cutter, adjustable rack with motor attachments; A-1 condition; price, $400 complete, f. o. b. Pittsburgh. S. A. STEWART CO., 425 Seventh av., Pittsburgh, Pa.

FOR SALE — Prosperous paper ruling business employing two rulers; established nine years in eastern city of 150,000 population. Particulars furnished on application. N 111.

BOOKBINDERS' MACHINERY — New Model National book sewing machines, also rebuilt machines. Write for particulars. JOSEPH E. SMYTH CO., 638 Federal st., Chicago.

METAL CARD HOLDERS for marking type cases, electro cabinets, stock bins and shelves. Send for samples and prices. HADDON BIN LABEL CO., Haddon Heights, N. J.

FOR SALE — One 4-roller, 2-revolution Cottrell press, size 32 by 40, and one Cottrell, size 22 by 28. THE HIRSCH LABORATORIES, 300 S. Broadway, St. Louis, Mo.

FOR SALE — Linotype matrices, 7-point No. 2 with Bold No. 1; extra large font, fair condition; low price for cash. BOND PRESS, Hartford, Conn.

BACK NUMBERS INLAND PRINTER, Volume 9 to Volume 35; perfect condition. SUDERLEY, 25 Ninth av., East Orange, N. J.

FOR SALE — Five hundred drying racks, size 26 by 40. SAUQUOIT TOILET PAPER CO., New Hartford, N. Y.

FOR SALE — One Autopress in first-class condition. DeLAVAL STEAM TURBINE CO., Trenton, N. J.

PRINTING PRESS, Cottrell, 45 by 62 two-revolution; price, $1,000. BOX 157, Xenia, Ohio.

FOR SALE — Dewey automatic card ruling machine, nearly new. N 238.

HELP WANTED

Artists

ARTIST, first-class retoucher on mechanical and catalogue work; steady position to high-grade man; submit samples and advise salary. BICKFORD ENGRAVING CO., Providence, R. I.

ARTIST who understands making newspaper line and wash drawings, retouching, etc.; splendid opportunity for competent man. Address GRIT, Williamsport, Pa.

Bindery

BINDERY FOREMAN (non-union) for working foreman of edition bindery in Ohio city; must be thoroughly competent and reliable; state experience fully, including machinery, both as journeyman and foreman; give present place of employment (confidential), references, age, etc., in first letter. N 176.

BOOKBINDER — To devote time exclusively to training apprentices; must be competent operator on case machine, casing-in machine, gold stamper and forwarder; state experience fully, wages desired, whether union or non-union, and references. N 249.

WANTED — Binder, all-around man in small bindery; open shop; state age, whether married or single and give full particulars of past experience, naming salary expected. GILBERT PRINTING CO., Columbus, Georgia.

WANTED — Good all-around bookbinder. POWERS-TYSON PRINTING CO., Grand Rapids, Mich.

Composing Room

WANTED — Compositor capable of handling job and ad. work in finely equipped plant in central New York, specializing in booklet and publication work; an all-around country printer of ability, has unusual opportunity for advancement; open shop, excellent working conditions; reasonable rent and board; beautiful town 1,200 feet above sea level, good schools; $28 to start, equal to $40 in cities. Give full particulars, experience, age and size of family. THE TIMES PRINT SHOP, Waterville, N. Y.

WANTED — Linotype machinist-operator for the Printing Department of large educational institution; must have good education and be experienced hand compositor, able to lay out work and get results, competent to instruct as well as produce; ideal living and working conditions; young man preferred. In reply, state age, salary wanted, experience and all necessary particulars. N 219.

FOREMAN COMPOSING ROOM — Who can estimate and is competent to handle the better grades of catalogue and commercial printing; state experience, former employers and salary expected. N 37.

WANTED — Linotype operators, fast and clean, for book work in one of New York city's largest and best equipped book publishing offices; union; $31 to $60 per week; only the best operators are desired. MADISON SQUARE POST OFFICE, Box 65, New York city.

COMPOSING ROOM FOREMAN wanted by a printing house doing the better class of catalogues, booklets and advertising literature with a business of half million; the applicant must prove his ability and reliability; position permanent with excellent salary; give definite information with application. N 209.

WANTED — English-German linotype operator for Model 16; also first-class job compositor and makeup man for magazine, book and catalogue work; steady work, ideal working conditions; salary according to ability. WARTBURG PUBLISHING HOUSE, Waverly, Iowa.

WANTED — Compositors and stonemen on high-grade catalogue work; good wages, steady work for competent help; union shop. CASLON PRESS, Toledo, Ohio.

Managers and Superintendents

WANTED — Experienced man competent to fill position of general mechanical superintendent of printing plant and bindery. LOWMAN & HANFORD CO., Seattle.

Miscellaneous

WANTED — In growing plant in country town in central New York employing 50 people, open shop: stoneman, job hands and pressmen, and lady assistant proofreader. N 237.

Pressroom

WANTED — First-class cylinder pressman; also first-class job printer; town of 100,000 population. Apply DISPATCH PRINTING & ENGRAVING CO., 31 North Park row, Erie, Pa.

INSTRUCTION

PROOFREADING — Special short mail course fully equips you for the proof-room; good positions with large presses; certificate issued. SPECIAL LOW RATE TO COMPOSITORS. Write today for full information. PUBLISHERS SCHOOL OF PROOFREADING, 692 Foster building, Madison corner 40th, New York.

MISCELLANEOUS

CONSIDER YOUR FUTURE AND LEARN THE MONOTYPE — It pays better; it is cleaner and pleasanter work; many have found it the starting point to advancement to executive positions. The Monotype schools in Philadelphia, New York, Chicago and Toronto are open to printers, and tuition is free. LANSTON MONOTYPE MACHINE COMPANY.

SITUATIONS WANTED

All-Around Man

ARE YOU LOOKING FOR THIS MAN? He has education, youth, energy, experience, vision, Carnegie Institute training; experience covers all branches of the printing trade; mechanical and photographic skill; ex-service man; by training and experience especially adapted for executive work in large printing establishment; he seeks the chance to prove his ability to handle a big job; salary secondary to opportunity. N 246.

Bindery

BINDERY FOREMAN with long, thorough business experience, commanding all branches, good executive ability, first-class mechanic including machinery, wants position anywhere in the United States. N 228.

BOOKBINDER wants a position as an all-around bookbinder; over 15 years' experience; South or Southwest preferred. N 243.

Composing Room

COMPOSING ROOM FOREMAN connected with largest plant in Northwest, wants to locate in California; best of references; age 36 years; married. A. LANG, 7666 E. Greenlake Way, Seattle, Wash.

Editorial Writer

EDITORIAL WRITER, conservative Republican or Independent, will consider beginning at $2,500 per year with right outlook for advancement; references and proofs of work on application. BOX 204, West Union, W. Va.

Estimator

ESTIMATOR — Catalogue and commercial work; looking for job, West or Middle West; long experience estimating and billing out charges; thoroughly familiar Standard cost and estimating systems; can sell. N 241.

Managers and Superintendents

SUPERINTENDENT OR PRODUCTION MAN, experienced in all departments, all classes of work, will consider change after January 1. N 242.

PROCESS WORK —*and Electrotyping*

The Journal for all up-to-date Process Workers

All matters of current interest to Process Workers and Electrotypers are dealt with month by month, and both British and Foreign ideas as to theory and practice are intelligently and comprehensively dealt with. Special columns devoted to Questions and Answers, for which awards are given. It is also the official organ of the Penrose Employment Bureau.

PER ANNUM, $0.72, Post-free. Specimen Copy, Post-free, $0.08.

Specimen copies can also be obtained from The Inland Printer Company upon request.

A limited space is available for approved advertisements; for scale of charges apply to the Publishers.

Published by **A. W. PENROSE & Co., Ltd., 109 Farringdon Road, LONDON, E.C.**

SUPERINTENDENT — With over 20 years' experience as superintendent and foreman best Chicago and other high-grade shops doing high-grade process color work, booklets and advertising literature, banks, note and general commercial printing; familiar with all kinds register hooks and bases, linotype and monotype composition; capable of handling large printing propositions at minimum cost; made good under most exacting cost systems; desire position where high-grade ability is demanded in direct shop superintendence; go anywhere proposition is satisfactory. N 250.

SUPERINTENDENT OR MANAGER — Desire medium sized plant of reliable firm; young man with thorough, practical knowledge of printing and plant operation; buying and selling; good character with no habits; desire to affiliate only with firm members of like standard. N 127.

PRINTING OFFICE MANAGER — Man of wide experience seeks position to take charge of shop; 25 years' contact with type, ink, paper and presses; thorough executive, good business builder; very best of references. P. O. BOX 515, Pittsburgh, Pa.

FOREMAN-SUPERINTENDENT — Producer of high-class catalogue and commercial work will be open for situation November 20th; married, union. Give description of plant. N 996.

Pressroom

PRESSROOM EXECUTIVE — Now employed, desires a position in either California, Havana, Cuba, or other South American countries; thirty years' practical experience in magazine, catalogue and better grade of color work; fully capable for executive position in modern large plant. N 240.

WANTED TO PURCHASE

WANTED — Secondhand Kidder or New Era roll feed bed and platen presses of any size or type, with or without special attachments; also Kidder one or two color roll product rotary wrapping paper presses. GIBBS-BROWER CO., 261 Broadway, New York city. Tel. Barclay 8020.

PRESSES WANTED — Two four-roller 56 or 62 inch Miehle presses: also three C. & P. jobbers, size 10 by 15, with Miller feeders. CENTRAL PUBLISHING COMPANY, 101 Transportation bldg., Indianapolis, Ind.

WANTED TO PURCHASE, Miehle presses, all sizes. ADZIT PRINTERS SUPPLY CO., 232-240 Lyon st., N. W., Grand Rapids, Mich.

WANTED FOR CASH, Harris two-color automatic presses, 15 by 18. M. M. ROTHSCHILD, Inc., 712 Federal st., Chicago.

WANTED TO BUY, rotary press, roll feed, about 60 to 70 inches in width. THE WALLACE PRESS, Chicago.

WANTED — New Era press, 6 by 6 or 9 by 12. Please give full particulars and where it can be seen. N 247.

WANTED — Meisel rotary sales book press; state full particulars and lowest price. N 117.

WANTED TO BUY — Secondhand Cranston drum cylinder printing presses; give details. N 199.

BUSINESS DIRECTORY

Brass Type Founders

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

Calendar Pads

THE SULLIVAN PRINTING WORKS COMPANY, 1062 Gilbert av., Cincinnati, Ohio, makes calendar pads for 1921; now ready for shipment; the best and cheapest on the market; all pads guaranteed perfect; write for sample books and prices.

Carbon Black

CABOT, GODFREY L.— See advertisement.

Chase Manufacturers

BARNHART BROTHERS & SPINDLER — Electric welded silver gloss steel chases, guaranteed forever. See Typefounders.

Copper and Zinc Prepared for Halftone or Zinc Etching

THE AMERICAN STEEL & COPPERPLATE CO., 101-111 Fairmont av., Jersey City, N. J.; 116 Nassau st., New York city; 536-538 S. Clark st., Chicago, Ill.; 3 Pemberton row, London, E. C., England.

Counting Machines

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

Cylinder Presses

ADZIT PRINTERS SUPPLY COMPANY, Grand Rapids, Mich.

BARNHART BROTHERS & SPINDLER — See Typefounders.

Demagnetizers and Ink Dryers

UTILITY HEATER CO., 239 Centre st., New York. Safety gas heaters, with automatic cut-offs, for all styles of presses. "Be a hot printer."

Electrotypers' and Stereotypers' Machinery

HOE, R., & CO., New York. Printing, stereotyping and electrotyping machinery. Chicago offices, 544-546 S. Clark st.

Embossing Composition

STEWART'S EMBOSSING BOARD — Easy to use, hardens like iron: 6 by 9 inches, 12 for $1.25, postpaid. THE INLAND PRINTER COMPANY, Chicago.

Engraved Letterheads

QUALITY WORK from steel engraved plates and dies. Specimens on request. DEAL & BROWN, 29 N. Water st., Rochester, N. Y.

Engraving Methods

ANYBODY CAN MAKE CUTS on ordinary sheet zinc at trifling cost with my simple transferring and etching process; skill and drawing ability not required; price of process, $1; particulars and specimens for 2-cent stamp. THOS. M. DAY, Box 1, Windfall, Ind.

LINE CUTS cast in stereotype metal directly from drawings made on Kalkotype Board; no routing of open spaces. Send postage for specimens. HENRY KAHRS, 240 East 33d st., New York.

Job Printing Presses

ADZIT PRINTERS SUPPLY COMPANY, Grand Rapids, Mich.

BARNHART BROTHERS & SPINDLER — See Typefounders.

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

Looping Machine

AMERICAN looping machines for punching-looping, one operation with twine, books, tags, Christmas bells. WARD & McLEAN, Lockport, N. Y.

Motors and Accessories for Printing Machinery

SPRAGUE ELECTRIC WORKS, 527 W. 34th st., New York. Electric equipment for printing presses and allied machines a specialty.

Neutralizers

UTILITY HEATER CO., 239 Centre st., New York. Gas machines that stop offset and electric troubles, quick dry ink, and are safe for all presses.

Numbering Machines

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

Paper Cutters

ADZIT PRINTERS SUPPLY COMPANY, Grand Rapids, Mich.

BARNHART BROTHERS & SPINDLER — See Typefounders.

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

Perforators

F. P. ROSBACK CO., Benton Harbor, Mich. Perforating machines of all kinds, styles and sizes.

Photoengravers' Supplies

LEVY, MAX, & CO., Wayne Junction, Philadelphia, Pa. Screens, cameras, lenses and gallery equipment for photo processes.

Presses

HOE, R., & CO., New York. Printing, stereotyping and electrotyping machinery. Chicago offices, 544-546 S. Clark st.

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

Printers' Rollers and Roller Composition

BINGHAM'S, SAM'L, SON MFG. CO., 636-704 Sherman st., Chicago; also 514-518 Clark av., St. Louis; 88-90 South 13th st., Pittsburgh; 706-708 Baltimore av., Kansas City; 40-42 Peters st., Atlanta, Ga.; 151-153 Kentucky av., Indianapolis; 1306-1308 Patterson av., Dallas, Tex.; 719-721 Fourth st., S., Minneapolis, Minn.; 609-611 Chestnut st., Des Moines, Iowa; Shuey Factories bldg., Springfield, Ohio; 1285 W. 2d st., Cleveland, Ohio.

WILD & STEVENS, Inc., 5 Purchase st., Boston 9, Mass. Established 1859.

R.R.B. PADDING GLUE

For Strength, Flexibility, Whiteness and General Satisfaction.

ROBERT R. BURRAGE
83 Gold Street NEW YORK

Printers' Supplies

ADZIT PRINTERS SUPPLY COMPANY, Grand Rapids, Mich.

BARNHART BROTHERS & SPINDLER — See Typefounders.

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

Printing Machinery, Rebuilt

BARNHART BROTHERS & SPINDLER — See Typefounders.

Printing Material

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

Punching Machines

F. P. ROSBACK CO., Benton Harbor, Mich. Multiplex punching machines for round, open or special shaped holes.

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

Rebuilt Printing Presses

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

Roughing Machines

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

Special Machinery

DONALD W. COY, Consulting Engineer, 1227 East 75th st., Chicago, Illinois. Designer of automatic and special printing, binding and envelope-making machinery. Development of inventions.

Stereotyping Outfits

ACME DRY PROCESS STEREOTYPING — This is a new process for fine job and book work. Matrices are molded in a job press on special matrix boards. The easiest of all stereotyping processes. Catalogue on receipt of two stamps. HENRY KAHRS, 240 E. 33d st., New York.

Tags

OUR SPECIALTY IS TAGS, blank, printed, numbered, wired, strung or equipped with special slots, holes, etc., when required. You take the order, we make and print the tags for you. Send for quotations on anything you need in the TAG line. Quick service. DENNEY TAG COMPANY, West Chester, Pa. Oldest and largest exclusive tag factory in the world.

Typecasters

THOMPSON TYPE MACHINE CO., 223 West Erie street, Chicago. Manufacturers Thompson type, lead, slug and rule caster.

Typefounders

AMERICAN TYPE FOUNDERS CO., original designs in type and decorative material, greatest output, most complete selection. Dealer in wood type, printing machinery and printers' supplies of all kinds. Send to nearest house for latest type specimens. Houses — Boston, 270 Congress st.; New York, 200 William st.; Philadelphia, 17 S. 6th st.; Baltimore, 215 Guilford av.; Richmond, 11 Governor st.; Atlanta, 24 S. Forsythe st.; Buffalo, 45 N. Division st.; Pittsburgh, 323 3d av.; Cleveland, 13 St. Clair av., N.-E.; Cincinnati, 646 Main st.; St. Louis, 9th and Walnut sts.; Chicago, 517-519 W. Monroe st.; Detroit, 169 W. Larned st.; Kansas City, 10th and Wyandotte sts.; Minneapolis, 419 4th st., South; Denver, 1621 Blake st.; Los Angeles, 121 N. Broadway; San Francisco, 820 Mission st.; Portland, 47 4th st.; Spokane, 340 Sprague av.; Milwaukee, 125 2d st.; Winnipeg, Can., 175 McDermot av.

BARNHART BROTHERS & SPINDLER, manufacturers and originators of type faces, borders, ornaments, cuts, electric welded chases, all-brass galleys and other printers' supplies. Houses at — Chicago, Dallas, Kansas City, St. Paul, Washington, D. C., St. Louis, Omaha, Seattle.

THE NATIONAL TYPE FOUNDRY, Bridgeport, Conn. Guaranteed foundry type; large variety of faces. Specimen sheets and catalogue on request. Old type taken in exchange if desired.

HANSEN, H. C., TYPE FOUNDRY (established 1872), 190-192 Congress st., Boston; 535-547 Pearl st., cor. Elm, New York.

EMPIRE WOOD & METAL TYPE WORKS, Buffalo, N. Y.; Delavan, N. Y.

Wire Stitchers

F. P. ROSBACK CO., Benton Harbor, Mich. Stitchers of all sizes, flat and saddle, ¼ to 1 inch, inclusive. Flat only, 1 to 2 inches.

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

Wood Goods

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, ETC., REQUIRED BY THE ACT OF CONGRESS OF AUGUST 24, 1912.

Of THE INLAND PRINTER, published monthly at Chicago, Illinois, for October 1, 1920.
State of Illinois }
County of Cook } ss.

Before me, a Notary Public in and for the State and county aforesaid, personally appeared James Hibben, who, having been duly sworn according to law, deposes and says that he is the business manager of THE INLAND PRINTER, and that the following is, to the best of his knowledge and belief, a true statement of the ownership, managements, etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, embodied in Section 443, Postal Laws and Regulations, to wit:

1. That the names and addresses of the publisher, editor, managing editor and business manager are:
Publisher — The Inland Printer Co. (Inc.).....632 Sherman st., Chicago, Ill.
Editor — Harry Hillman.....Chicago, Ill.
Managing Editor — Harry Hillman.....Chicago, Ill.
Business Manager — James Hibben.....Evanston, Ill.

2. That the owners are: Estate of Henry O. Shepard, deceased, for the benefit of Mrs. Jennie O. Shepard, 635 S. Ashland av., Chicago, and Mrs. Clara J. Shepard, 635 S. Ashland av., Chicago.

3. That the known bondholders, mortgagees, and other security holders owning or holding 1 per cent or more of total amount of bonds, mortgages, or other securities, are: None.

4. That the two paragraphs next above, giving the names of the owners, stockholders, and security holders, if any, contain not only the list of stockholders and security holders as they appear upon the books of the company, but also, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting is given; also that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner; and this affiant has no reason to believe that any other person, association or corporation has any interest, direct or indirect, in the said stock, bonds or other securities than as so stated by him.

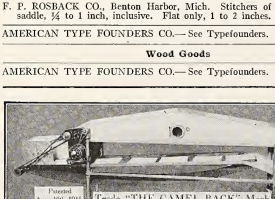
JAMES HIBBEN,
Business Manager.

Sworn to and subscribed before me this 21st day of September, 1920.
REBECCA M. ROBERTSON.
(My commission expires April 15, 1923.)

ENGRAVED
Christmas Greeting Cards
FOR THE PRINTING TRADE
Complete set of entire line, for the coming season, mailed upon receipt of $1.25. *Remember, we are Manufacturers.*
WRITE FOR SAMPLES
KING CARD COMPANY
615 Sansom Street Philadelphia, Pa.

HERCULES PRODUCTS — AMERICAN STEEL CHASE COMPANY
Use HERCULES Leads and Slugs, Steel Chases, Steel Galleys, Brass Rule
Manufactured by
AMERICAN STEEL CHASE COMPANY
122-130 Coster St., New York, N.Y.
Order through your local dealer or direct from us.

EMBOSSING IS EASY
If you use STEWART'S EMBOSSING BOARD
Simple, economical, durable
Sheets, 6x9 inches $1.25 a dozen, postpaid
THE INLAND PRINTER COMPANY
632 Sherman Street CHICAGO



EMBOSSOGRAPHY
TRADE MARK
The art of producing flexible and permanent embossed or engraved effects without the use of dies or plates, any color, also gold and silver, as fast as ordinary printing.
Write for Descriptive Matter, Testimonial Letters from Users, etc.
EMBOSSOGRAPH PROCESS CO., Inc.
251 William Street NEW YORK CITY

"The colors you will eventually use"

Rulers, Notice!

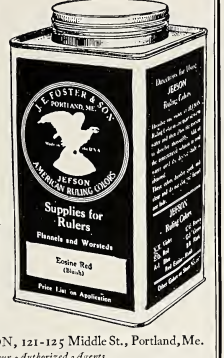
Jefson's Semi-annual Booklet of unusual Ruled Artistic Designs is now ready

Have you your copy?

If not, write us

The things we have in preparation to send you will more than repay you.

Get on our mailing list—*now*.



J. E. FOSTER & SON, 121-125 Middle St., Portland, Me.

or our Authorized Agents

THE A. DREDGE RULING PEN CO., New York City
SHATTUCK & BICKFORD, INC., San Francisco and Los Angeles
THE BROWN BROS., LIMITED, Toronto, Canada

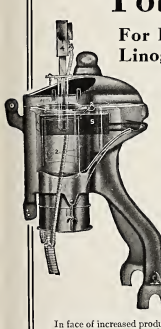
Foreign Agents

THE PARSONS TRADING CO., New York City
Branch Offices: London, Sidney, Bombay, Havana, Adelaide, Buenos Aires, Mexico, D.F., Melbourne, Wellington, Stockholm, Rio DeJaneiro

The

Fortified Electric Pot Heater

For Linotypes, Intertypes, Linographs and Monotypes



Two years ago: The novelty of the Fortified Electric Pot Heater attracted buying attention of all classes of Printers—from the one machine plants to the largest newspapers.

Today: Its highly developed efficiency has proved their choice was well founded. Its novelty is interchangeability, using any one of four energies, namely electric, gas, gasoline or coal oil.

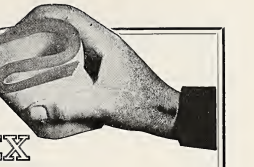
Its efficiency is heat distribution—a unit that won't burn out—and a more accurate temperature control. Simplicity dominates a rugged construction throughout which serves to make the Fortified

The Better Electric Pot

In face of increased production facilities we are yet behind on deliveries' However, we hope to be able to render fairly prompt service by November 15th, and solicit a few more orders with assurance they can be filled before snow flies.

Fortified Manufacturing Company

14th St. and Agnes Ave., Kansas City, Mo.



NUREX

for satisfaction

NUREX spells satisfaction for hundreds of users over the country. More than 50,000 gallons have been sold within the last year, and every shipment is giving the same pleasing results that printers and binders desire.

NUREX

Patented June 1, 1920

Tabbing Compound

Meets the exacting requirements necessary for a tabbing glue that is used the year round. No heating—just apply and the job is done. Will not get stringy in the summer and is just as resilient and efficient in the winter. Why not join the army of satisfied users by ordering a trial gallon from the nearest distributor shown in this advertisement? Then be the judge.

NUREX JOBBERS

ATLANTA, GA. . . . . Sloan Paper Co.
BOSTON, MASS. . . . . Carter, Rice Paper Co.
BETHLEHEM, PA. . . . . Bethlehem Paper Co.
BIRMINGHAM, ALA. . . . . Diem & Wing Paper Co.
BALTIMORE, MD. . . . . Whitaker Paper Co.
BOSTON, MASS. . . . . Knight, Allen & Clark
BUFFALO, N. Y. . . . . The Alling Cory Co.
BUTTE, MONT. . . . . Butte Paper Co.
CHICAGO, ILL. . . . . J. W. Butler Paper Co.
CLEVELAND, OHIO. . . . . The Central Ohio Paper Co.
CLEVELAND, OHIO. . . . . The Union Paper & Twine Co.
CINCINNATI, OHIO. . . . . The Chatfield & Woods Paper Co.
CINCINNATI, OHIO. . . . . The Whitaker Paper Co.
COLUMBUS, OHIO. . . . . The Central Ohio Paper Co.
COLUMBIA, S. C. . . . . The R. L. Bryan Co.
CHARLOTTE, N. C. . . . . Western Newspaper Union
DAYTON, OHIO. . . . . The Whitaker Paper Co.
DENVER, COLO. . . . . The Peters Paper Co.
DENVER, COLO. . . . . The Carter, Rice Carpenter Co.
DALLAS, TEXAS. . . . . Southwestern Paper Co.
DETROIT, MICH. . . . . Butler-Detroit Paper Co.
DULUTH, MINN. . . . . Peyton Paper Co.
FORT WAYNE, IND. . . . . Western Newspaper Union
FARGO, N. D. . . . . Western Newspaper Union
FORT WORTH, TEXAS. . . . . The Reimers Co.
GRAND RAPIDS, MICH. . . . . Central Michigan Paper Co.
HAGERSTOWN, MD. . . . . Antietam Paper Co.
HARRISBURG, PA. . . . . Johnston Paper Co.
HOUSTON, TEXAS. . . . . Southwestern Paper Co.
INDIANAPOLIS, IND. . . . . The Crescent Paper Co.
INDIANAPOLIS, IND. . . . . The Whitaker Paper Co.
JACKSONVILLE, FLA. . . . . Antietam Paper Co.
KANSAS CITY, MO. . . . . Missouri Interstate Paper Co.
LINCOLN, NEB. . . . . Western Newspaper Union
LOS ANGELES, CAL. . . . . The Sierra Paper Co.
LOUISVILLE, KY. . . . . Louisville Paper Co.
LITTLE ROCK, ARK. . . . . Western Newspaper Union
MEMPHIS, TENN. . . . . Taylor Paper Co.
MILWAUKEE, WIS. . . . . Standard Paper Co.
NEW YORK CITY, N. Y. . . . . J. E. Linde Paper Co.
NEW YORK CITY, N. Y. . . . . Lasher & Lathrop
NEWARK, N. J. . . . . Lasher & Lathrop
NASHVILLE, TENN. . . . . Clements Paper Co.
NEW ORLEANS, LA. . . . . E. C. Palmer Paper Co.
OKLAHOMA CITY, OKLA. . . . . Western Newspaper Union
OMAHA, NEB. . . . . Western Newspaper Union
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READING, PA. . . . . M. J. Fiart
RICHMOND, VA. . . . . The Richmond Paper Co.
RICHMOND, VA. . . . . The Whitaker Paper Co.
ST. JOHN, N. B., CANADA. . . . . Scholefield Paper Co., Ltd.
ST. LOUIS, MO. . . . . Mississippi Valley Paper Co.
ST. PAUL, MINN. . . . . Wright Barrett Stilwell Paper Co.
SAN FRANCISCO, CAL. . . . . Pacific Coast Paper Co.
SALT LAKE CITY, UTAH. . . . . Western Newspaper Union
SPRINGFIELD, MO. . . . . The Scholefield Paper Co.
SEATTLE, WASH. . . . . Mutual Paper Co.
SCRANTON, PA. . . . . Menagree Brothers
SPRINGFIELD, MASS. . . . . The Paper House of New England
TOLEDO, OHIO. . . . . The Central Ohio Paper Co.
TROY, N. Y. . . . . The Troy Paper Co.
WASHINGTON, D. C. . . . . B. F. Bond Paper Co.

The Lee Hardware Co.

SALINA, KANSAS

Basic Materials for Essential Industries

THE WHITAKER PAPER CO.
Home Office:
CINCINNATI, OHIO

DIVISIONAL HOUSES
Atlanta, Boston, Baltimore, Chicago, Detroit, Denver, Dayton, O., Indianapolis, New York, Pittsburgh.

BRANCH HOUSES
Birmingham, Columbus, Richmond.

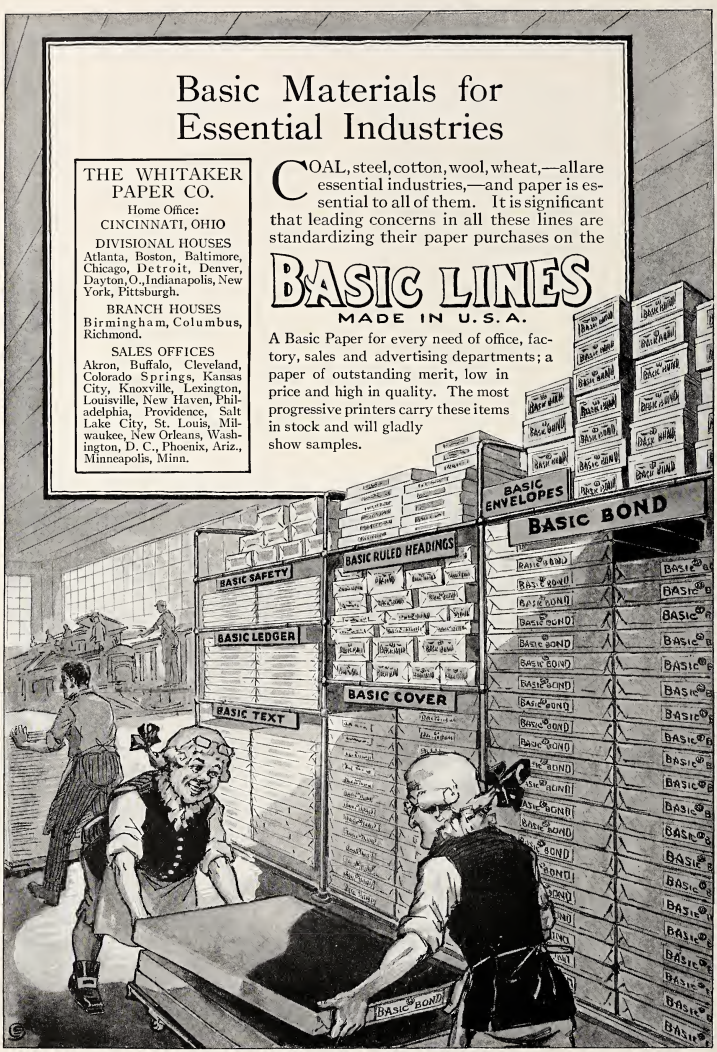
SALES OFFICES
Akron, Buffalo, Cleveland, Colorado Springs, Kansas City, Knoxville, Lexington, Louisville, New Haven, Philadelphia, Providence, Salt Lake City, St. Louis, Milwaukee, New Orleans, Washington, D. C., Phoenix, Ariz., Minneapolis, Minn.

COAL, steel, cotton, wool, wheat,—all are essential industries,—and paper is essential to all of them. It is significant that leading concerns in all these lines are standardizing their paper purchases on the

BASIC LINES

MADE IN U.S.A.

A Basic Paper for every need of office, factory, sales and advertising departments; a paper of outstanding merit, low in price and high in quality. The most progressive printers carry these items in stock and will gladly show samples.





Such Smoothness Is Unusual In Ledger Papers

THE remarkable smoothness of Brown's is but one of the many features that make it superior to ordinary ledger papers.

Brown's is made of pure white rags. No strong bleaching chemicals are used in its manufacture. It cannot discolor, stain, turn yellow or fade. Brown's, therefore, possesses a Gibraltar-like permanence that makes it invaluable for business records, leases, contracts, journals, ledgers, etc.

You can recommend Brown's to your customers. They have learned that poor-quality paper is apt to tear, wear badly, or fade. They know, too, that record books made of inferior paper cost only 2 or 3% less than the same books made of Brown's Linen Ledger Papers.

Write for Brown's sample book. Test these papers yourself

BROWN'S Linen Ledger Papers

Established 1850

L. L. Brown Paper Company Adams, Mass., U. S. A.



The *Obligation* to buy Good Printing

YOU buy printing for but one purpose — to place your message before the many.

There is a definite obligation upon every man who seeks the service of a printer. He must not use press, paper, type, and ink—the forces which in three centuries unchained the intelligence of mankind—to produce that which is false, foolish, or ugly.

THE school books of your son and the catalog of your business represent more than education and commerce. They are monuments to the genius of a long list of men, who when they thought of printing thought always of Better Printing.

WE know that Better Paper helps produce Better Printing.

BUT much more is needed. One must *want* Better Printing. The mill that strives to produce a better sheet of paper and the printer who strives to print that paper as well as he can, are alike helpless if their customer is indifferent to such aims.

IT is something to know that good printing is more profitable than poor printing. But it is a greater satisfaction to feel that your printing expresses not alone the best that is in you and your business, but the best efforts of your printer, the ink maker, the engraver, and of the paper manufacturer who improved his product as much for *constructive* as for *competitive* reasons.

WHAT Warren's Standard Printing Papers have done to make Better Printing *possible* and *desired* can be seen in Warren's service books and brochures in the shops of large printers, and in the offices of paper merchants who sell the Warren Standards. These books are also on exhibition in the public libraries of our larger cities and in those clubs which devote attention to graphic art.

ONE can know good printing and not know Warren's Papers, but a familiarity with the Warren Standards amounts to a familiarity with earnest effort to help American business with Better Paper toward Better Printing.

S. D. WARREN COMPANY, BOSTON, MASS.

Warren's Standard Printing Papers are

Warren's Cameo
Dull coated for artistic halftone printing

Warren's Lustro
The highest refinement of surface in glossy-coated paper

Warren's Warrentown Coated Book
Glossy surface for fine halftone and process color work

Warren's Silkote
Semi-dull surface, noted for practical printing qualities

Warren's Cumberland Coated Book
A recognized standard glossy-coated paper

Warren's Printone
Semi-coated. Better than super, cheaper than coated

Warren's Library Text
English finish for medium screen halftones

Warren's Olde Style
A watermarked antique finish for type and line illustration

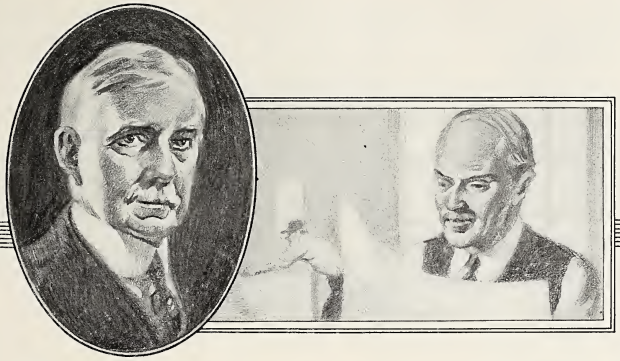
Warren's Cumberland Super Book
Super-calendered paper of standard, uniform quality

Warren's Cumberland Machine Book
A dependable, hand-sorted, machine-finish paper

Warren's Artogravure
Developed especially for offset printing

Warren's India
For thin editions

Warren's STANDARD Printing Papers



Paper means two entirely different things to these two men

THE business man thinks of paper in terms of books, catalogs, letterheads and increased sales. To him the paper has lost its identity in so much literature, a typewritten letter or a pretty picture. He sees the paper merely as a conveyance for the expression of pictorial or textual ideas.

The printer, on the other hand, is concerned with the mechanical possibilities of the paper—how it takes printing ink, how strong it is, how well it folds; and he wants to know all about the many other qualities that are unknown to or overlooked by the business man.

We hold every one of the papers of The Lindenmeyr Lines to the standard where it will answer every demand a printer should make upon a paper of its kind. Because of this, the printer's customer usually enthuses over the good work of his printer. Thus better paper satisfies the viewpoints of both the producer and the buyer of better printing.

Some of the well liked papers of The Lindenmeyr Lines are Warren's Standard Printing Papers, Strathmore Covers, Buckeye Covers, Brookdale Linen Bond, Tradesmens Linen Record, Princess Covers, Pennmont English Finish Book, Crescent Coated Book and New Era Bond. Printers who use these papers know that they encourage the kind of printing that wins their customers' praise.

2004

16-18 Beekman Street
New York, N. Y.
54-56 Clinton Street
Newark, N. J.
58-60 Allyn Street
Hartford, Conn.

ESTABLISHED 1859
HENRY LINDENMEYR & SONS
32-34-36 BLEECKER STREET
NEW YORK CITY N.Y.
THE LINDENMEYR LINES



Foldwell's long, strong fibres and rag base make it an unusually strong printing paper. Thousands of advertisers depend upon this strength to carry their sales messages clean and whole to their prospects. Learn what Foldwell will do for you by sending for our booklet, "Paper as a Factor in Modern Merchandising."

"a corking good mailing piece!"

"Unusual? Absolutely! Yet it's merely a matter of portraying the bow ties. Pictures sell goods—if they are faithful pictures."

IT took Foldwell's specially prepared surface to bring out faithfully the colors used on the mailing piece pictured here. And it took Foldwell's remarkable strength to hold at the seven repeated folds—each one weakened by die cutting. More remarkable still—no cracks appeared at the folds to deface the impressions which portray silk cloth.

Faithful visualization! Better results in direct advertising.

CHICAGO PAPER CO.

Manufacturers

918 S. WELLS ST.
CHICAGO, ILL.

Nationally Distributed.

COATED WRITING § COATED BOOK § COATED COVER

Foldwell TRADE MARK

One Paper for Every Office Use

HOWARD BOND

WATERMARKED



For Your Customers'

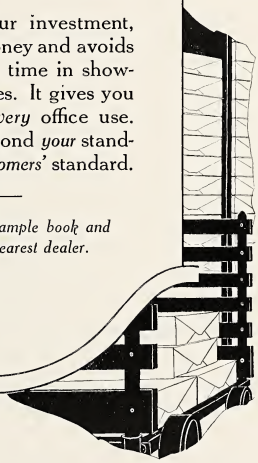
Letterheads	Form Letters
Statements	Order Blanks
Billheads	Requisitions

And all Office Forms

Use One Paper—Howard Bond

IT reduces your investment, saves you money and avoids useless waste of time in showing many samples. It gives you *one* paper for *every* office use. Make Howard Bond *your* standard and your *customers'* standard.

Write today for sample book and name of your nearest dealer.



HOWARD PAPER CO. URBANA OHIO

Nationally Distributed—

SYSTEMS BOND

"The Rag-content Loft-dried Paper at the Reasonable Price"



Distributors

ALBANY	W. H. Smith Paper Corporation
ATLANTA	Sloan Paper Company
BALTIMORE	Baltimore Paper Company, Inc.
BOSTON	Carter, Rice & Co., Corp. The A. Storrs & Bement Company
BUFFALO	The Disher Paper Company
CHICAGO	Swigart Paper Company The Paper Mills' Company
CINCINNATI	The Chatfield & Woods Company
CLEVELAND	The Union Paper & Twine Company
DES MOINES	Pratt Paper Company
DETROIT	The Union Paper & Twine Company
HARRISBURG	Donaldson Paper Company
KANSAS CITY	Benedict Paper Company
LOS ANGELES	Blake, Moffitt & Towne
LOUISVILLE	The Rowland Company, Inc.
MANILA, P. I	J. P. Heilbronn Company
MILWAUKEE	The E. A. Bouer Company
MINNEAPOLIS	Minneapolis Paper Company
NASHVILLE	Clements Paper Company
NEWARK	J. E. Linde Paper Company
NEW HAVEN	The A. Storrs & Bement Company
NEW YORK	J. E. Linde Paper Company Miller & Wright Paper Company
NORFOLK	R. P. Andrews Paper Company, Inc., of Va.
OMAHA	Carpenter Paper Company
PHILADELPHIA	A. Hartung & Company Riegel & Company, Inc.
PITTSBURGH	General Paper and Cordage Company
PORTLAND, ME	C. H. Robinson Company
PORTLAND, ORE	Blake, McFall Company
RICHMOND	Virginia Paper Company
SALT LAKE CITY	Carpenter Paper Company of Utah
SAN FRANCISCO	Blake, Moffitt & Towne
SEATTLE	American Paper Company
SPOKANE	Spokane Paper and Stationery Company
SPRINGFIELD, MASS	The Paper House of N. E.
ST. LOUIS	Beacon Paper Company
ST. PAUL	E. J. Stilwell Paper Company
TACOMA	Tacoma Paper and Stationery Company
WASHINGTON	R. P. Andrews Paper Company
WINNIPEG, MANITOBA, CANADA	The Barkwell Paper Company
EXPORT	A. M. Capen's Sons, Inc., New York W. C. Powers Company, Ltd., London England
ENVELOPES	United States Envelope Company, Springfield, Mass.

NO matter where your plant is located, there is a SYSTEMS BOND distributor within easy reach. Any of the paper merchants listed in the opposite column will give your inquiries prompt, careful attention.

A request to any of the distributors, or to us, will bring a copy of the new SYSTEMS BOND sample book. If you have not received one, send for it today.

EASTERN MANUFACTURING COMPANY

General Sales Offices: 501 FIFTH AVENUE, NEW YORK

Western Sales Offices: 1223 CONWAY BUILDING, CHICAGO

Wanted
A Correspondent

Salary $15,000 a Year

"Journalism is the key to writing more interesting and effective letters," says Starr McMasters. Mr. McMasters ought to know something about this particular subject for he is the man who secured the position at $15,000 a year advertised by The Valley Forge Manufacturing Company.

Mr. McMasters tells how to apply the best newswriting methods to sales correspondence in our latest Old Hampshire booklet. He was formerly managing editor of a great Chicago daily paper. He became interested in a manufacturing business in Fostoria, Ohio, where he developed and perfected his news system for sales letters.

We got the exclusive story of this new method of writing letters through a newspaper reporter who interviewed both Mr. McMasters and the president of The Valley Forge Company. The reporter includes in his interview some actual examples of successful letters written by Mr. McMasters.

The many thousands of friends and users of Old Hampshire Bond who have read our previous booklets (Backing Up Your Salesman, The Letters of Judson McGee, and the twelve booklets in our Course in Salesmanship) will all want a copy of Wanted a Correspondent—Salary $15,000 a Year. It is the most helpful booklet on letter-writing that we have ever published.

The Hampshire Paper Company acknowledges its responsibility to do something more than manufacture the best bond paper. We have a further obligation and that is to do what we can to improve the character and efficiency of the business letter. Even though you may not be using Old Hampshire Bond, you are still welcome to a copy of our latest booklet. Send for it.



HAMPSHIRE PAPER COMPANY

Makers of Old Hampshire Bond

SOUTH HADLEY FALLS, MASSACHUSETTS



The Watermark of Excellence

This full page announcement appeared in newspapers throughout the country about October 20. Send for copies of it to send to your principal customers.

AMERICAN WRITING

EAGLE A PAPERS: BONDS—WRITINGS—LEDGERS—BOOK PAPERS—OFFSET

Widespread tie-up to American Writing Paper campaign

Full page newspaper advertisements have created more confidence in Printers. More and more buyers are insisting that the Printer specify the paper

TESTIMONIALS and congratulations are still pouring in from Printers and Paper Merchants all over the United States on the full page newspaper campaign that the American Writing has been running. More than 100,000 reprints of these advertisements have been requested for mailing to Printers' customers. Hundreds of electrotypes have been used by the Printers themselves in continuing this campaign.

Co-operation of Wisconsin Typothetae

"We cannot compliment the American Writing Paper Company too strongly on its broad-vision plan of advertising," writes Mr. W. G. Penhallow, Executive Secretary of the Wisconsin Typothetae, in commenting on the campaign, "and we wish to co-operate in every possible way, that the largest harvest of results possible may be reaped in our field, and that in the reaping our printers may garner in some of the wheat for themselves."

The Boston Typothetae Board of Trade requested 400 reprints of the first page, and distributed them to their members.

Franklin W. Heath, Secretary of the Typothetae of Philadelphia, did not even wait to get proofs from Holyoke, but went to the local paper, secured the proofs, sent them to every member with a special announcement, captioned: "Read Every Word." Mr. Heath, in a letter addressed to Mr. W. B. Snyder, of the American Writing Paper Company's Philadelphia office, said in part: "The Typothetae of Philadelphia expresses its appreciation of the broad, constructive thought reflected in your efforts."

B. E. Hutchinson outlines A. W. P. policy

All this is, of course, very gratifying. Our attitude has been well expressed by Mr. B. E. Hutchinson, Treasurer of the Company, as follows:

"The efforts of this company to advertise as much for the benefit of the Printers and Paper Merchants as for itself affords an example of co-operation which will redound to the interests of all.

"Progress demands the systematic co-operation of all the forces or factors bearing on the situation.

"In the paper industry these factors are three—the consumers of paper, principally Printers, Lithographers, etc.; the distributors of paper, the Paper Merchants; and the manufacturers. There appears to be a general recognition of the fact that in the past the co-ordination among these three factors left something to be desired, and that it is now time to improve upon the past—which is of much more practical importance.

"The American Writing Paper Company wants to be thoroughly identified with this forward movement. It is anxious to make its full contribution to the solution of the problems which confront the industry."

AMERICAN WRITING PAPER COMPANY
Holyoke, Mass.

PAPER COMPANY
PAPERS—COVER PAPERS—PAPETERIES—TECHNICAL PAPERS—SPECIALTIES



The economic position of the paper merchant in the printing industry

Report No. 8 of a series on the present-day relationship between Paper Merchant, Paper Mill, Printer and Buyer.

MILL to Merchant—Merchant to Printer—Printer to user—the most economical method of distributing paper.

This has been the key-note of this series of articles, and since starting it last Spring every month's mail has brought us letters from Printers* and Paper Merchants in all parts of the United States commending the policy of the American Writing Paper Company.

Inasmuch as the articles are dealing with the functions of the Paper Merchant, we feel that it will be interesting to publish extracts from some of the letters from Paper Merchants.

A suggestion from New Orleans

"We have noticed what you have published with considerable interest, and we think it will do good because any Printer who thinks at all will see that what you say is absolute truth. We have no anxiety with regard to this subject here, but it can do no harm to keep the jobber's usefulness prominently before the Printers.

"One point which you could make, which we think you have not as yet covered, is the fact that even the larger jobbers cannot distribute paper successfully from a single central station, but are obliged to establish branches in outlying territory in order to hold trade, which they could formerly do from a central point. Modern business demands better service all the time, and one of the most important features of this is that the Printer should get his goods without any delay. For this reason it is necessary for



The Watermark of Excellence

AMERICAN WRITING
EAGLE A PAPERS: BONDS—WRITINGS—LEDGERS—BOOK PAPERS—OFFSET

Paper Merchants to have paper stocks in all cities of any consequence. In our opinion it will only be a few years before paper jobbing houses will be found in almost every town of 25,000 or more, just as wholesale groceries are found in such places today—showing that not only is the jobber an economic necessity, but to keep up with the times he has to carry stocks in practically all central points in the territories which he wishes to cover."

A Merchant in Minneapolis

"I believe we have already advised you how interested we are in your present campaign of advertising, outlining the economic position of the Paper Merchant in the Printing Industry, and we are glad again to express our appreciation of this work, and you can depend upon us for full co-operation."

From Baltimore

"We certainly want to congratulate you and express our appreciation of your spreading the good word of the importance of the Paper Merchant in the Paper Industry. Your efforts along this line certainly deserve the utmost co-operation of every Paper Merchant, and we will certainly do our part to show our appreciation of same.

"Your company has been very good to us and has helped us out on numerous occasions in taking care of business for us, and we want to take this opportunity to express our appreciation of your so doing."

Portland, Me.

"In reply to your letter asking our opinion of the campaign which you have been running for Printing Trade Papers, our experience is one of thorough endorsement. We feel strongly that the more knowledge our printing customers have of paper manufacturing at the present time, the more value we as jobbers, and you as manufacturers, undoubtedly will receive."

Cincinnati

"We think you already know that the paper dealers are very much pleased with this advertising. As a matter of fact it is an argument which has been presented to the trade a good many times in the past fifteen years on different occasions. We are under the impression that the National Paper Trade Association, as a body, has expressed its appreciation of this work. One reason, perhaps, why we like it so well is because we think it is the truth."

A suggestion to Printers

To all Printers the American Writing Paper Company makes the following suggestions:

Work *with* your Paper Merchant.

Select your Paper Merchant on a basis of *service*, and then maintain a permanent business relationship with him.

American Writing Paper Company, *Holyoke, Mass.*

*Note: In general where we use the term "Printer" in this announcement, it refers not only to the commercial printer, but also to the offset printer, the lithographer, the engraver, and the stationer.



The Watermark of Excellence

PAPER COMPANY

PAPERS—COVER PAPERS—PAPETERIES—TECHNICAL PAPERS—SPECIALTIES



Illustration from full page newspaper advertisement of the American Writing Paper Company putting the specification of the paper up to the Printer

Airpost Bond Chevron Bond Acceptance Bond

Three papers that Printers are now specifying more often

THE Printer today, as we are pointing out in our full page advertisements in the newspapers, is the creative force in the Printing Industry, the man who should specify the paper to be used for every job he does. To do this, however, he must know the facts about the paper he buys.

Inspection of raw materials, standardization of processes, testing of the product at every stage of manufacture, savings in costs passed on to the consumer in better values — these are the things that the modern paper mill must offer the Printer.



The Watermark of Excellence

This is the aim of the new Scientific Research Laboratory of the American Writing Paper Company—to give the Printer a scientific basis for judging paper.

Airpost, Chevron and Acceptance Bonds are three papers that have been standardized and perfected in this way. They are all especially recommended for business stationery, for circular letters describing high-grade merchandise and service, for office forms requiring much handling.

Following are the weights and sizes:

17 x 22—16, 20 and 24 pounds
22 x 34—32, 40 and 48 pounds

AMERICAN WRITING PAPER CO.
Holyoke, Mass.

Eagle A Bond Papers

Coupon
Hurlbut Bank
Archive
Agawam
Government
Old Hempstead
Persian
Roman
Hickory
Contract
Rival
Japan
Spartan
Wisconsin
Bankers
Indenture
Standard
Vendome
Debenture
Security Trust
Assurance
Victory
AIRPOST
CHEVRON
Gloria
Quality
Revenue
Derby
ACCEPTANCE
Norman
Vigilant
Option
Freedom

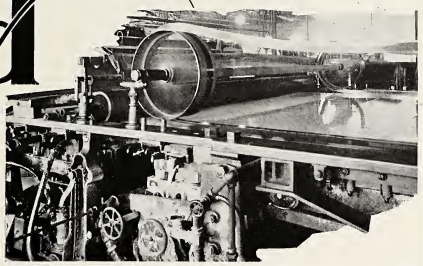
AMERICAN WRITING PAPER COMPANY

EAGLE A PAPERS:—BONDS—WRITINGS—LEDGERS—BOOK PAPERS—OFFSET PAPERS—COVER PAPERS—PAPETERIES—TECHNICAL PAPERS—SPECIALTIES

"Wet End" of

20,000 gallons of sparkling, clear spring water are required to properly dilute the pulp that goes into a ton of Bermingham & Prosser papers. The proper dilution of the pulp assures the user that the *quality* of the finished paper *will not* be diluted

Write us before you print



Bermingham & Prosser Papers

"Wet End" of a Paper-Making Machine

Third of a Series of Articles on Paper Making

From the beaters (referred to in our last announcement) the watery pulp enters the "stuff chests" directly above the "wet end" of the paper machine.

Here it is further diluted, thoroughly agitated, passed through an adjustable gate which determines its weight when finished and permitted to flow out on a "wire." This wire is an endless copper screen constantly being vibrated to interlace the fibres firmly and uniformly.

The shimmering lake in the above photograph shows the liquid pulp which has come onto the screen from the right traveling to the left on the wire toward the dandy roll. The thick India rubber band in the foreground, with a corresponding band on the other side of the wire, prevents the liquid stock from escaping and forms the edge of the paper.

As the stock passes along the wire, some of the water escapes through the perforations and much of the water is sucked out by compressed air as the wire passes over a suction box. The difference in the color of the paper before and after passing the suction box will be noticed on the above photograph, just before the stock passes under the dandy roll.

In No. 4 of the series we will carry the stock underneath the dandy roll and over the "felts" to the dryers.

BERMINGHAM & PROSSER CO.

KALAMAZOO, MICHIGAN

Chicago Office, 10 S. La Salle St. New York Office, 501 Fifth Ave.

MOTOR EQUIPMENTS

Alternating and Direct Current

Quality

WE have proven to the printers, who investigate, that it pays to buy Cline-Westinghouse High Grade Motor and Controller Equipments for any kind of Printing Machinery, from the largest Newspaper Press to the smallest Job Machine.

SAFETY
RELIABILITY
ECONOMY



Service

CONSISTS of reliable engineering consideration of equipment to be used and prompt delivery of every detail.

A large number of well known installations and orders for additional equipments testify to our *Service.*

CLINE ELECTRIC MFG. CO.

NEW YORK OFFICE
Marbridge Bldg., 34th St. and Broadway
Phone, Fitz Roy 1263

MAIN OFFICE
FISHER BUILDING, CHICAGO
Phones, Harrison 1692



Rouse Job Sticks

are unrivaled for accuracy, convenience and durability. Instantly adjustable to picas and nonpareils. Most economical stick for the employer and compositor. Use a Rouse Stick and be convinced.

Other Rouse utilities provide short cuts to profit in the printing business. Write for particulars.





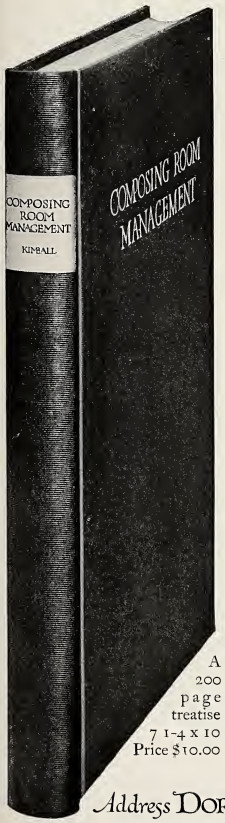
Register Hooks and Bases

are the choice of the largest and most progressive color printers because of the all-around efficiency, economy and durability. Investigate before determining upon a plate-mounting system.

H. B. ROUSE & CO.

2214 Ward Street, Chicago

A BOOK that may help you in solving the problem of efficient composition



A 200 page treatise 7 1-4 x 10 Price $10.00

HERE are the working plans for a $3000 saving in the cost budget of a composing room. Word for word, it is the report of an extended investigation of shop conditions with recommendations for improvement. It's a big book, full of technical data and practical suggestions that you can turn to account. A dozen topics follow:

1 IF you have never checked up your type supply, the chances are you have at least twice as much type as you need. Most composing rooms have a wardrobe made up of all kinds of coats, vests, and pants, but can't clothe a job in a decent suit of approved pattern. The trouble is too much ill chosen type. The remedy is less type but scientifically selected, as pointed out here.

2 CUTS, now-a-days, are as much a part of every job as type. Why then should not there be a standard routine of handling cuts in the composing room? The investigation into what happened to cuts in progress shows plenty of lost time that can be saved.

3 MACHINE composition is a subject that you hear most about from the makers of rival machines. You will find the discussion of this subject in this book unbiased because the purpose is not to sell you anything but to find what plan is best for a given shop.

4 YOU will never realize what great progress has recently been made in the art of composition until you have seen the unit galley system in actual practice. Handling everything from one operation to another in this way does more than any other single suggestion to make for orderly production.

5 THIS book sets forth a cost system based on measurable units and not productive hours. If you are interested in scientific cost finding and want a practical system carefully worked out, you will find such a one here.

6 A PRACTICAL suggestion for a price list of composition is given, which, if followed will simplify the work in making estimates.

7 IF you have a "distribution" column on your time tickets, and take the trouble to compare the total hours with the number of thousand ems of type distributed, you will probably get an awful shock. "Distribution," you will find, is a handy camouflage for time you have bought but not utilized. It is the price you are paying for not programming the work. The book will tell you how to stop a leak which is mighty serious.

8 YOU will agree that there must be one best way for your floor plan to be arranged, but do you know how to construct such a floor plan? You will find the answer here.

9 DECIDING beforehand how a job is to be set is proving the most successful way to cut out the expensive practice of resetting jobs. This means a lay-out system, which is here discussed and illustrated in detail.

10 THE technique of setting type has not changed much since Caxton's day. There are some interesting suggestions in the book about improvements in this line.

11 IF you have ever had a job refused because of an error overlooked in proof-reading, you will be interested in a plan that makes proof-reading very nearly fool proof.

12 WE none of us like the "rush" job and it is time someone figured out a practical way of preventing it. The plan given in this book will do the business effectively.

ORDER your copy now (if you have not already done so) and the book will go forward to you by post, shipping charges prepaid. As to terms, you can send your check with the order if you wish, or we shall be glad to send the book and charge to your account, sending a bill for payment with your other current bills on the tenth of the following month. Attach the coupon to your letterhead or your regular order form and mail today.

DORR KIMBALL, 411 E. Olive Street, Monrovia, California.

Please send copy of Composing Room Management to

Name .....

Address .....

☐ Check for $9.80 enclosed (2 per cent cash discount).

☐ Mail bill for $10.00 payable within 30 days.

Ordered by.....

Address DORR KIMBALL · *411 East Olive Street* · Monrovia · California

Our Printer President

will be elected on November 2, after which we can expect a great boom in the printing business. Prepare for it now. Let us know your Ink requirements. Get acquainted with the new hues of Colored Inks being discovered by the chemists in our laboratories. There is a constant improvement in our Black Inks. We have now a great variety of Magazine Blacks of high grade, yet low in price.

Write, Wire, Phone, Call — Offices in all the principal cities.

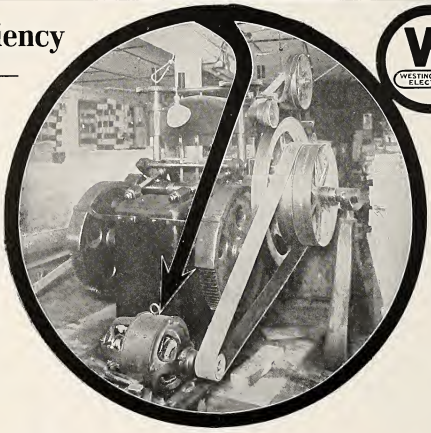
Sinclair and Valentine Co.

NEW YORK, 605-611 WEST 129th STREET

BOSTON.....516 Atlantic Avenue	CHICAGO.....718 South Clark Street	TORONTO.....233 Richmond Street, W.
PHILADELPHIA.....1106 Vine Street	ST. LOUIS.....101-103 S. Seventh Street	MONTREAL.....46 Alexander Avenue
BALTIMORE.....312 North Holliday Street	CLEVELAND.....321 Frankfort Avenue	WINNIPEG.....173 McDermott Avenue
NEW ORLEANS.....425 Gravier Street	DETROIT.....184 Gladstone Avenue	ALBANY, BUFFALO and Other Cities

FACTORIES: NEW YORK, NEW JERSEY, CANADA

Assuring Efficiency from the Start—



The printer upon installing new equipment naturally feels that he is fully equipped to meet his delivery promises.

This is true only if he has carefully considered the drive and control best suited to fill his particular requirements.

Westinghouse-Cline motors and controllers mean to the printing trade what Westinghouse generating equipment means to the large electric power plants of the world. They assure efficiency from the start and throughout the life of the new equipment.

WESTINGHOUSE
ELECTRIC & MANUFACTURING CO.
East Pittsburgh, Pa.

Sales Offices in All Large American Cities.

Westinghouse



Talk Turkey!

As this is written, we see for the first time in years a buyer's instead of a seller's market. How is the situation being met? Boldly? In many cases, No!

There is a lot of bluff, of course. "How's business?" "Fine. How's yours?" "Oh! we're keeping busy." Both are bluffing, and both know it. It's not a bad thing — but it doesn't go far enough.

If people aren't buying, will relaxation of your selling effort make them buy? Of course not! Advertising is a good thing in a seller's market, but it's a vital necessity in a buyer's market.

Reducing or cancelling advertising now is as bad as closing the plant. It means throwing away past advertising, and makes it twice as hard to start again. The way to keep down advertising costs is to keep up the advertising.

The present situation offers a great opportunity for the far-sighted advertiser to get immense benefits cheaply. With competitors' advertising disappearing from the publications, *his* ads will get far greater attention. They will be remembered longer. This is a time when one or two firms in every line can easily win a predominance they need never give up.

If you're an advertiser, take our tip. And you agencies, and you printers, and you other engravers, go out and tell 'em — strong! Quit pussyfooting! Talk turkey to 'em!

If you want to meet the situation boldly and drive hard for busines, we'll talk turkey to you on art work and engravings that will give real force to your advertising.

STAFFORD ENGRAVING COMPANY
"The House of Ideas"
Artists : Designers : Engravers
CENTURY BUILDING, INDIANAPOLIS



Not affected by atmospheric conditions

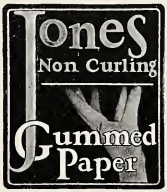
JONES Non-Curling Gummed Stock always *lays flat* and *stays flat* — regardless of atmospheric conditions.

You have but to use Jones' on your next job to find what you have been looking for — an unusually high grade gummed stock that will not curl or cake.

And the more you use Jones' the more you will appreciate its uniform goodness, its excellent printing surface and the economy of working with a real non-curling, non-caking gummed stock.

Samples gladly sent upon request.

SAMUEL JONES & COMPANY
Leaders since 1810
Newark, New Jersey



Manufacturers of Printing Machinery and Supplies— *Sell in Great Britain*

British printers, handicapped for over four years by the restrictions forced by the war, anxiously await the opportunity to install items of American-made equipment of recognized merit.

As one of their leading engineers, supply houses, and manufacturers of printers' rollers and printing-inks, we are daily asked to fill the gap between them and the American manufacturer.

In addition to our facilities for handling agencies in a profitable and satisfactory manner, as outlined above, we can offer manufacturers the advantages of our good-will, developed by years of careful and conscientious service in behalf of our trade.

An association with this reliable house, therefore, should prove an asset for any manufacturer. Let us know what you have; we will give you our opinion of the possibilities for building up a trade with it in Great Britain.

This long-established printers' supply house, maintaining extensive showrooms and operating an efficient selling organization, seeks the agencies for American made machinery, equipment and supplies essential or advantageous to the printing, box-making and allied trades.

We Can Guarantee Excellent Business for Good Products.

WALKER BROS.

(Usher-Walker, Ltd.)

ENGINEERS AND DEALERS IN MACHINERY AND SUNDRIES FOR THE PRINTING, BOX-MAKING AND ALLIED TRADES.

Main Offices and Showrooms, 33 Bouverie St., Fleet St., London (E. C. 4), England.

Reliable Printers' Rollers

Sam'l Bingham's Son Mfg. Co.

CHICAGO
636-704 Sherman Street

PITTSBURG
88-90 South 13th Street

ST. LOUIS
514-516 Clark Avenue

KANSAS CITY
706 Baltimore Avenue

ATLANTA
40-42 Peters Street

INDIANAPOLIS
151-153 Kentucky Avenue

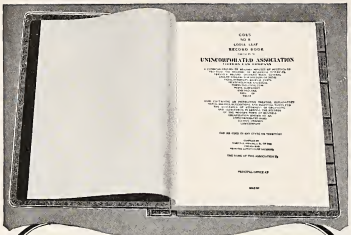
DALLAS
1306-1308 Patterson Avenue

MINNEAPOLIS
719-721 Fourth St., So.

DES MOINES
609-611 Chestnut Street

CLEVELAND, OHIO
1285 West Second Street

SPRINGFIELD, OHIO
Shuey Factories Building



Go to Goes for

The Goes Loose-Leaf

Common Law

Record Book

No. 8

(*Compiled by a member of the Chicago Bar*)

A text-book and a reference-book containing an instructive treatise and many helpful suggestions and forms essential during the organization, and, later, in keeping the records of an Unincorporated Association (Common-Law Trust). Forms similar to those contained in The Goes Corporation Record Books, but made to fit the needs of a Common-Law Trust, are provided.

Just Published — *Write for descriptive matter*

The Goes Printers' Helps

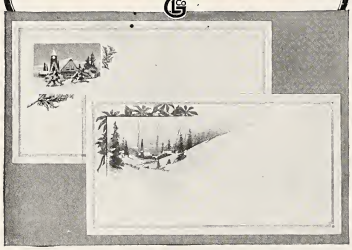
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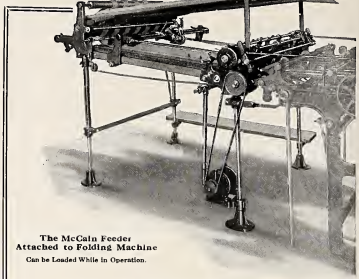
Common-Law Certificates — *Bond Blanks*
Stock Certificates — *Diplomas*
Bordered Blanks — *Certificates of Award*
Bound and Loose-Leaf Corporation Record Books
and
Art Advertising Blotters
Art Advertising Mailing Cards
Art Advertising Calendar Cards
Lithographed Calendar Pads

Designs prepared especially for Holiday publicity, similar to those illustrated below, are now available.

Samples and prices of all of The Goes Printers' Helps will be sent when requested

Goes Lithographing Company
45 West 61st Street Chicago





The McCain Feeder Attached to Folding Machine
Can be Loaded While in Operation.

10% to 25% Increase

Actual records show that gains of from 10% to 25% in production are a common thing when the folder or ruling machine is fed automatically.

THE McCAIN Automatic Feeder

is a leader in its class. Now in successful use in many of the leading plants of the country. Can be readily attached to Anderson, Brown, Cleveland, Dexter or Hall folders.

Interesting literature on request.

McCain Bros. Manufacturing Company
29 South Clinton Street, Chicago, Illinois

The Right Motor for the Job

Average jobs can be run at average speed; work that requires close supervision must be run comparatively slowly; and when time is short you want to get the maximum of production from your presses.

PUSH-BUTTON CONTROL MOTORS

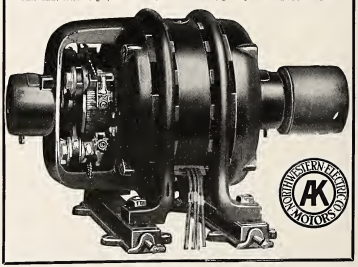
are constructed to meet any emergency. They are faithful allies of your presses and deliver just the speed you want.

Illustrated folder, giving prices, free on request.

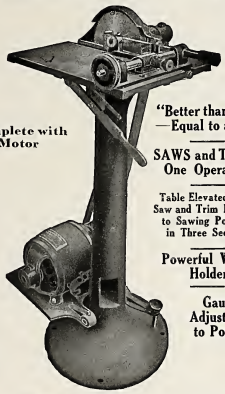
Northwestern Electric Co.

408-416 South Hoyne Ave., Chicago, U. S. A.

KANSAS CITY, MO., 1024 Grand Ave. — MONTREAL, QUE., 401 New Birks Bldg.
PITTSBURGH, PA., 719 Liberty Ave. — MINNEAPOLIS, 8 N. Sixth St.
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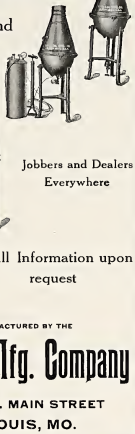
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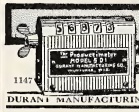
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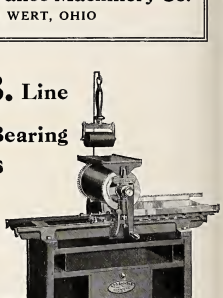
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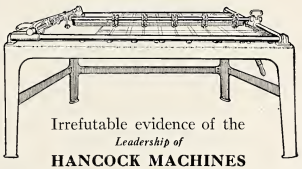
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SIXTH REVISION
August 15, 1920
(Seventh Revision—in Progress)

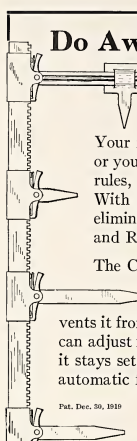
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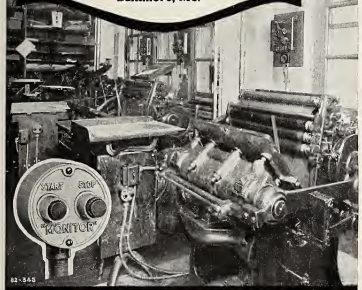
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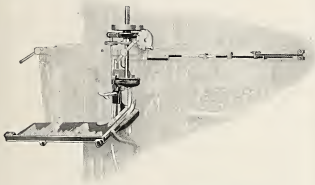
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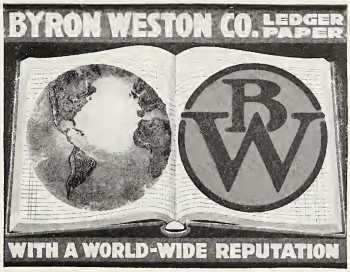


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It shows a saving of nearly one-half in fuel and time required to melt a pot of metal

It does this very simply by making the outer shell conform exactly to the shape of inner pot. This confines the flames close to the pot, and the conical-shaped bottom permits the flames to reach up the sides, covering the entire pot. Thus the metal is melted in the shortest possible time, with greatest economy of fuel

Thirteen different sizes and styles of the PERFECTION are made—one to suit every Linotyper, Intertyper, Stereotyper or Monotyper—burning gas, gasoline, coal or wood
Ask us for specifications and price on the one that will be most efficient for your plant

Barnhart Brothers & Spindler

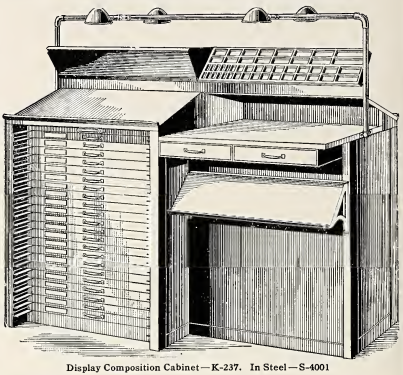
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Kramer Universal Type Cabinets

Arranged for Newspaper, Magazine, Book and Job Composition

K-237 Arranged for newspaper and ad work, magazine and book work. The feature of this cabinet is the flat working top. Both sides of cabinet have same arrangement. The two flat work tops are 41 inches high, 36 inches long, 24 inches deep. The sloping banks are 36 inches long, with sufficient depth for type case. Two double depth lead and slug cases holding lengths from 4 to 28 ems, with metal number plates, 44 full size extra depth California Job type cases with routed label holders and pulls, four blank drawers, two galley shelves. Wired for electricity, including six sets of fixtures, four over top, two over type cases. Finish, olive green or antique oak. Floor space, 34¾ x 72 inches.

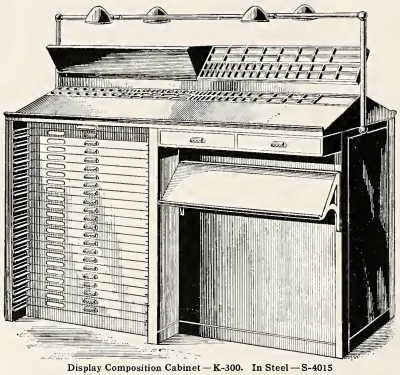
Our standard units can be added to K-237 or K-300, either wood or steel, at any time by discarding the removable galley shelf. Two units required for each cabinet. Made up in fifteen designs, as follows: 120 steel storage galleys, 308 steel sort boxes, full length galleys, spaces and quads, strip rule, etc. Illustrations of units gladly supplied upon request.



Display Composition Cabinet—K-237. In Steel—S-4001

Large Stock of Both Designs on Hand

For Immediate Shipment



Display Composition Cabinet—K-300. In Steel—S-4015

The Master Cabinet

Extra units can be added any time

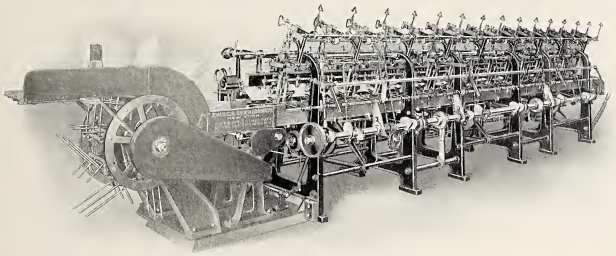
K-300 Especially suited for job composition, book and magazine work. Made in wood or steel. Both sides of cabinet contain same arrangement. Two working banks, each 72 inches long, 16¾ inches wide. Two double depth lead and slug cases hold both leads and slugs 4 to 28 ems, with metal number plates, two sets of auxiliary boxes, two galley shelves, 44 full size, extra depth California Job cases with routed label holders and pulls. Electric wiring, with four sets of fixtures overhead and one over each tier of cases. Finish, antique oak or olive green enamel. Floor space, 34¾ x 72 inches.

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BOOK GATHERER

A machine that thinks! *It also does things!*



Equipped with either paddle-wheel delivery as shown, or a straight-line delivery as preferred.

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It is the only machine that will handle single sheets successfully. This is demonstrated by the fact that it is used extensively by calendar manufacturers for gathering single sheets only.

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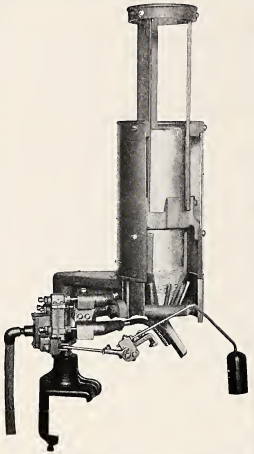
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NEW YORK, 401 Broadway CHICAGO, 609 So. Clark St.



Sectional View of Model "D" Feeder

Lee Metal Feeder

With Water-Cooled Ingot Caster

For Linotype, Intertype, Monotype, Ludlow and Elrod Machines

Lee Feeders can be attached to any of these machines in thirty minutes.

The *Best Way* to feed the Metal Pot is to automatically feed *Hot Metal—Not Cold Metal* in any form.

The *Hot Metal Way* is demonstrating that it is the *Most Economical* and *Best Way* on over 4000 Machines in the Largest and Smallest Plants.

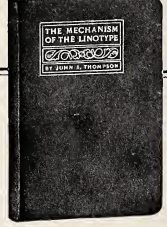
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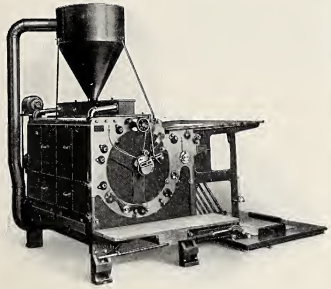
Keyboard and Magazine; The Assembler; Spaceband Box; Line Delivery Slide; Friction Clutch; The Cams; First Elevator; Second Elevator Transfer; Second Elevator; Distributor Box; Distributor; Vise Automatic Stop; Pump Stop; Two-letter Attachments; Mold Disk; Metal Pot; Automatic Gas Governor; How to Make Changes; The Trimming Knives; Tabular Matter; Oiling and Wiping; Models Three and Five; Models Two, Four, Six and Seven; Models Eight, Eleven and Fourteen; Models Nine, Twelve, Sixteen, Seventeen, Eighteen and Nineteen; Models Ten, Fifteen and K; Plans for Installing; Measurement of Matter; Definitions of Mechanical Terms; Adjustments; Procedure for Removing and Replacing Parts; Causes for Defective Matrices; Things You Should Not Forget; List of Questions.

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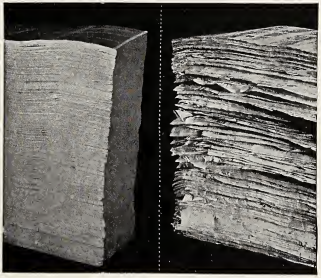
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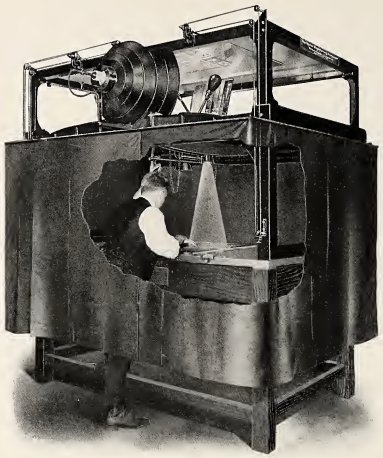
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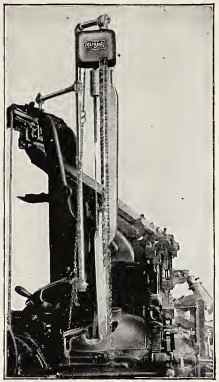
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Street and Number.....

City.....

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How is Pot Heated.....

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Makers of Guaranteed "Sure Stick" Envelopes for Printers and Lithographers

We Protect the Trade

Found!

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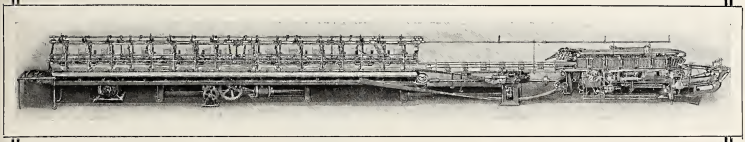
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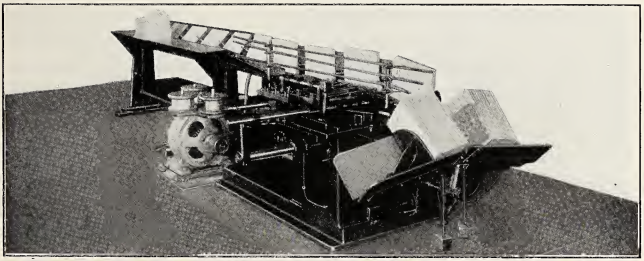
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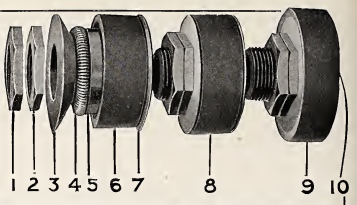
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Improved Expansion Roller Trucks for Gordon Presses

Expansion roller trucks are becoming a necessity in most Gordon pressrooms, due to the lack of uniformity in the size of composition rollers. Trucks of various kinds have been introduced to the printers at different times, one of the more recent being the Warner expansion roller trucks, which are said to offer unusual advantages to the job printer. The accompanying illustration shows the construction and the action of the trucks, and is worthy of careful study. Full information regarding this new device may be had by writing to the Warner Expansion Roller Truck Company, Box 424, North Chicago, Illinois. —*From The Inland Printer, October, 1920.*

Warner Expansion Roller Trucks



(1) The lock nut is locked when truck is adjusted to its proper diameter; (2) the adjusting nut which is used to adjust the truck to its proper diameter; (3) Allows spring (4) to climb upward when the nut (2) is adjusted; (4) endless coil spring closely wound which is used for internal expansion; (5) spring steel band which is placed around coil spring (4) to give flat foundation for rubber tire (6); (6) tire which is made of a composition of rubber to overcome the effects of ink, oil and gasoline, V-shaped to fit washers (3, 7); (7) V-shaped washer, same as (3); (8) roller assembled ready for proper adjustment; (9) roller expander, in its full capacity, allows for ¼-inch expansion over all; (10) hexagonal hub, allows the use of a wrench and keeps inking rollers from turning while adjusting trucks to proper size.

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THE SATURDAY EVENING POST THE COUNTRY GENTLEMAN
Independence Square, Philadelphia

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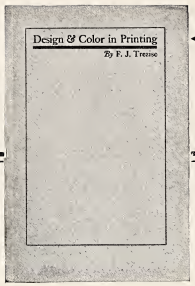
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Though this handy volume contains 84 informing and worth-while illustrations, its principal purpose is to present clearly and simply the fundamental principles underlying imposition. The work gets down to the basis of the beginner, and contains thorough explanations of regular forms intended for machine and hand folding. Its comprehensive indexing makes it a model for ready reference. Among the subjects discussed and explained are these:

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72 pages, fully illustrated, 4×6 inches, flexible leather, gold side-stamped, $1.25. Postage, 5 cents extra.

THE INLAND PRINTER COMPANY

632 SHERMAN STREET, CHICAGO, ILL.

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VOLUME 66 DECEMBER, 1920 NUMBER 3

The INLAND PRINTER



DEC 11 1920
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in the Printing & Allied Industries

Forty Cents



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Monotype Company of California, SAN FRANCISCO

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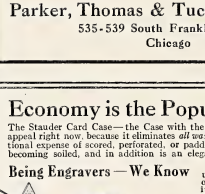
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Get a sample and show it. It sells on sight.

Others imitate—none equal.

STAUDER
Engraving Company
239 N. Wells St., Chicago

(1334)

The INLAND PRINTER

Vol. 66, No. 3 — HARRY HILLMAN, Editor — December, 1920

Published Monthly by

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632 Sherman Street, Chicago, U. S. A.
New York Advertising Office, 41 Park Row

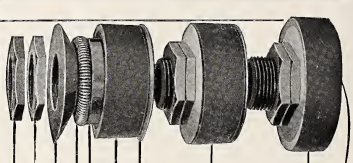
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Warner Expansion Roller Trucks

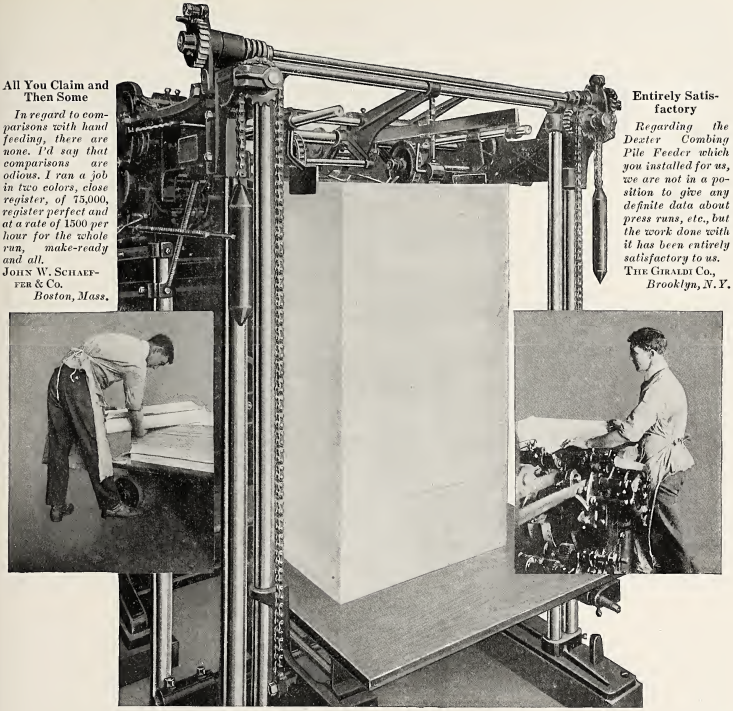


(1) The lock nut is locked when truck is adjusted to its proper diameter; (2) the adjusting nut which is used to adjust the truck to its proper diameter; (3) Allows spring (4) to climb upward when the nut (2) is adjusted; (4) endless coil spring closely wound which is used for lateral expansion; (5) spring steel band which is placed around coil spring (4) to give flat foundation for rubber tire (6); (6) tire which is made of a composition of rubber to overcome the effects of ink, oil and gasoline, V-shaped to fit washers (3, 7); (7) V-shaped washer, same as (3); (8) roller assembled ready for proper adjustment; (9) roller expanded to its full capacity, allows for ¾-inch expansion over all; (10) hexagonal hub, allows the use of a wrench and keeps inking rollers from turning while adjusting trucks to proper size.

All You Claim and Then Some

In regard to comparisons with hand feeding, there are none. I'd say that comparisons are odious. I ran a job in two colors, close register, of 75,000, register perfect and at a rate of 1500 per hour for the whole run, make-ready and all.

JOHN W. SCHAEFFER & CO.
Boston, Mass.



Entirely Satisfactory

Regarding the Dexter Combing Pile Feeder which you installed for us, we are not in a position to give any definite data about press runs, etc., but the work done with it has been entirely satisfactory to us.

THE GIRALDI CO.,
Brooklyn, N.Y.

Loaded Once a Day

The Dexter Combing Pile Feeder does away with 20 to 30 press stops and starts per day. You load the automatic feeder during make-ready time.

The elimination of getting lifts and feeding by hand means an extra output of from 20% to 40% when automatic feeders are installed.

We've a large and fast-growing list of users in your locality who will testify to the increased output and better register of presses equipped with the Dexter Combing Pile Feeder.

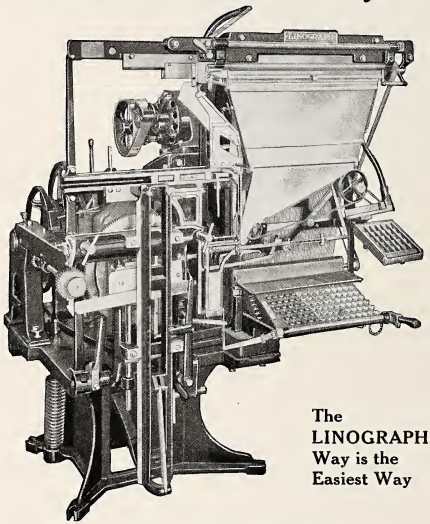
DEXTER FOLDER COMPANY, 200 Fifth Avenue, New York

Folders, Cross Continuous Feeders, Dexter Feeders, Inserting, Covering and Wire-Stitching Machines

CHICAGO PHILADELPHIA BOSTON DALLAS ATLANTA SAN FRANCISCO

THE LINOGRAPH

Is the First Machine to Buy



The LINOGRAPH Way is the Easiest Way

Here Are a Few Reasons:

A Linograph is used more and is the most useful machine in the shop.

A Linograph makes possible a greater amount of news that is still new.

A Linograph enables you to keep the rest of your equipment in more regular use, thus increasing your income and profits.

A Linograph enables you to spend more time with your patrons, which gives you a wider acquaintance in the community.

A Linograph actually pays off the old debts while paying for itself, and then proceeds to make you financially independent.

Write us for more details.

THE LINOGRAPH COMPANY

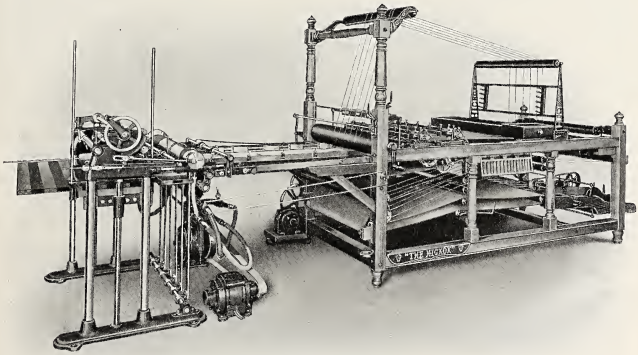
DAVENPORT, IOWA, U. S. A.

ETABLISSEMENTS PIERRE VERBEKE
General European Agent
Rue des Boiteux 21, Brussels, Belgium.

PARSONS & WHITTEMORE, Inc.
Agents for Australasia
30 Market Street, Sydney, Australia, N. S. W.

The "HICKOK"

Has stood for Quality and Quantity Production for Seventy-Five Years



For three generations the "HICKOK" Paper Ruling Machines and Pens have been the standard the world over. We now offer the trade many new ruling devices. The "HICKOK" Automatic Paper Feeder and the "HICKOK" Card Ruling Machines and Feeders have been perfected by us in the last five years and their success has been unbelievable.

Wherever a firm is found that has stood the test of time and has prospered, there the HICKOK Ruling Machines and HICKOK Paper Feeders will be found exclusively.

Our prices are higher than our competitors', but cheap machinery is always a liability. The best is none too good.

THE W. O. HICKOK MFG. CO.

Established 1844 HARRISBURG, PA., U. S. A. Incorporated 1886

THE HOBBS MFG. CO., 59-61 Hatton Garden, London, E. C., England, *Sole Agent*, Great Britain and Ireland.
J. P. HEILBRONN CO., Manila, Philippine Islands, *Sole Agent*, Philippine Islands.
NATIONAL PAPER & TYPE CO., 32 Burling Slip, New York City, *Sole Agent*, Mexico, Central and South America, and West Indies.



MR. HARRY BLAETZ, General Superintendent

SUPER-

These men are our pride

deliver



In Conference with Assistant Superintendent Maginnis and Foreman Hespell

-VISION

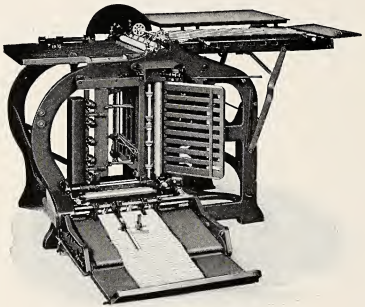
and *your joy*—because they *the goods*

Royal Electrotype Company
Philadelphia

The Cleveland Folder

For

Maximum Bindery Efficiency



Showing right angle delivery

The Ideal Machine for Folding

A wide range of attractive and efficient forms—191 in all, including "so-called" standards

In parallel folding the Cleveland will take a sheet as large as 26x58 and as small as 4x7

In right angle or oblong folding the Cleveland will take a sheet as large as 26x40 and as small as 8x8

Our descriptive booklet sent on request

THE CLEVELAND FOLDING MACHINE CO.

General Offices and Factory - Cleveland

New York - Aeolian Building

Chicago - 532 S. Clark Street

Boston - 101 Milk Street

Philadelphia - The Bourse

Print Any Form on Your Job Press that Will Fit the Chase

No Streaking *No Smearing*

Eliminate All Double Rolling and Most Offset

The Doyle-Allen Ink Distributor

1—Improve the quality of your job work.

2—Eliminate double rolling of heavy forms.

3—Save a large percentage of your slip-sheeting.

4—Prolong life of press by reducing the impression.

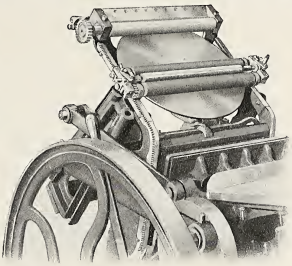
5—Increase the capacity of platen presses for larger work.

6—Reduce the wear and tear on rollers.

7—Overcome streaking in heavy half-tone and solid tint forms.

8—Eliminate the use of form bearers.

9—Economize on amount of ink used from 20 to 50 per cent.



The Doyle-Allen Ink Distributor attached to a Chandler & Price Gordon Press

The fact that there are some five thousand Doyle-Allen Ink Distributors in operation in approximately three thousand plants, shows that a large percentage of our business has been repeat orders, and that there is real merit in this money-making and time-saving device. Have your platen presses equipped with Doyle-Allen Ink Distributors if you want them to produce better and more profitable work.

The Doyle-Allen Ink Distributor is protected by basic patents which cover the positive drive of distribution rollers by gears. This is the identical method employed on cylinder presses and we guarantee perfect distribution on any form that will fit your platen press. There is no other method of obtaining the necessary vibration. The gears do the work. The Doyle-Allen Ink Distributor *distributes*.

We have certainly procured some wonderful results on our jobbers since we are using the Doyle-Allen Distributor. We are really running forms on our jobber that we used to run on cylinder.

SERVICE PRINTING CO., *Canton, Ohio.*

We are very well pleased with the Doyle Distributor and the results we are getting. Samples under separate cover show what we have done.

THE BLANCHARD COMPANY
Aurora, Ill.

The Doyle-Allen Ink Distributor is *all right.*—THE CLAFIN PRINTING CO., *Lincoln, Neb.*

This insert printed on a 10 x 15 jobber, equipped with Doyle-Allen Ink Distributor, single rolled, not slip-sheeted

BRITTON & DOYLE

Doyle Platen Press Plate Heater
Doyle-Allen Ink Distributor

205 CAXTON BUILDING
CLEVELAND, OHIO

Doyle Electric Sheet Heater
Doyle Vacuum Sheet Cleaner

Prevent Offset *and* Eliminate Static Electricity

By Using

The DOYLE ELECTRIC SHEET HEATER

for Cylinder Presses, Rotary Presses, Folding Machines and all Machinery Handling Paper

for KELLY PRESSES *for* MILLER FEEDERS



(PROTECTED BY PATENTS AND APPLICATIONS)

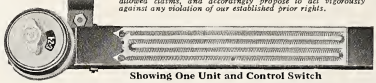
ADVANTAGES

SUFFICIENT heat is economically developed under all circumstances to permit the carrying of sufficient ink on heavy forms without slip-sheeting. The ink sets quickly enough to allow backing up without expensive delays. The peculiarity of electrical heat absolutely removes all static electricity which allows faster running, particularly with thin stock. Perfect jogging is insured, paper spoilage is reduced. Pressroom efficiency is increased as there is no oxygen consumption from electrical heat. There are no fumes to lower the vitality and injure the health of pressroom employees. Better work and greater production result. Safety is a big advantage. The essential open heat is retained but there is no flame—no matches.

There are other advantages, too, if you write for details.

> We have our heater and it is working nicely.
>
> HUTTON AND JENKS, *Bancroft, Iowa.*
>
> The results we have secured are more than we expected and we are certainly pleased. Your burner is certainly an efficient device and admits of obtaining better quality and greater output from cylinder presses.
>
> TECHNICAL TRADE SCHOOL, *Nashville, Tenn.*
>
> Send three more heaters as soon as possible. LAGONDA PUB. CO. *Springfield, O.*

We have long since taken a series of steps to secure patent protection, and now have patents and applications including allowed claims, and accordingly propose to act vigorously against any violation of our established prior rights.



Showing One Unit and Control Switch

CONSTRUCTION

THE Doyle Electric Sheet Heater is an open glow heater throwing an intense live heat on any desirable part or the entire sheet of paper. It may be fastened to any delivery or any part of any press.

The steel channel supports four heating elements of asbestos stone alloyed to withstand the rack and run of everyday usage. A combination switch at each end regulates the operation of each individual unit so any combination may be used and no heat wasted.

A special formula heating wire of recent invention is used at only one-third of its capacity to insure perfect results, positive durability and economical operation.

The entire device is guaranteed for one year against any defect. The construction is strong and durable. It is designed to outlive your press.

BRITTON & DOYLE · · CLEVELAND, OHIO

Press Room Efficiency Appliances

DOYLE ELECTRIC SHEET HEATER
DOYLE VACUUM SHEET CLEANER
DOYLE-ALLEN INK DISTRIBUTOR
DOYLE PLATEN PRESS PLATE HEATER

When writing mention the size and kind of press and voltage of electrical current.

No. 2 Continuous Feed Machine

THIS machine has an attachment for operating the table up and down continuously. When the clutch is thrown out, it can be operated the same as a No. 2 machine by the foot pedal.

A greater output can be obtained, without undue hardship on the operator, with the continuous table movement.

This machine is built especially for telephone directories and catalogues.

The speed of this machine is about 20 books per minute of one inch in thickness or more. It can be used for drilling more than one hole by shifting the stock.

When the machine is running with the continuous movement it sets the pace for the operator.

Equipped with cutter and extractor, wrench and scraper for sharpening cutters.

No. 4 Round Hole Cutter

With Four Extra Heads

THIS is absolutely the only machine on the market that will drill five or six holes through paper or pasteboard stock at one operation.

Ours is also the only machine that will drill holes as far from the back edge of the material as is necessary.

Of course these heads are adjustable and may be easily removed or shifted. Any number from one to six may be used at once. If six heads are to be used to any considerable extent, we strengthen the machine in certain parts, for which an extra charge is made.

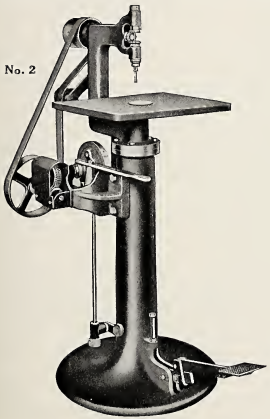
We strongly recommend individual motor drive for this machine. It requires a 2 H. P. motor. However, it can be operated satisfactorily from a shaft; and we can equip this machine with tight and loose pulley if desired. Built in four models.

BERRY

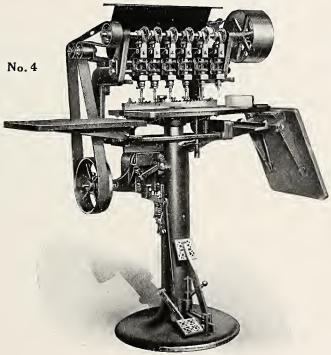
MACHINE COMPANY

309 North Third Street St. Louis, Mo.

No. 2



No. 4



Dowd Knives made in the old fashioned careful way

R.J. DOWD KNIFE WORKS · EST'B · MACHINE KNIVES · 1847 · BELOIT WIS



After seventy years of continuous operation the Dowd Knife Works continue to make cutting knives for every purpose in the good, old-fashioned, careful way.

While machine work has replaced handwork on several operations, the same painstaking care is the inviolable rule.

Dowd Knives have a quality that makes them satisfactory as well as economical. Do you use them?

Tell us your knife problems—profit by our experience.

R. J. Dowd Knife Works

Makers of better cutting knives since 1847

Beloit, Wis.



THE NO. 43 OPTIMUS

WITH GEARED CUTTING AND PERFORATING ATTACHMENT

The most popular 25 x 38 sheet press in the world, because it is a perfect combination of "pony" and "big" press.

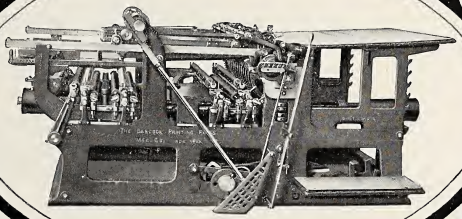
Originally designed for plants using one or two cylinder presses, it has become the leading money maker in plants using many cylinders.

Write for the No. 43 Booklet

THE BABCOCK PRINTING PRESS MANUFACTURING COMPANY

MAIN OFFICE AND FACTORY: NEW LONDON, CONN. NEW YORK OFFICE: 38 PARK ROW

Barnhart Bros. & Spindler, *General Western Agents*, Chicago, St. Louis, Dallas, Kansas City, Omaha, St. Paul and Seattle. Miller & Richard, *General Agents for* Canada, Toronto, Ont., and Winnipeg, Man. John Haddon & Company, *Agents*, London, E. C. Gordon & Gotch, *General Agents for* Australia. National Paper & Type Co., *General Agents for* Mexico, Central America and South America. Lettergieterij "Amsterdam", *General Agents for* Holland, Belgium and the Dutch Possessions. Hansen & Skotvedt, *General Agents for* Norway. Karl M. Cronberg, *Agent for* Sweden. F. L. Ble, *Agent for* Denmark.



BABCOCK

Why Buy Type

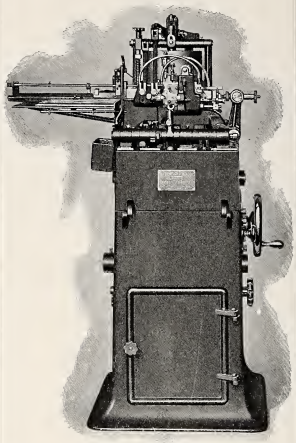
Leads and Rule

When they can be made with the

THOMPSON TYPE, LEAD and RULE CASTER

600 Ft.
2-point Leads or Rules
Per Hour

150 Lbs. Type
Per Day



GET OUR NEW CATALOGUE

THOMPSON TYPE MACHINE COMPANY

CHICAGO
223 WEST ERIE ST

NEW YORK
WOOLWORTH BUILDING

The Only Combined Line-up and Register Table on the Market

IF
you want to prepare an accurately lined up strike sheet in two to three minutes

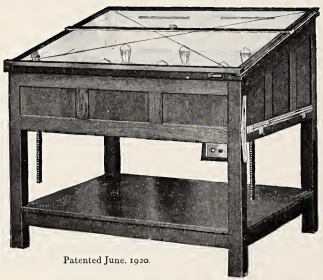
IF
you want to prepare a key sheet for color forms without the necessity of going to press with the key form

IF
you want to be sure that every form is backed up accurately

IF
you want to eliminate press-waiting time

IF
you want to save hours of productive time in every department

Then satisfy these wants by installing



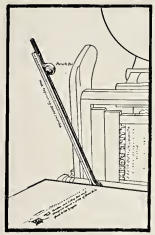
Patented June, 1920.

Standard sizes, 38″ x 50″ sheet, 45″ x 63″ sheet.
Other sizes to order.

The Premier Line-up and Register Table

Assures accuracy, speed and increased profits. Write for literature.

PREMIER REGISTER TABLE COMPANY
107 West Canton Street, Boston 18, Mass.



Split Grippers will Split Costs

The impression that prints the job will also

Perforate, Punch, Cut, Crease or Emboss

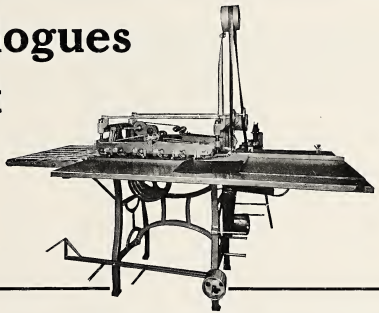
The most versatile attachment ever applied to a printing press. Better work can not be done by any other process. One handling completes the job. No cut rollers, no inked perforations, no discs of paper on the rollers. *Let the grippers do it!* Quickly applied. Will last for years. Money back if not satisfied.

Outfit consists of 1 Split Gripper and bolt for attaching to press, 1 perforating blade, 1 creasing blade, and two quarter inch punching dies. In ordering, give size and make of press.

For 10x15 press and under, complete, $10.00; over 10x15, $12.50. **Canada, $11.50 and $14.35**

TYPODEX CO., removed to **31 Wendell Street, Cambridge, Mass.**

Better Catalogues at Less Cost



Telling a Man to Keep Your Catalogue Won't Make Him Do It!

HE will keep it without being told if it contains pertinent information in permanent form.

Well printed, well illustrated matter, displayed upon good paper, covered attractively and securely bound, impresses, and is commendable as a wise salesman. But a catalogue which falls apart into a heap of separate sheets is a poor salesman who has failed at the psychological moment.

And the difference between retainment for reference and disdainment to the waste basket is not a case of cost, but of KNOWING HOW to have the binding done. Give your saddle stitched, paper covered catalogues a lasting binding by reinforcing the inner section with a muslin strip; also strip the cover and insert the sections into the cover and stitch or saddle sew them. The books can be stripped with a harmonious color of paper to cover the stitches.

The reinforcing on the inner section gives added strength and the leaves will not tear away from the stitch nor break in the fold as in the ordinary catalogues.

And it's cheaper, for the labor is done on the BRACKETT STRIPPING MACHINE.

It is an all-purpose machine which will strip end sheets, reinforce outer sections, make hinged covers, hinge maps, cover the backs of books ¾″ to 1″ thick and strip index sheets, reinforce paper covered pamphlets between cover and outer sections, or do any other stripping which is done by hand.

Why not write or send in samples of your complicated stripping? We will show you how to make a tremendous saving.

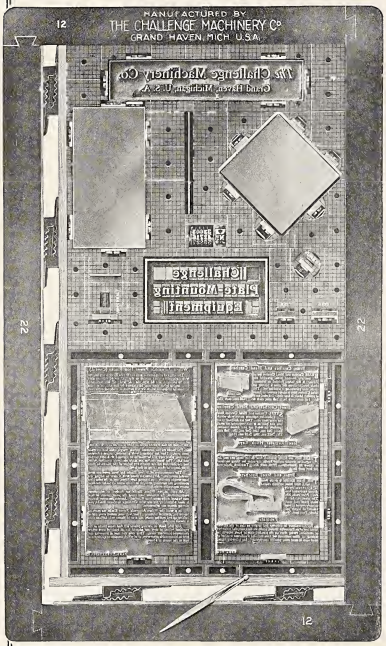
BRACKETT STRIPPING MACHINE CO.

TOPEKA, KANSAS

GEORGE R. SWART & CO., Inc., Marbridge Building, New York, N. Y., *Eastern Selling Agents.*

Challenge Plate-Mounting Equipment

THE perfect adaptability of sectional blocks and register hooks to every sort of flat bed printing; the absolute permanency of plate position; the quick registering of plates; the extremely narrow margins; the possibility of placing a hook wherever needed; the absence of trenches beneath the plates, which weaken them and make interlaying impracticable; the convenience of pica line calculation for imposing the plates in perfect alignment; the unlimited interchangeability of blocks, so that pages, lines or lone figures in type may be inserted in any portion of the form and locked as securely as if an all-type form; the adaptability to any size plate set at any angle desired, and instantly registered; the perfect lock-up of blocks; their flat bearing on the press bed; their unchangeableness; their impression resiliency and the clearness of print it yields; the artist-proof impression that may be obtained by proper overlaying and underlaying and the light wear on plates, make the Challenge Sectional Blocks and Register Hooks answer fully every requirement of the most exacting printer.



Upper half of form illustrated demonstrates the "Expansion System" for register work, using 6x6 and 4x6 Art, and 8x8 Eureka Swivel Hooks. Blocks 8x8 ems or smaller are used. Note the use of type, numbering machine and scoring rule in this sectional block form.

Lower left page demonstrates the "Economical System," also for register work, using Art Hooks and largest possible sections to make up the page. Challenge Labor-Saving Iron Furniture is used for the gutters and head margin.

Lower right page demonstrates the "Simplex System," for one color work, using Simplex Universal Hooks and steel side and head catches. The form is locked up in a McGreal Combination Chase, the great time and money saver. Challenge Hempel Quoins are used for the lock-up.

Challenge Plate-Mounting Equipment

has solved the plate-mounting problems of many perplexed printers, big and little, and is the equipment you will eventually adopt, whether you do Book and Magazine Work, Catalogs, Booklets, Fine Color and Register Work, Labels, Folding Box Cartons, or other specialty printing.

Our illustrated Free Booklet, entitled:

"Challenge Plate-Mounting Equipment"

explains, in detail, the following:

The "Expansion" Plate-Mounting System
For Register and Book Work

The "Simplex" Block System
For Book and Magazine Work

Wilson Adjustable Patent Iron Blocks
For Catalog and One-Color Work

Challenge Four-Section Register Blocks
With Built-in Art Register Hooks

Challenge Electrotype and Stereotype Blocks
The Popular and Best One-Piece Block

Challenge Cast Iron Newspaper Bases
Made in all standard Column Sizes

Challenge Cast Iron Stereotype Bases
In Labor-Saving Fonts

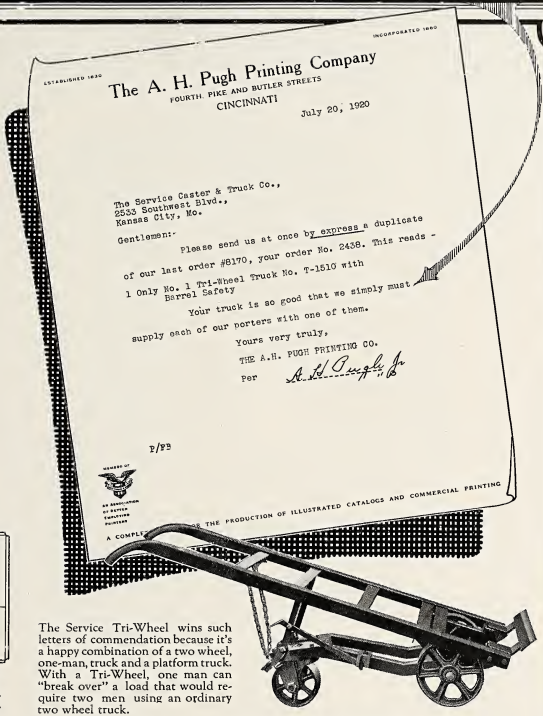
Special Blocks for Special Uses Made to Order

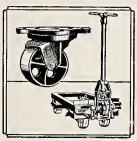
Also send for our Free Vest Pocket Catalog "Challenge Creations," explaining many other good things for Printers

The Challenge Machinery Co. Grand Haven, Mich.

CHICAGO NEW YORK

"A Tri-Wheel Truck for each porter"





Service Casters and the Service Elevevor Truck are other units of Service equipment which are making for better transportation in countless establishments. Let us show wherein they are most economical for you to use.

The Service Tri-Wheel wins such letters of commendation because it's a happy combination of a two wheel, one-man, truck and a platform truck. With a Tri-Wheel, one man can "break over" a load that would require two men using an ordinary two wheel truck.

The Service Tri-Wheel is a great saver of your truckman's energy since it carries *all* the weight of the load.

We'll be pleased to send descriptive literature.

The Service Caster and Truck Co.
Kansas City, Mo.

Sales Office
Transportation Bldg.
Chicago, Ill.

Sales Representatives
in Principal Cities

SERVICE
CASTERS TRUCKS



Photo by Hiller; courtesy of White & Wyckoff Mfg. Co.

A photographic composition with complicated frame of Ben Day made without any art work or drawing. The effectiveness of this treatment is obvious. A Sterling "stunt"—but how many engravers would care to undertake it? See how the illustration is set off by the border.

STERLING ENGRAVING COMPANY, NEW YORK

200 William Street
Phone: Beekman 2900

10th Ave. at 36th Street
Phone: Longacre 820

Call a STERLING Representative

You Can Increase Your Production

Present conditions, with an increased demand for printing, and a shortage of reliable labor, are causing no end of worry to printing establishments in every section.

It's difficult to obtain additional pressmen —and more difficult to obtain additional presses—but by equipping your presses with

Carmichael Relief Blankets

(PATENTED)

For Cylinders, Platens and All Hard Packing Presses

you can increase the productive capacity of your pressroom *immediately*, and at small cost.

Our new booklet explains how these blankets decrease makeready from one-third to one-half—enable makeready to permanently stay "put"—decrease wear on forms so as to enable many times the number of impressions to be obtained from the same form without changes to forms or makeready—and other valuable features, all of which will help you to increase your pressroom capacity without the slightest sacrifice in the quality of your productions.

Patented, or heavy hand-cut overlays are absolutely not required, even for the very highest type of presswork. Blankets will not form a matrix regardless of the length of the run.

Write or wire for our new booklet. It contains names and addresses of printing plants near you who are already using our blankets.

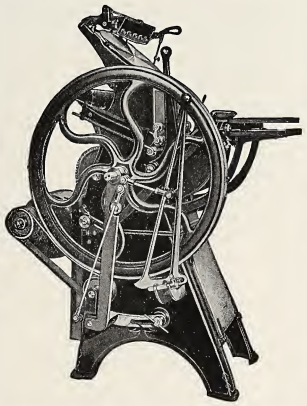
Carmichael Blanket Co.
ATLANTA, GEORGIA

Branch Sales Office, 771 Mills Bldg., San Francisco

For the Small Work

Economically and Quickly Done—

THE PEARL PRESS



Six Strong Points of the Pearl Press

1. SPEED—not limited. Can be run by foot power 2,500 per hour, and fed easily. With electric or steam power applied this speed can be considerably exceeded on short runs.

2. Easy Operation.—Being perfectly balanced and free from all superfluous iron the Pearl requires the minimum of power for operation. It is easy to "kick." A splendid press for breaking in apprentices.

3. Durability.—Will last a lifetime with proper care in oiling, and there can never be any lost motion to cause bad register or slurring. Cost of repairs very low.

4. Strength.—It is amply strong for all classes of commercial work within the capacity of its chase and for small half-tone work.

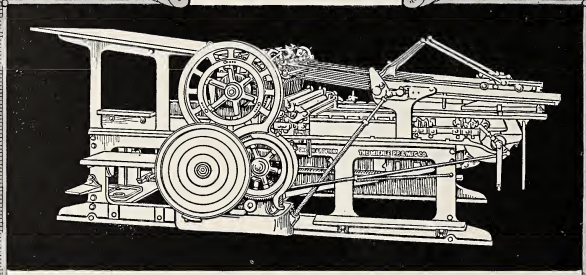
5. Noiseless.—Even at the highest attainable speed it is free from noise or jar. Can be run in an office building without disturbing the occupants.

6. Cost.—There is no investment in the way of printing machinery that will pay better in any job-printing office than a Pearl Press, because of its small first cost, great producing capacity and immunity from breakages. The lowest priced power-press on the market.

Golding Manufacturing Co.
Franklin, Massachusetts
Golding Jobbers, Paper-Cutters, Tools

FOR SALE BY THE
AMERICAN TYPE FOUNDERS CO.
Also Type Foundries and Dealers Generally

The Miehle



Hope and Confidence

MORE than thirty years ago, when we began building the Miehle, our capital was mostly Hope and Confidence.

To-day, we have earned the confidence of those we have served and have realized our own hopes by fulfilling those of our customers.

MIEHLE PRINTING PRESS & MFG. CO.

Principal Office: **Fourteenth and Robey Streets, Chicago**

Sales Offices in the United States

CHICAGO, ILL., 1218 Monadnock Block — PHILADELPHIA, PA., Commonwealth Trust Bldg. — BOSTON, MASS., 176 Federal St.
NEW YORK, N. Y., 2840 Woolworth Bldg. — DALLAS, TEX., 511 Deere Bldg. — SAN FRANCISCO, CAL., 893 Mission St.
ATLANTA, GA., Dodson Printers Supply Co. — DISTRIBUTERS for CANADA: Toronto Type Foundry Co., Ltd., Toronto, Can.

YOU NEVER HEARD OF A MIEHLE BEING SCRAPPED



PERFECTION

AS there is in nature, so there is in applied art, a point of perfection. He who recognizes it, and is influenced by it, has a good taste: he who is not sensible of it, but is satisfied with what is below or above that point, understands neither art nor nature, and has no conception of scientific efficiency. —*La Bruyere: Of Works of Genius*

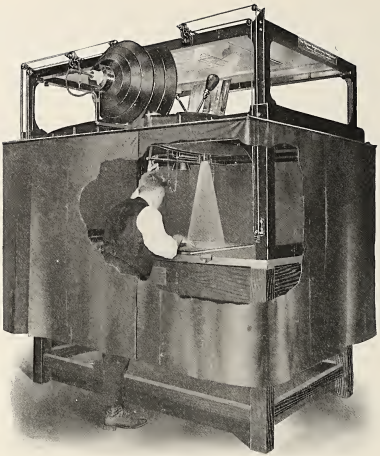
Our Rolling Galley Transfer Truck (No. 664) shown above, used in conjunction with Hamilton one-piece galleys, is an example of Hamilton efficiency. It is the present-day perfection of this composing room factor.

Our modernized line of composing room equipment makes an irresistible appeal to progressive printers.

The Hamilton Manufacturing Company

Eastern House: Rahway, N. J. Two Rivers, Wisconsin

Hamilton Goods are For Sale by All Prominent Type Founders and Dealers Everywhere



A Remarkable Device which Registers Forms BEFORE Going to Press

NEVER before has the scientific principle of optical projection been made available for registering forms. But now, in the Taylor Registering Projector this scientific principle is made a practical printing help which has improved results, cut down standing time on press and lowered production costs during the three years since its development.

A true and exact image of an impression of the key form, or other registering detail, is projected (as in a moving picture machine) directly upon the form, which is held on the stone as on the bed of a press. To obtain register, merely move the plate or type-matter to the proper place as shown in the "picture" on the face of the form, secure it in position, and you are ready for the press. Simple, isn't it? Users have often asked the question: "Why didn't somebody think of this before?"

What does this mean? It means that an operator of only average experience can do more accurate registering in half the time of other methods. It means guesswork is eliminated, makeup time in the composing room and striking in on the press are reduced to an almost unbelievable minimum.

On every method of making up forms, it has thoroughly demonstrated its remarkable time-saving qualities, both in makeup and, what is more important, in cutting down standing time on press.

You can learn full details of this new system of registering by writing at once for our detailed literature. At the same time, if you so desire, we will give you details of our financial plan by which the Taylor Registering Projector can earn its way, paying for itself out of increased earning in your own plant.

There is no better time than now. Rip out this page as a reminder to write to us today.

THE TAYLOR REGISTERING PROJECTOR CO.

927 Linden Avenue — Baltimore, Maryland

TORONTO TYPE FOUNDERS CO., Ltd., *Sole Agents*, Canada and Newfoundland

The
Mill Price List
of
Tyko-Enamel
Marquette Enamel
Sterling Enamel
Westmont Enamel
Pamphlet Envelope
Embossing Enamel
Westwaco Ideal Litho.
Westwaco Super
Westwaco M.F.
Westwaco Eggshell
Westwaco Text
Westwaco Cover
Westwaco Bond
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WEST VIRGINIA PULP & PAPER CO.
200 FIFTH AVENUE
NEW YORK
See the MILL PRICE LIST
The West Virginia Pulp and Paper Co.
are the Largest Manufacturers of Book
Paper in the world



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WASHINGTON, D.C. NORFOLK, VA. YORK, PA.	R. P. Andrews Paper Company
CHICAGO and NEW YORK	The West Virginia Pulp & Paper Company

Be Sure Your Name Is On the Mailing List of Our Nearest Distributor So That You Receive the Mill Price List Each Month.

This insert is not a sample of any of the papers advertised

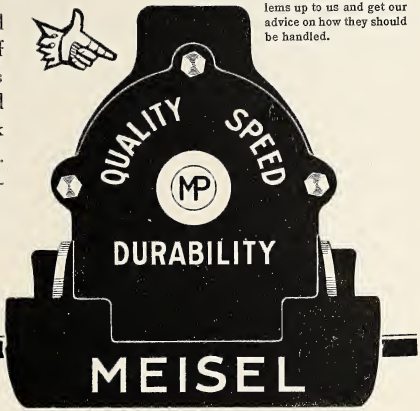
A Press for Service

THE MEISEL PRESS is a hard worker and a certain source of profit. Every Meisel Press means the utmost for quality, speed and desirability. Look for the trade mark which distinguishes Meisel Presses. It is your protection and our guaranty of the best.

MEISEL PRESS MFG. COMPANY

944-948 Dorchester Ave.
BOSTON, MASS.

FOR that unusual job of printing, or specialty work, there is a MEISEL PRESS. Put your problems up to us and get our advice on how they should be handled.



Trade Mark Registered U. S. Patent Office.



It will pay any Progressive Printer to

Scrap Old Style Gas Burners and New Style Electric and Semi-Electric Demagnetizing Heaters

(Many are doing it.)

The Utility Safety Gas Heaters

1921 MODEL

Are far ahead of all competition, for Cylinder and Kelly Presses, Ruling and Bronzing Machines.

Simpler in Mechanism. Scientifically Constructed.
Deliver More Heat. Burn Less Gas—and Are Safe.

More Utility Heaters are being bought than all other makes combined, for use on Printing Presses. Learn the reasons.

CHALLENGE.—We challenge comparison of our $75 Utility Safety Heater (having automatic mechanical cut-off) with any electric or semi-electric demagnetizer selling at $100, $125 or $250. The Utility is better, safer, does not require replacements, and both first cost and upkeep are less.

Write for latest circular and list of large houses that have recently reordered.

UTILITY HEATER CO., Inc. **Main Office and Factory: 239 Centre St., New York**

Sold in Chicago by Latham Auto Registering Co., 608 S. Dearborn St.; Philadelphia by R. W. Hartnett Co., 1010 Race St.; Boston by Philip Ruxton, Inc.; San Francisco by Harry Brintnall, 57 Clementina St.; England by Canadian-Amer. Mach'y Co., London; Stockholm, Sweden, by Fr. Wagner.

The Sheridan 12 In. Horizontal Coverer

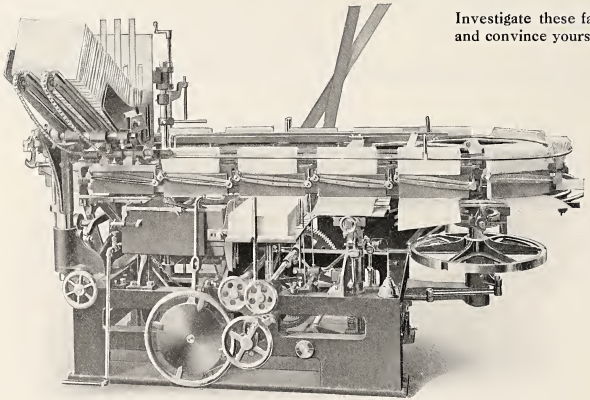
The time to conserve is now. Eliminate the high cost of pamphlet covering by installing a Sheridan 12″ Horizontal Coverer

For wire stitched pamphlets, where the daily output is not more than twenty thousand, this machine is by far the most efficient and economical on the market.

For the Job Bindery, this is the machine—easily changed for different sizes—will handle work 5 x 7½ up to 9 x 12½, and up to 1½″ in thickness.

Price $4,000.00. Output up to 20,000 books a day

Product a beautifully covered book, far superior and more uniform than a hand covered book. Spoilage eliminated—Saving of floor space and saving of glue enormous.



Investigate these facts and convince yourself.

Other Time and Labor Saving Machines

The new Sheridan Continuous Coverers and Binders will easily handle over twenty-five thousand books per day.

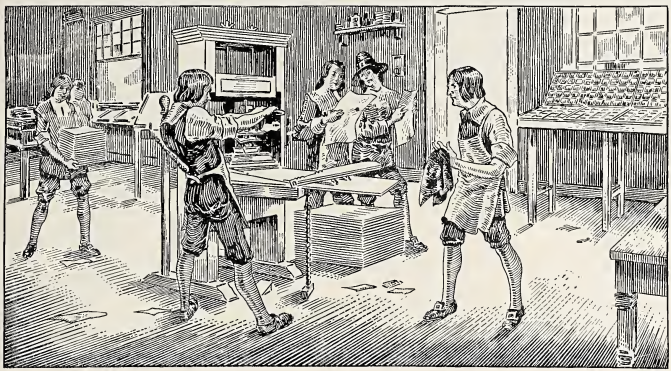
The new Gullberg & Smith Book Gatherer—The machine that thinks. It cuts the cost of gathering in half, eliminates spoilage, and saves two-thirds of the floor space.

The new Sheridan Case-Maker produces from ten to fifteen thousand cases per day. Only one operator required.

Write for full particulars.

T. W. & C. B. SHERIDAN CO.

NEW YORK, 401 Broadway CHICAGO, 609 So. Clark St.





If you had been a Colonial printer—

your work would have been much harder. You would have spent twelve hours a day pulling the bar of a handpress to print a few hundred sheets. Electric power and the modern press now do that in less than an hour. You wouldn't think of going back to the handpress.

Great improvements have been made in other ways. The Colonial pressman, when his ink was heavy and full of tack, had to thin it with boiled oils. Even today there are a few pressmen who stick to such crude reducing methods. But good pressrooms, large and small, now use Reducol. Instead of thinning the ink, Reducol softens it. It absolutely eliminates picking and mottling, at the same time preserving the full color.

Reducol is a great saver of labor and money. It gives much better distribution, which means easier, faster work, and a saving of 10% to 50% of the ink. On color work, Reducol prevents crystallization, thus permitting perfect overlapping. It is neither a dryer nor a non-dryer, but it has a marked tendency to cut down slipsheeting and offset on to the tympan. And it helps to keep rollers in good shape.

Put through an order for 5 or 10 lbs. at 65 cents per lb., and give Reducol a thorough trial for thirty days. If it doesn't come up to every statement we have made in this advertisement, tell us so, and we will cancel our charge. Reducol is absolutely guaranteed to make good.

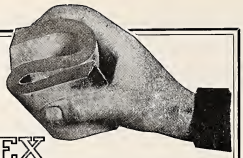
INDIANA CHEMICAL & MANUFACTURING CO.

DEPT. I-12, 135 SOUTH EAST STREET, INDIANAPOLIS, IND., U. S. A.

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PACIFIC COAST AGENTS: Geo. Russell Reed Co. San Francisco, Seattle, Portland

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NUREX

means no more worries

Is your tabbing glue a source of constant worry to you? Why not make tabbing a means of profit by using a glue that is always the same the year round.

NUREX

Patented June 1, 1920

Tabbing Compound

never gets brittle in the winter, and does not become stringy in hot, damp weather. Binders all over the country are ordering NUREX on trial. Invariably, after a thorough test, they come back for more.

Look up the list of dealers in the November issue of The Inland Printer. Order a trial shipment and satisfy yourself that NUREX is the perfect tabbing compound. After a thorough test put in a substantial supply.

Something New for Binders



NUREX
TABBING POT

Made for use with Nurex Tabbing Compound. Nurex is never heated, so pot can be placed on bindery tables without danger of fire. The cone friction cover prevents evaporation and keeps the brush upright and ready for use. Your NUREX distributor has it in stock.

The Lee Hardware Co.

SALINA, KANSAS

Challenge Creations for Printers

Time and Money Savers

Challenge Type-High Gauge

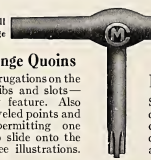


Half Actual Size

One end is a Cylinder and Bearer Gauge with which the cylinder and bearers of a press can be adjusted accurately and quickly. A large part of the make ready is done when everything is the proper height. Both inside and outside measurements are micro-ground to .918 of an inch. All wood-mounted cuts need testing before being sent to press.

Price $1.75, postage extra. **Weight packed, 5 ounces.**

No. 1 Small
No. 2 Large



Plain or Nickeled

Challenge Quoins

have corrugations on the center ribs and slots—a safety feature. Also have beveled points and heels, permitting one quoin to slide onto the other; see illustrations.

Challenge Co.'s Hempel Steel Keys

Style "C." Shanks made of tool steel accurately cut. More durable than other makes. They fit all Hempel style quoins.

No. 1 Small

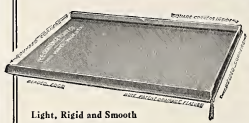


No. 2 Large

We also make other styles of keys—the "Special," Pressman's Combination, Right-Angle, Triple Combination, etc.

Challenge Pressed Steel Galleys

The Single-Piece, General-Purpose Steel Galley



Light, Rigid and Smooth

Is moulded into shape from a single piece of selected cold-rolled steel—smooth as brass. Made in all standard job, news and mailing sizes. Corners electric welded and square inside.

Send for Circulars on Above and Many Other Utilities

The Challenge Machinery Co.

Main Office and Factory: Grand Haven, Michigan

Challenge Creations for Printers

Chicago: 124 S. Wells St.

New York: 71 W. 23d St.

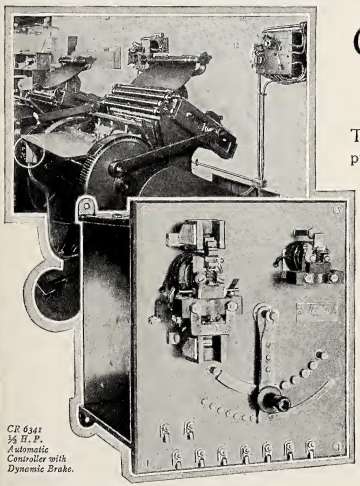
KIDDER *All-Size Adjustable* ROTARY PRESS

Speed
5000 to 6000 per hour
Perfect Register

1 to 3 colors on one or both sides of web. Practically any length sheet taken from roll and delivered cut and printed. Suitable for printing on wrappings, parchment, grease proof, onion skin, glassine. Also specially adapted for long runs printing such as almanacs, commercial forms, labels or unbound publications.

KIDDER PRESS COMPANY, DOVER, N. H.

NEW YORK, 261 Broadway — TORONTO, CANADA, 445 King Street, West



CR 6341 ½ H. P. Automatic Controller with Dynamic Brake.

Cutting the Cost of Doing it Better

The Sprague Electric Type CR 6300 line of predetermined speed controllers for job presses, folders, pony cylinders and other small machines in the print shop has introduced *increased output, greater safety to operators,* and *better working conditions.*

This has been done through the standardization and simplification of the automatic control, thus reducing the cost to a basis where the manual control is no longer attractive.

We will be pleased to send you our bulletins.

SPRAGUE ELECTRIC WORKS
Of General Electric Company
Main Offices 527 West 34th St. New York
Branch Offices in Principal Cities

Reliable Printers' Rollers

Sam'l Bingham's Son Mfg. Co.

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DALLAS
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719-721 Fourth St., So.

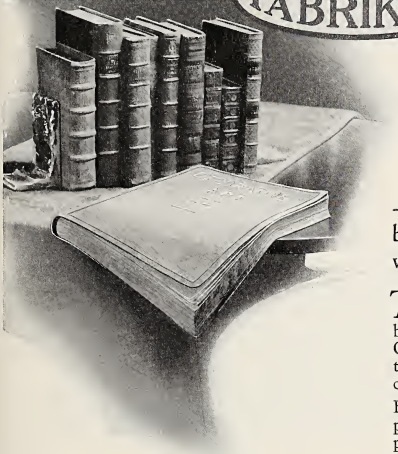
DES MOINES
609-611 Chestnut Street

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SPRINGFIELD, OHIO
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The Fabrikoid Process adds beauty and long life to fabrics; some heavy and rugged, others dainty as linen—all pliable, scuff-proof, stain-proof and water-proof

DU PONT FABRIKOID



—for bindings which bespeak artistry or for work-a-day volumes.

THERE is a type of Fabrikoid for every binding. Some present opportunities for beautiful embossing or delicate decoration. Others are designed for the rugged wear of text-books. But all are beautiful and all are durable.

Fabrikoid is easy to work. It folds and pastes readily, it cuts in large multiples with practically no waste, it prints and stamps all standard inks and metals. There is hardly an effect known to the craft that cannot be secured with Fabrikoid—and yet it is far from expensive.

Fabrikoid is not harmed by grease or dirt; it is scuff-proof and water-proof; it lasts. Test out the Fabrikoid qualities yourself—write for a sample, mentioning the color desired.

DU PONT FABRIKOID CO.
WILMINGTON, DELAWARE

Branch Offices:

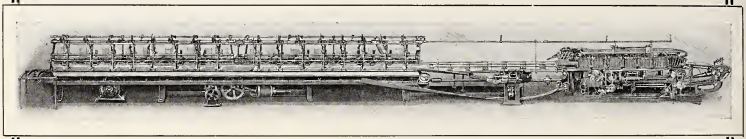
21 East 40th Street . .	New York City
Dime Bank Building .	Detroit, Mich.
Gugle Building . . .	Columbus, Ohio
McCormick Building .	Chicago, Ill.
Merchants Bank Building	Indianapolis, Ind.
Harvey Building . . .	Boston, Mass.
Chronicle Building . .	San Francisco, Cal.

Plant: Newburgh, N. Y.

F A B R I K O I D

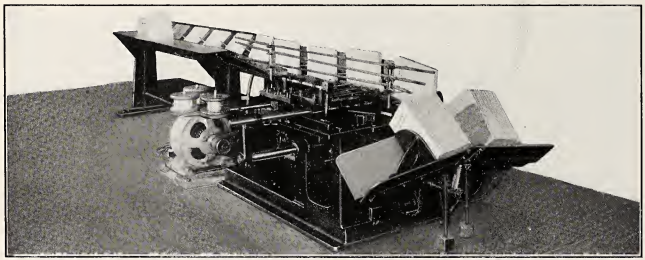
JUENGST
Gatherer, Stitcher and Coverer

THE ONLY MACHINE that will Gather, Jog, Stitch and Cover Books, all while in Continuous Motion



Will detect missing inserts or doublets.
Will gather any signatures from singles up, on any kind of stock.
Built in combination or in single units.

Has no equal for Edition Books.



Juengst Continuous Side Stitcher

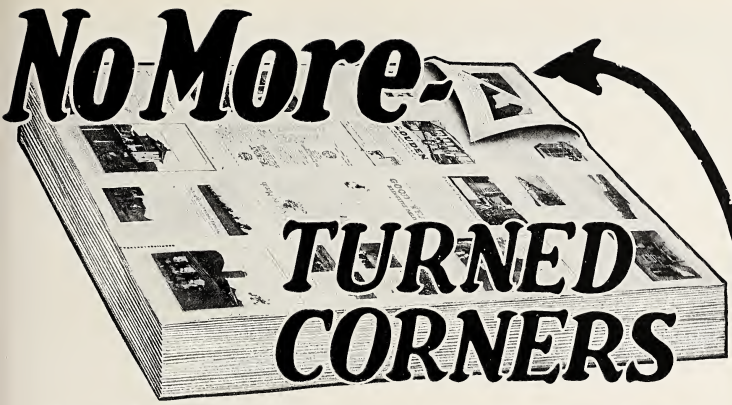
The only stitcher that will drive 1, 2, 3 or 4 staples without stopping the book.

Built as a separate unit, with feed table and delivery.

Let Us Solve Your Bindery Troubles
and give you accurate books, better books, and more books, at less cost.

AMERICAN ASSEMBLING MACHINE CO., Inc.
416 N. Y. World Building, New York City

No More-



TURNED CORNERS

In Your Pressroom and Bindery

TURNED CORNERS, in both pressroom and bindery are a "curse" and a big monetary loss to the printing trade. Every "home made" device has been employed to overcome TURNED CORNERS—bent card boards, rolls of paper, blocks of wood, wire contraptions, etc., but with little or no avail. Printers for generations have tried to invent something to *stop* this exasperating waste of time, waste of paper, waste of tempers, etc. At last, one succeeded—and here it is:

A NEW INVENTION THAT STOPS IT ALL

We call it the "DOUBLEFLY"—for that is just what it is, an extra fly that works in conjunction with the regular press fly, and in such a way that it comes into action just as the regular fly is completing the delivery of the sheet. It holds the sheet down in its place until the regular press fly has returned for the next sheet. Thus it *absolutely, positively, prevents* the corners of the delivered sheet from turning. Can be attached to any cylinder press. SAVES its modest cost in a few weeks' time.

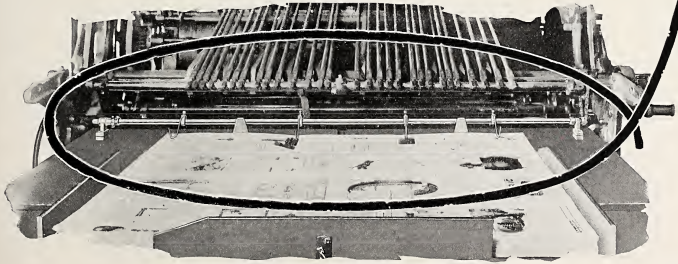
Simple, isn't it? But it does the trick to perfection. That's why we can say (and prove it to you) "NO MORE TURNED CORNERS" in your pressroom and bindery. Note the illustration below. See the fingers of the "DOUBLEFLY" are down on the printed sheet. They *stay there* until the regular press fly is back ready to receive another sheet from the press. When that sheet is *almost delivered* the "DOUBLEFLY" comes into play with the regular fly and holds the sheet down, while the regular fly returns. No chance for *corners to turn up.*

Why not put an end to *turned corners* in your plant. Get rid of this *exasperating*, costly trouble, especially during cold weather. Change all this waste and loss into profit and get greater daily output. Let us tell more about the "DOUBLEFLY"—what it costs to equip each press—what others say about them. You will be well repaid.

Manufactured and SOLD only by

WM. A. FIELD COMPANY, 638 Federal Street, Chicago, Ill.

Manufacturers of Machinery for Printers, Electrotypers, Stereotypers and Photo Engravers



Coöperation

TIME is an essential feature in Electrotyping.
Electrotypes are a strictly made to order article.

Excepting that the electrotyper is expected to have his machinery and deposition baths in good working order, not one bit of work can be done on an order until the originals or forms are in his plant.

To expect him to start work on any order immediately upon its receipt is to assume that he has no other orders. To expect him to place an order ahead of others or to lay aside work to get out a later order more quickly is to assume that he plays favorites.

On the other hand, the printer has done almost all the preliminary work on his order for printing before it is possible to place the electrotype order. The order for paper has been placed and the paper delivered. The copy has been carefully prepared. The artist's and the engraver's work is done. The compositor and the make-up man has each added his part. Even the proofreader has given his O.K.

Naturally both the printer and his customer are in a hurry to get the presses running and see the printed sheet. Right here it should be borne in mind that time is an essential feature of good electrotyping. The electrotyper must have sufficient time if he is to do good work.

Rush work may often be put through in Rush time.

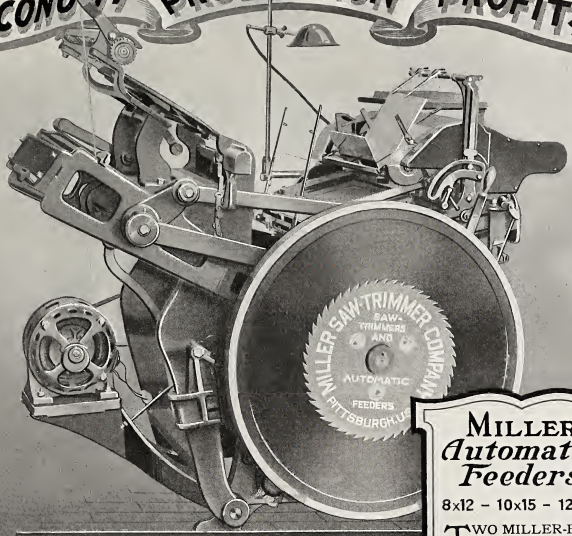
High-grade work may often be held longer than the printer feels it necessary.

A wonderful opportunity is given the printer and his electrotyper on this matter of time of delivery for *Coöperation*. Cooperation will bring better results to both buyer and seller of printing plates. *Try it.*

INTERNATIONAL ASSOCIATION *of* ELECTROTYPERS

This space contributed by Belz-Duncan Company, Philadelphia.

ECONOMY PRODUCTION PROFITS



MILLER *Automatic Feeders*

8x12 – 10x15 – 12x18

TWO MILLER-FED PRESSES and One Operator, Yield the Same Output as FOUR Hand-fed Presses and FOUR Hand Feeders. Write Today for the Full Story



EFFICIENCY



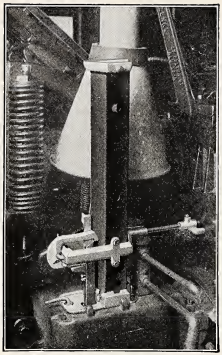
HIGH COST LIMITED OUTPUT SMALL PROFITS

Miller Saw-Trimmer Company

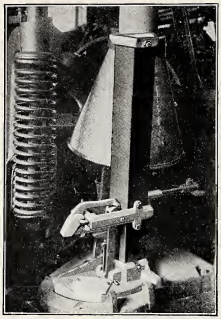
PITTSBURGH, PA., U.S.A.

Branches:- Atlanta - Boston - Chicago - Dallas - New York - Philadelphia - San Francisco

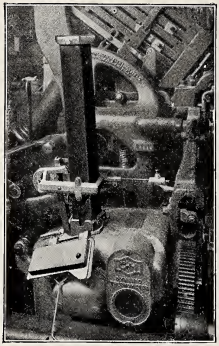
Linotypers **SIMPLEX** METAL FEEDER Linotypers



No. 3 Simplex Feeder
for Intertype Gas Pot.



No. 2 Simplex Feeder
for Linotype Gas Pot.



No. 4 Simplex Feeder
for Electric Pot.

What the Simplex Metal Feeder will do for Linotype Machines

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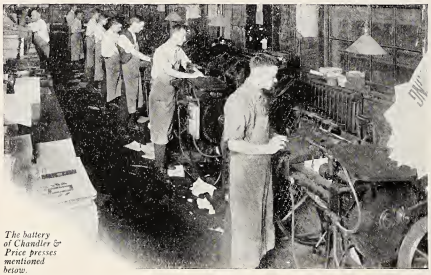
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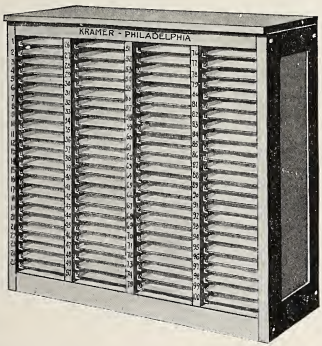
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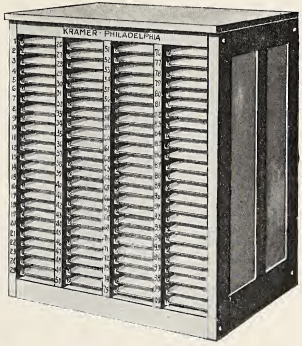
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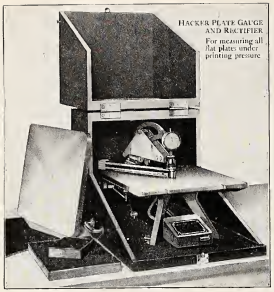
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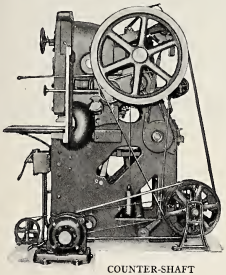
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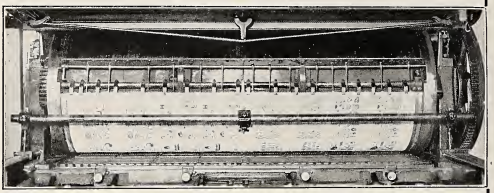
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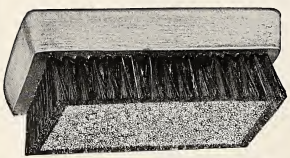
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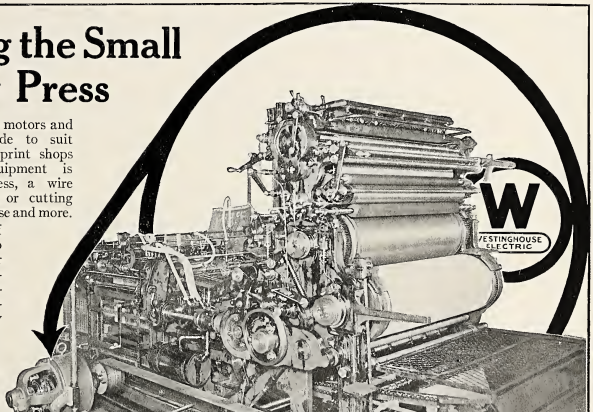
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Westinghouse

The Inland Printer

Vol. 66, No. 3 December, 1920

The Leading Trade Journal of the World in the Printing and Allied Industries

HARRY HILLMAN, Editor

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What does your customer

See of all the

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Let him see the best there is

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The Inland Printer

LEADING TRADE JOURNAL OF THE WORLD IN THE PRINTING AND ALLIED INDUSTRIES

VOLUME 66 DECEMBER, 1920 NUMBER 3

WITHOUT BENEFIT OF PREPARATION

BY MICHAEL GROSS

IT was easy to see that Brockton, the new man, was all "fussed up" over something. He slammed his way into the office, flung his hat and sample case on top of his desk, and then thumped down into his chair with the air of one who had just fought a strenuous though losing fight with a threshing machine. He sat and fidgeted for a few moments and then, as though he had to find an outlet for his tale of woe or "bust" a blood vessel, he turned to Strang, who occupied the desk immediately to the right, and delivered himself of this gem of wisdom: "I don't believe there is any worse thing that can happen to a salesman when he tries to 'bawl out' a customer than to find, after the interview is over, that he got back better than he sent and that most of the 'bawling out' was on the customer's side. Did such a thing ever happen to you?"

"Quite a number of times," Strang confessed, "and I know exactly how it feels. Something like putting a cool looking piece of boiled potato into your mouth and then suddenly discovering that it is red hot. Isn't that the way you found it?"

"Worse than that," Brockton answered, with a grim smile. "You see, I didn't know exactly what this customer of mine was going to complain about. His letter merely asked me to call as he was dissatisfied with the service we were giving him. As soon as I got into his office he started jumping down my throat because the blotters we had just delivered to him were packed five hundred to a bundle instead of a thousand. Then he started raking me over the coals because he thought the red we printed on the job was not the same red we had used in the sketch. Of course, I wasn't going to let him get away with anything like that, so I came right back at him as best I could. I don't think I can claim a victory, though, for, to tell the truth, I wasn't quite sure about that red myself and the error about the bundles was up to the shipping department. But I just couldn't stand there and let that fellow wipe up the floor with me, could I?"

"I'd like to say you were justified in coming right back at your man," Strang answered, after a little thought, "and if you had asked me the same question four years ago I would have enthusiastically assured you that you did exactly what I would have done under the same circumstances, and that no salesman ought to allow a buyer to walk all over him. But I've convinced myself that the idea of hitting right back at a man because he has let fly at you is all wrong."

"You don't mean to say that when one of your customers starts raising a ruction you just take all he sends over and make no attempt to hand some of it back again?" Brockton asked incredulously.

"That's just what I do mean," was Strang's answer. "When I call on a man who has a complaint to make, all I do is listen to him make it. I don't say a word, and when he is all finished I bid him good day and come back to the office."

"Well, that certainly seems a tame way of doing business," Brockton remarked. "Don't you find that this method gives your customers the impression that they can walk all over you whenever they feel like it?"

"It would, of that there is no doubt," Strang replied, "if after coming back to the office I stayed there and forgot all about the matter. But instead of that, my side of the fight only begins when I get back."

Seeing that this explanation only served to mystify Brockton the more, Strang went on to explain.

"You've been selling stuff long enough, Brockton," he began, "to know that when you call at a customer's office to hear a complaint, the advantage is all on the customer's side. Nine times out of ten you have no

idea of what his argument is going to be. The customer, on the other hand, has been brooding over the mistake in his job since he discovered it. He has mapped out exactly what he is going to say and just the arguments he is going to use to convince you of the justice of his claim. All right, then. You come into his office. The customer lets fly and hurls at you all the thunderbolts he has so carefully prepared hours and perhaps days before you called. You go right up in the air and come back at your man strong — not because you have just the answers that will knock the underpinning out of his case, but because you want to show your independence. That's a splendid spirit to show, too, I'll admit, but it wasn't long before I found out, in my own experiences, that invariably the customer always got the best of the tussle. It was only logical that he should win out. He had prepared his case beforehand, while I was without benefit of any preparation whatsoever. Out of a clear sky, in so far as I was concerned, his claims had been shot at me, and out of that same clear sky I vainly endeavored to get a case strong enough to win out. Naturally, I never did.

"Why, you yourself admitted," Strang went on, "that you weren't sure whether the ink we used on the job differed from that used on the sketch, or whether the fact that the blotters were tied in packages of five hundred was the customer's own fault or the fault of our shipping department. And yet, in absolute ignorance of our side of the case, you tried to plead for us. Is it any wonder you lost?"

"But wouldn't it have been even worse if I took my man's 'guff' and then walked out?" Brockton asked. "That would be just as much as an admission of the rightness of the customer's claim. At least, it seems that way to me."

"I don't agree with you there," Strang said. "But I may be wrong. Let me briefly outline my plan, and then you can judge for yourself. We'll start from the beginning. You call on this complaining customer and listen to everything he has to say. You hear all his arguments and get all the claims on which his case rests. Then you come back to the office and dig down deep into the job. You find out just what justification the customer has. You post yourself on every detail regarding the job in question. Then, when you are all primed on the facts in the case, you sit down at your desk and write out an answer to every argument the customer has given you. You glance over this memorandum a few times to get the facts firmly fixed in your mind. The next morning you call at the customer's office again. Because you have kept still the day before, he thinks that he has another easy victory before him or that the object of your second visit is to allow his claim. You come into the lion's den. 'Mr. Dash,' you say to the lion of yesterday, 'the last time I called here you gave me your side of the story regarding the job we have just delivered to you. If you remember, I didn't say one word to interrupt you, nor did I question your statements in any way. May I ask you to extend to me the same courtesy while I now give you our side of the matter? After I am through I shall be glad to have you feel free to question anything I have said, even though I refrained from doing so while you had the floor.'

"Common politeness will make your man listen until you have finished, especially in view of the fact that you really listened without interrupting him. Of course, you know that your listening was due to the fact that you had nothing to say, but the customer doesn't know that. He thinks you could have answered him during the previous interview but were too polite to interrupt his flow of oratory. Very well then. Your man listens while you knock every one of his arguments to smithereens. The chances are that, as he sees his elaborately built structure toppling over, he will not be able to restrain himself and will start to interrupt you. By all means let him. But now the shoe is on the other foot. He is arguing without benefit of preparation while you have your arguments all thought out in advance. You'll win hands down the second time, provided, of course, the customer was really in the wrong (if your investigation has proved that he was in the right, it is best to frankly say so) in the same manner that the customer would have won hands down if you had let loose during the first interview. Doesn't that sound reasonable?"

"It surely does," said Brockton warmly, "and you can just bet that 'yours truly' is going to handle these 'born battlers' the Strang way hereafter. But you've got to admit," he went on, "that some of this breed sure do get a fellow fighting mad."

"They do, but they shouldn't," Strang said. "It took me quite a number of years to learn that, too, and it lost lots of profitable business, both for me and for the house. Now I know that the last thing in the world that a salesman can stand the loss of is his temper. Some one has wisely said that when a salesman is in the wrong he can't afford to lose his temper and when he is in the right he doesn't have to. No truer words were ever uttered. If you lose your temper first it makes your customer lose his and the result is a fight to a finish — your finish, usually. If your man loses his temper first and you follow suit, you bring yourself down to his level and he loses respect for you and for your arguments. On the other hand, if you remain cool you can gradually calm down the most violent tempered individual. This is a sound psychological fact. The worst thing that can happen to a person who is hysterical is to see everybody else in the room becoming excited and running around like mad. But if everybody keeps cool, this coolness seems to transfer itself to the mind of the sufferer, and he, too, calms down. The principle works out the same way in salesmanship. Try it and see if it doesn't."

An hour later Brockton came out of the shop and walked over to Strang's desk. "I've just looked up the facts in the case of that fellow who gave me the devil this morning and here is what I found. The red we used on his job is *not* like the red on our sketch, but

it is the exact shade of a sample that the customer mailed in two days after the job was placed and asked us to match in running the job. I suppose he has forgotten all about this sample. Regarding the bundles, we have a letter from the customer's sales department asking us to do the blotters up in five hundred lots to make it easy to supply dealers. It seems that these people give some retailers only five hundred blotters while others get a thousand. On previous orders it was always necessary for them to split a thousand package for these small orders, but if wrapped five hundred in a bundle it would be easy to put one or two packages into a case, as the order required. If I had only known these things this morning I could have made my man so dizzy he would have had to hold on to the desk to keep from falling. But, as I see now, I went off half shot, and, even if I do call again and put matters straight, he will always have a sneaking suspicion that I am trying to put something over on him. But the next fellow had better watch out, that's all I can say."

And Strang, knowing that Brockton had really taken the lesson to heart, felt sure that "the next fellow" would surely be considerably out of luck.

SERVICE, THE KEYNOTE OF ADVERTISING

BY H. E. MILES

A RECENT campaign to speed up advertising, as a remedy for the slow movement of merchandise and consequent unemployment of labor, has resulted in considerable propaganda to advertise advertising. One large city daily says, "What do advertisers pay for? White space plus circulation." But it goes on to advertise its "merchandising service" without which its white space and circulation could easily be bought and wasted. What does the small town retail merchant pay for when he buys advertising? Sometimes it is white space plus circulation, and sometimes it is just white space. Few small town newspapers have yet come to a place where they can lay claim to an efficient merchandising service, and yet that is just what the newspaper must add to its white space plus circulation, if it is going to make it possible for the retail merchant to speed up advertising.

There are several kinds, or, at least, several degrees of merchandising service. Large dailies may maintain research departments capable of laying before the advertiser detailed information about market conditions, commercial reports or circulation statements of various mediums, but the service that can best be given to the local merchant by the small town publisher is real advertising service.

I have endeavored in the past to drive home the necessity of the small town newspaper giving the merchant efficient service in the preparation of advertising by securing cuts, making layouts, writing copy and planning advertising campaigns. But there is a broader and more useful field of service open to the newspaper publisher who is capable of exerting an influence on the commercial life of his community. This field will be found in the study of the "psychology of selling."

In this study a course in salesmanship might be a good thing, but to be of real service to his local merchants the publisher must study the local merchandising situation, and he can best do this by observation and analysis. He must take up the psychology of selling from the front of the counter, and discover what is in the public's mind. This ought to be an easy and fascinating study for a newspaper man. He is eternally striving to interest and please as many of the people of his community as possible. If he is successful, he will find by a little analysis that he really knows what the people want. Carrying this knowledge to merchandising, he will soon learn what they want to buy, when they want to buy, and how they want to buy. This is a decidedly modern angle to the country newspaper game, but it is one that will afford much gratification and profit to the publisher who grasps the opportunity it will give him for commercial leadership in his town.

A great many small town merchants have never been out from behind the counter, mentally, and consequently they are trying to do business by the same methods employed some years ago, with the result that progress is leaving them in the background. Merchandising conditions have changed more in the past two years than in the ten years before. Farmers have suddenly become business men. Modern farm machinery has doubled and trebled the per man productiveness of the farm until farm life has ceased to be "rural" life, and the telephone, electric light and automobile have made of the farms only suburbs of the cities. The publisher who can visualize the effect of these changes on small town merchandising and can see how to turn them to profit for his merchants will have a valuable merchandising service to offer them.

A concrete example may not be amiss: The merchants of a small Missouri city have for years catered to the Saturday farmer trade, doing a little advertising through the week, but reserving their big guns for Thursday's dailies to catch the Saturday crowds. The town itself has about seven thousand population, and within a radius of five or six miles there are a thousand farmers who have automobiles and can get to town in twenty minutes or less. The publisher of one of the papers has contended that these people would do their

shopping Monday and Tuesday if the merchants would advertise on Saturday, but up to a short time ago it was impossible to make the merchants believe it. They said: "Oh, yes, city stores put on Monday sales, but this isn't a city, and we couldn't draw enough business by Saturday advertising to pay for it."

However, not long ago the advertising department wrote an advertisement for Monday and Tuesday shopping, offering a good assortment of piece goods, and explaining why women would find it to their advantage to buy when they had plenty of time to make selections and when the store was not crowded. No cut prices were made. The advertisement was sold to a dry goods store and was run Saturday evening. The results were very good, many women responding to the suggestion, and since then Monday and Tuesday events have been a regular thing. In fact, the women of the town like to have the merchants pattern after the large city stores, as it makes their town seem more metropolitan and also makes them feel that the local merchants are catering to their modern tastes.

This is an example of the psychology of selling often lost sight of by the busy merchant, which the newspaper publisher should be quick to grasp, owing to his analysis of the public mind and his ability to put himself on the buying side of the counter.

However, the newspaper publisher should not imagine that he can get all the angles of merchandising from the front of the counter. If he is to combine advertising service and merchandising service he must study the merchant's problems as well as the customer's demands. He must know the goods the merchant is able to secure, and must be able to create a desire for them in the public mind.

We sometimes hear publishers say that "molding public opinion" is a thing of the past, but this may be on account of a shortage of molders. The local newspaper is still capable of being the greatest power in the community, if its editor has the right kind of vision.

A merchandising service based on the psychology of selling will be valuable to the buyer as well as to the seller, because it is the result of a knowledge of what the buyer wants to buy. Applying this knowledge to the writing of advertisements will produce the maximum in results. Telling the buyer what he wants to know about the goods he wants to buy is a real service to him, because it helps him to discriminate in his buying. Consequently, the advertisement based on a real knowledge of the psychology of selling will be an effective advertisement, one that the merchant will get good results from, and one that will warrant him in buying white space plus circulation.

JUDGING THINGS BY THEIR PRICE TAGS

BY J. REID HAMMOND

"FIVE thousand dollars," declared the jewelry house's private photographer, glancing at the registry tag of a diamond bar pin, "and we sell them like hot cakes. I'll bet if you hung one of them up in the five and ten cent store it would stay there for months without being sold." What a world of psychological understanding was embodied in that photographer's monologue! It is a fact that some people know valuable jewelry by sight. They are chiefly jewelers. It is also a fact that more people have just a faint suspicion of reliable judgment regarding valuable jewelry, by sight. It is also true that many other people, the vast majority, have not the slightest idea of the value of jewelry, by sight. Consequently, they size it up by its price tag and the reputation of the firm which sells it.

Mrs. Jones goes shopping with a pocket full of munitions profits. She wants a five thousand dollar pin, and goes to a leading jewelry store for it. If the price tag says five thousand dollars it must be a five thousand dollar pin, or the price would not be five thousand dollars. It must be five times as valuable as a one thousand dollar one. To confess the truth to herself, Mrs. Jones really can not see wherein the five thousand dollar pin looks any better than a two thousand dollar pin, or a two hundred dollar one. But anyaway, it costs five thousand dollars, so it must be better. She appraises it by its price tag; such is her confidence in the reliable firm which sells it.

And jewelry is not the only commodity that is appraised by its price tag. One of the prominent dental surgeons in a leading city has for a patient the wife of a fabulously wealthy man. The very good patient who sent her to him breathed a few subtle words to the effect that he must see that his fees were "ample." Being of a not too modest attitude, this keen insighted dentist decided that in her case he would multiply his everyday fees by about three. This money burdened woman is well satisfied with her dentist. When she writes him a check for sixty dollars for a piece of work that would cost some ordinary man about twenty dollars, she feels that she has a sixty dollar dentist. And this philosophic dental surgeon swears by his instrument cabinet that if he should ever "lose his nerve" and lower the fees, she would drift to another dentist who would "lay it on a little thicker."

Now, here is a little true story about value and price that is directly concerned with printing. (Verifications and credentials furnished upon request.) There was to be a "pink tea" musical affair for some charitable purpose. Programs, window cards, invitations, cards of admission, etc., were to be furnished by one of those much detested "bedroom printers." The

customary formalities of the "rock bottom price" conversation being over, the printer proceeded to fill the order. For the invitations, which were to be printed upon cards, there was to be a blank baronial envelope. These envelopes are the articles upon which our tale rests. Taking the "rock bottom price" conversation seriously, as "bedroom printers" usually do, he decided with a happy conscience to furnish the blank envelopes for exactly the same price that the paper house charged him. A few days later he was called in. "Oh, these envelopes won't do at all," was the protest. "Just look at the cheap quality. This is to be a *select* affair. Why look, they cost only —— cents." The printer really could not see that the quality was so horrible. In fact, he did not know of a paper house which carried a better grade envelope of the right size in stock. But the last thing she said gave him an idea. So he took the envelopes from the box, removed the bands, fitted them with different bands, and put them in a new box. Then he made out a new invoice, increasing the amount by nearly three hundred per cent, and delivered them for the second time. There was no further comment.

When you have purchased some article and paid a fair price for it, or what you consider a fair price, it is natural to take it for granted that it is O. K., without too close examination; but when your wife brings home a suit case full of collars — eight cents apiece, reduced from twenty — if you have any common sense at all, you become immediately suspicious. Those collars are subjected to the most rigid inspection. You nose around them cynically. Even if they are found to be absolutely perfect (which *sometimes* happens), real ills are often supplanted by fancied ones. On the other hand, if you see some fancy soft collars in a window marked "fifty cents each," your imagination works in the other direction. You unconsciously look for reasons to justify the high price. As you compare their merits with those of ordinary collars, the price tag helps you to form an opinion.

This psychological truth applies to printing. There are many low price printers telling themselves that they will be conservative; that they will not have good customers leaving them because of exorbitant prices; that it is better to play safe, and spread small profits over many orders. But that playing safe is the question. *Are* they playing safe by shaving figures? The minute a man gets some printing dirt cheap, provided he knows it is dirt cheap, he becomes suspicious, just as you would become suspicious of those eight cent collars. This printing undergoes a similar close inspection. And in regard to fancied ills, let it be carefully reflected, the imagination has a much wider scope upon the quality of printing than upon the quality of collars. Would it not be safer for the printer to set his scale of prices at least about normal? Then the examination would not be quite so critical, and the quality of the printing would be taken for granted. When a printer is bold enough to set his prices far above normal, he starts various individual imaginations working *in his favor*. Various individual imaginations can aid to a large extent in building up a reputation for immaculate printing.

In a certain small town containing about six printers there is one thinking printer who has established a strong local reputation for two traits of character directly, and a third which follows as a matter of course. His first characteristic is progressiveness. No business man in the community is permitted to forget the name and slogans of this enterprising printer. Blotters, booklets and folders arrive at certain intervals. "On the byways and hedgerows" his posters are seen. Next comes his reputation for top notch prices. Business people know him as the printer who is "progressive, but his prices are 'way up." The third point, which naturally follows, is that he must be the "best printer in town." It has become this townspeople's cherished ambition to be able to send their printing to this firm. A man who does so is proud when he can casually say that B—— does all his printing. B—— charges the fattest prices, so his work must be the best. And B—— makes money. One who thinks will admit that this printer's footing in the small town is just as firm commercially as any of the other five printers, if not firmer.

When the estimate seeker makes the heart breaking statement that a competitor's bid is thirty dollars less, different types of replies are made. One crestfallen, hungry printer will wail that competition is *so* keen in that branch of printing, and will guess that he will have to meet the lower price. The second printer leans complacently back in his revolving chair, with one of those wise smiles, and talks this way: "Well, if you want to take a chance on the 'thirty dollar less' concern, that is entirely up to you. But it's just this way. You know that people would not pay *our* prices if they could get the *same* thing somewhere else for thirty dollars less." He "calls the man's bluff." Doubt enters the buyer's head. The second printer's work *must* be better, because it costs more. He does not *always* hand his order to the "thirty dollar less" man. If he does give the second man the order, he gives him also his confidence; which is not often dispelled when the work arrives. It is the "second printer" who prospers.

AN enterprise, when fairly once begun,
should not be left till all that ought is won.

SHAKESPEARE

BUSINESS THAT SOMETIMES RIDES ON A HOBBY HORSE

BY CLARENCE T. HUBBARD



F you know a man's hobby you can make your sales just so much nearer the mark." This was the mental slogan so successfully used by a well known manager of a New England distributing and printing house, especially in his calendar sales. Entirely by experience he stumbled onto this plan of accelerating sales, and he has religiously followed it ever since.

About ten years ago he approached the manager of a large leather concern for his annual order for calendars. The order was a huge one and one which he had regularly received for several years in succession. Each year about the same type of calendar was selected — one depicting a sketch of some cattle grazing in the field. While the picture was slightly varied each time the general appearance of the sketch was the same — a few cattle in a large field.

Wishing to show his appreciation for the order, and furthermore desiring to benefit the company with something real classy in the calendar line, this manager approached a pastel artist well known for his commercial drawings — an artist who has developed today into a national figure in connection with his magazine cover drawings. He advanced a proposition to this artist that they work together and produce for this concern a most striking and original picture suitable for the yearly calendar, yet different from anything else previously used. An illustration was desired that would fit the standing and reputation of the company. The result of their efforts was a most commendable drawing, showing in relief two figures drawing aside what appeared to be the portals of the earth. In the center was a picture of the company and the products it sold. The whole sketch was most estimable and won the approbation of all to whom it was shown in confidence. Approaching his man with this calendar suggestion this manager felt that he would not only secure a large order but also considerable commendation for his ability to propose such a novel calendar picture. The result was that the president of the concern scarcely gave the sketch any attention at all. Its art and originality meant nothing whatever to him. "Give us the same thing as last year, George," he said. "Just move the cattle around a bit — that's all that's necessary." And George did! The specially prepared sketch was eventually sold elsewhere, but both the manager and the artist were quite crestfallen. The president of the concern who wished the calendars had been a cattle man himself — cattle were his hobby. He worked, planned and thought in terms of *cattle*, and nothing else had any especial appeal to him. The following year our friend, the manager, knowing of his prospect's hobby, submitted some wonderful cattle pictures, which brought him an almost double order for calendars.

Since then he has applied the knowledge to increasing and establishing orders from other sources. Discovering that the treasurer of a large bank in his city, who was also manager of the institution, had a hobby for all things *historical*, he had no trouble in getting his orders for blotters bearing historical pictures. The branch manager of a local typewriter company, whose hobby was *golf*, proved an easy mark for an order of daily reminder pads bearing on the front cover a sketch of a golfer making an opening drive.

While he endeavors to sell the printing of his house on its merits and values, he nevertheless finds the knowledge of a man's hobby a great asset in making such sales more effective, so much so, in fact, that he has classified all prospects, and clients, under the subjects they are particularly interested in. Some are enthusiastic baseball fans, others collectors, still more motor enthusiasts, swimmers, farmers, and so on. With a picture of some fine birds he finds it very easy to win the attention of a man interested in chickens, while the man fond of outdoor life will most naturally favor pictures of camping scenes, sunsets, trails, waterfalls and the like.

Another printing salesman, although not following up the plan as regularly as the man just mentioned, has found the knowledge of a man's hobby of value. He found that his prospect, the treasurer and manager of a large and flourishing insurance company, was an exceedingly busy man and that his hobby was in practicing *brevity*. Although courteous, he was known as the shortest interviewed and quickest decisioned man on the street. He fairly practiced *dispatch* in everything he did, from work to golf, and especially in correspondence. The company had made some changes in its official staff and also in the addition of a subsidiary company, all of which had to be added to the main letterhead used throughout the organization. The older letterheads were very poorly arranged and had more the appearance of a "billboard" than an insurance letterhead. But the fact that appealed to this salesman was the knowledge that the old letterhead, even without the addition of the new names, was entirely out of line with the thoughts and practices of this quick mannered executive. Consequently upon hearing of the changes, he designed a new letterhead, in brief yet complete form, printed it on a narrower and neater looking bond paper so that it looked snappy, brief and yet dignified. Approaching the executive in

the manner he realized he wished to be approached he displayed the letterhead, with the result that he received an immediate order, one which ran high into the thousands!

A hobby for things of a *green color* led to an order for printing from a retail grocer well known in Providence, although the salesman did not learn of this until after the order was secured. But it just so happened that the first piece of sample printing submitted happened to be printed on green stock and with a light tint of green ink, thus winning the consideration of the grocer, who through his weakness for *green* was kindly attracted. It is not uncommon for business men to have a hobby for colors, and this hobby can often be discovered in watching a man's neckties and socks. In fact a dentist was asked by a friend why he always bought his printing from a certain company — a company which the inquirer did not like — and the reply was: "Oh, I like that brown tint they use." Another man, the head of an advertising department, is well known for his liberal uses of purple, both in the inks selected and in the paper stock used. Naturally he is inclined toward the printing salesman who talks purple.

By careful observation and inquiry the printing salesman can invite much additional business via the hobby horse route — that is, by applying his suggested products to the hobby of the prospect. However, he must be careful not to make the mistake of appealing to a man from that angle only; the knowledge should be used merely as a means to an end.

THE VALUE OF STANDARDIZED MEASURES IN JOB COMPOSITION

BY EDWARD A. SEAGERS

EVEN a little leak, if allowed to increase itself, soon grows into a surprising total, and the printing business has its share of insidious, though tiny, leaks. For example, every time the job compositor stops to alter the measure of his stick, when finishing one job and taking up a fresh one, he comes to a complete halt as a producer. It seems trifling; but it is not the ten seconds necessary to change his stick that slows him up, but the ten or fifteen minutes that has elapsed by the time he has cleared away the material he was using and has gathered together a fresh supply of leads, slugs, rule, reglet, and furniture to suit the new measure.

Therefore, a job compositor, working on small platen press jobs, is experiencing a succession of short halts between jobs, which at the end of the day's work represents considerable lost motion. Yet a great deal of this loss can be avoided, for these quarter-hour intervals benefit neither the compositor nor the office. The compositor would rather jog along at his legitimate work of setting type, and the office would prefer to see some of these halts added to his productive hours. And they can be added, without giving the workman the feeling of being exploited.

The plan here suggested to enable the compositor to go on using the material already on his frame, and so stop this unmeasured leak from growing too large, is simply the adoption of a system of arbitrary measures for job composition. For convenience, the scheme will be here referred to as the "compositor's standardized measure chart." Briefly, then, this chart is really a plan to enable each printing office to group its general run of small jobs under as few heads as possible. One group, one measure; for it has been shown that, instead of twenty measures, the average run of platen press jobs can be grouped under four or five.

Instead of allowing a compositor to set a letterhead to 42, 43, 44 or 45 ems, as his fancy dictates, the office determines on, say, 45 ems as the standard, and to 45 ems the job must be set, or the foreman wants to know the reason why. Under this 45 em group there is also included all other composition intended for 8½ inch stock, such as letter circulars, invoice heads, memo heads, etc. The same basic idea is extended to composition on jobs having a 5½ inch stock width. Noteheads, note circulars, statements, programs, post card announcements, small dodgers, etc., are grouped together, and the standard measure for the group is placed at 27 ems.

The foregoing, however, does not mean that an office must not alter the length of the printed line on these jobs. If there are sound reasons why a letterhead or letter circular should be set to 43 ems instead of 45, the shortened type line is obtained by sufficient indention at both ends of the measure to give the desired length, but it is important that the overall measure remain at 45 ems, and therefore uniform with every job in that group. This method of shortening the length of printing surface without shortening the measure is especially desirable where machine composition and hand composition are used on the same job. In fact, no workman in the shop will be quicker to grasp the benefits of standardized measures than the machine operator whose daily grind consists of miscellaneous jobwork. Changing measures on a typesetting machine not only takes time, but interrupts the operator's stride. When he is enabled to confine his output to three or four measures, and every job of the same measure grouped, a lot of unnecessary friction is eliminated.

A third group that developed into a genuine little time saver was formed by having all envelope corner cards centered on 15 ems. Every job printer will at once appreciate the ease with which a batch of envelope jobs can be set, locked up and made ready when all have been kept uniform with a popular size of printer's furniture. This 45 em group also included the composition of imprints for small catalogues, price lists, baking powder and other labels, which, usually set to 13, 14 or 15 ems, were now centered on 15 ems, except in cases where a wider measure was necessary, when the imprint was centered on 20 or 25 ems in order to keep it to iron furniture lengths.

In addition the chart includes standard measures for the several sizes of business cards and a separate measure for tickets. But as these sizes vary in different shops, the best results will be gained by each printing office determining for itself the measures best suited to the character of its work and the facilities at hand. As a matter of fact, it is not good policy to follow any system too slavishly, but to learn to hoe your own row. Analyze your difficulties. It is the system, of course, which is the important thing.

Followed to its logical conclusion, the chart can be made to fit individual enterprise by extending it to include not only the general run of jobwork, but specialty jobs as well, so that in any composing room where a carefully prepared compositor's standardized measure chart is in use no compositor need ever hesitate as to which measure is the correct one for the job in hand. The reasons for an intelligent use of the chart apply equally to the office force in connection with the work of making out job dockets.

Some of the direct advantages to be derived from posting a printed chart of standardized measures in the composing room may be summed up as follows:

The proportionate saving of time is as great in the small office employing two or three compositors as in the larger shops with ten times the number of men.

The system is automatic. Once it has been adopted, it goes on month after month until it becomes recognized as composing room law, and what was at first an innovation becomes an established practice.

The chart puts a definite plan in front of the compositor which avoids waste of time and energy. He sets the job to the correct measure at once and without question. His efficiency is typical of a universal human instinct: a man feels more confident when following an established rule than when left entirely to his own judgment.

Pickups of all kinds, such as blank date lines, blank ruling, lines of quads, leaders, etc., are more numerous when jobs in any particular group have been set to a uniform measure.

Concentration is always a big factor in efficiency. The continued use of a standard measure chart will soon indicate the measures which are most frequently used, with the result that it will be possible to concentrate on those measures for the supply of leads, slugs, rule, reglet, furniture, etc., instead of having them scattered over the entire range of labor saving lengths.

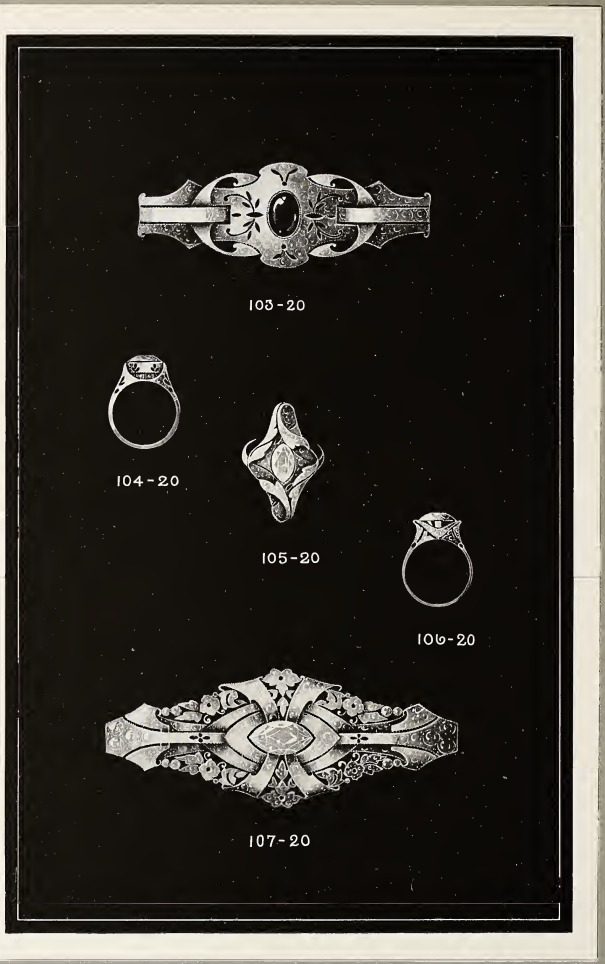
The feature that will appeal to the stoneman is the ease with which platen press forms can be locked up and the rapidity with which changes can be made, each successive form being dropped into the space occupied by its predecessor without altering the furniture or the position in the chase. Further than that, he can start one platen press on 14 em, another on 27 em, and a third on 45 em jobs, with the certainty of being able to take care of the lockups for these presses with the least possible delay, thereby gaining time to attend to larger and more exacting impositions.

There is yet another possibility, one that is a fair instance of how the benefits following the introduction of any system into one department will often overflow into a related department. The platen pressman will soon discover that whenever there are a number of runs on any group, such as letterheads, envelope corner cards, or tickets, having every form in a group locked in the same position in the chase will enable him to save a great deal of the time he formerly spent in resetting guides and grippers for each additional lockup.

Finally, the time saving feature of the scheme is based on a well known principle of printing shop efficiency. The speed with which a compositor will slap together a page of small advertisements — each of which may be different in character, but all set to the same measure — as against the time it will take him to set the same matter if the advertisements are of different measures, is a familiar example of that principle.

This suggests a further extension of the scheme. Instead of causing a workman to jump from 45 em to 15 em, then to 27 em, and then back to a 45 em measure, the logical plan is to give each compositor a single group of jobs to work on at a time, and not individual jobs haphazardly.

AMBITION is the spur that makes man struggle with destiny. It is heaven's own incentive to make purpose great and achievement greater.—*D. G. Mitchell.*



Artistic and Effective Method of Showing
Reproduction of Jewelry

Shown through the courtesy of Juergens & Andersen Company, Jewelers, Chicago, for whom it was produced by The Henry O. Shepard Company

EDITORIAL

The years roll on in a constantly changing but never ceasing procession, each one bringing with it some addition to the general advancement of mankind — new experiences, more light on old subjects, thus increasing wisdom and our appreciation of all things good. Before the next issue of The Inland Printer reaches our readers another Yuletide will have passed, the history of another year will have been written. And as we look back over the past year, over the past few years, in fact, we can truly say that the old, old wish for the season does not remain the same, but changes with the years in that it increases in its significance. So in extending the greetings of the season, "A merry Christmas and a happy New Year," we do so with the wish that we could reach out over the distance with a hearty handshake for each of our readers personally, wishing that the best of health, wealth and happiness may be his, and that the coming year may bring us all nearer to the realization of the true meaning of the Christmas spirit, "Peace on earth, good will to all men."

Should Prices of Printing Be Reduced?

With a general decline prevailing in the prices of many commodities we are confronted with the question presented in the above heading. Many printers have wondered about the matter; some have expressed the opinion that prices should be reduced to conform to reported reductions in other lines. This brings us to a situation that is fraught with danger, and that will result seriously for many if it is not given extremely careful study by every one interested in the success of the printing fraternity.

There is no doubt but that many buyers of printing will use the decline in prices of other commodities as a club and endeavor to make printers cut their prices. It would be advisable for every printing plant proprietor to have a good sized sign over his desk, and over the desks of his salesmen and estimators. Those signs should bear in large letters the words *"Stop and think!"* and then the injunction should never be forgotten.

We believe it is unnecessary to go into details here, but it should be evident to every printer that there is no condition, or, rather, change in conditions, at the present time that would warrant any reduction in the price of his product, and the prospects for any change that would warrant a reduction are rather remote. The paper situation is fully covered in an article elsewhere in this issue. We recommend a careful reading of that article. There is little likelihood of a decrease in wages for some time to come. Other items entering into the production of printed matter show no signs of lower prices.

This situation has been made the subject of a special letter sent out by the Porte Publishing Company, of Salt Lake City, to all users of the Franklin Printing Price List. We quote a few statements:

> There has never been a time in the history of printing when conditions affecting the continued prosperity of the business were more dangerous than now. Every one is looking for a general reduction in prices of all classes of merchandise to approximately prewar prices. . . . In matters affecting the printing industry there is absolutely nothing in sight that would make for a reduction in prices of printing; on the contrary, there are changes coming that will either force prices higher or cut into the already too small profits of the business.
>
> In the manufacture of plant equipment, machinery of all kinds, type, brass goods, cabinets, etc., the cost of raw materials can not be materially reduced for some years, while the labor costs will remain as they are indefinitely if they do not go higher. With tremendous foreign demand for all these products the manufacturers can not be expected to reduce prices for domestic consumption, and we can rest assured that they will not.

The paper situation and also the labor situation are then covered, and the letter closes with these pertinent statements:

> Any tendency to cut prices should be restrained by every individual printer, not only for the sake of his own business, but also for the sake of the industry as a whole. . . . Do not be stampeded into entering on a campaign of price cutting, as that would be a fatal mistake and would set the industry back twenty years and wholly undo the great work already accomplished in stabilizing and standardizing the printing industry. Follow the injunction of St. Paul: "Having done all, stand fast."

Recent surveys made in various parts of the country show that the percentage of profit in the printing industry has been much lower than it should be, lower than would be considered advisable in almost any other industry. Therefore printers should stop and think, and think seriously, when tempted to cut their prices, and thereby avoid a tendency to a general slashing which would prove destructive to the industry.

Think this over carefully and let us have your views on the subject.

The Printer Himself Is to Blame

Not long ago a letter was received from one of our regular readers who, filled with righteous indignation, took strong exception to a reference to printers which appeared in a book review in one of the Chicago daily papers. The reviewer, in referring to printers, used a statement, in effect, as follows: "whose fingers are trained but whose minds are not." We do not blame our correspondent for being "peeved"— we were somewhat inclined to feel likewise. But — let us be honest with ourselves — is it not possible that the book reviewer in question was justified to a certain extent in making the statement?

Recently a fellow editor called upon us with the request that we go over his publication, a well edited

monthly business journal, and give him our opinion of it, together with any constructive criticism or suggestion that would enable him to improve it. . . . . We do not know who is responsible for the printing. Typographically, the majority of the advertisements, not including those that show evidence of having been sent by the advertisers in plate form, are atrocities. How it is expected that they will attract the attention of the readers is more than we can understand. It is also evident that very little if any effort has been put forth to help the publisher present the reading matter in a way that will make it attractive and invite reading.

Yet — and here is the sad part of it — this is merely one specimen out of many of a similar character that are constantly coming to our attention. *And we call printing an art!* Is it any wonder that printers are accused by some well meaning persons of having their fingers trained but not their minds?

Of course, it can be argued, and not without foundation, that the publisher is at fault in demanding that the work be produced at a low figure which makes it necessary to cut every corner and keep the time down to the minimum. Likewise it can be argued that the publishing of journals such as that mentioned has to be done on a margin that does not permit of spending the time necessary for artistic typography.

Even so, admitting that there is something to these arguments, we doubt, and very strongly, whether it would require such a great amount of extra time or add appreciably to the expense, if at least some of the elementary principles of good typography, such as the proper selection of type faces, proportion, and correct distribution of white space, were employed. We are certain that the results from every standpoint would be well worth the additional cost, if there were any.

We are living, it is true, in a highly commercialized age — commercialism dominates, to a very great extent, and necessarily so, in practically every line of effort. And so we find the cry for quantity production submerging to a great degree the character and quality of the product. Here and there we find notable exceptions, which act as a leavening influence, showing what can be accomplished by giving a little thought to the fundamental principles underlying the craft which should be familiar to all engaged in it — the details, the little niceties, if you please, which make for perfection. But, on the whole, this great dominating spirit of commercialism has created a vast army of workers who give thought only to getting the work out as quickly as possible, just so the matter can be read, regardless of appearance, character or quality. And so we find a considerable proportion of printing produced today that is little better than a jumble of type smeared over with ink and spread upon paper.

"The art preservative of all arts." "The enlightener of mankind." How nice such phrases sound — how impressive they appear in print! Yet how far we have drifted from the true standard of printing in so much of our work! Why? What is the answer?

How can we remedy the situation? By a slow but sure process. First, careful selection of those taken into the printing plants as apprentices, placing them under proper supervision and giving them the requisite training so they may become thoroughly grounded in the fundamental principles of good printing. Second, by a continuous program or campaign to educate users of printing to a higher appreciation of good printing, and to the value of good printing as a business asset.

Let us work together to preserve the standards of printing, to maintain its position as the "art preservative of all arts," and the builder of business enterprises, so there will be greater respect for our product, and no opportunity for critics and reviewers to cast the slur of our work being produced by those whose fingers are trained but whose minds are not.

For Placing Appropriate Portraits in Printing Plants

We are indebted to Eugene J. Roesch, manager of the Indianapolis Typothetæ, for advice regarding a suggestion he has presented to officers of the United Typothetæ of America. Mr. Roesch has conceived the idea of placing copies of the best engraving of Franklin procurable, neatly framed, in the offices and all departments of every printing plant, and he has recommended that the United Typothetæ make arrangements for securing a sufficient number of copies of the engraving and distribute them to all members of the organization. Included in the plan is "posting from time to time on suitable bulletin boards appropriate proverbs and sayings of Franklin that will foster the constructive and productive spirit of teamwork, and promote better understanding of the individual obligation of both the employer and the employee toward one another, toward the apprentice, and their industry. In other words, to imbue the master printer, his journeymen and the apprentices with a proper appreciation of their high calling."

We compliment Mr. Roesch on the recommendation he has made, and heartily trust that it will not be allowed to fall by the wayside. Whether it is taken up by the national organization or not, we believe that every printing plant in the country should be urged to have good portraits of the printer's "patron saint," as well as of other early master printers who were prominent in the development of our industry. It was with this thought in mind that we started the series of portraits of early master printers which is now appearing in this journal.

It might be said that altogether too little attention has been paid to making printing plants attractive places in which to work. Looking at the matter from the purely mercenary standpoint, any expenditure for brightening up the workrooms and making them more cheerful is a good investment, one which pays good dividends. The results are reflected in the product as well as in the changed attitude which is taken by the employees toward their work. Bright, cheerful surroundings are far more conducive to good work, to quality and quantity, than are those of the opposite character. Especially does this apply to work of the nature of printing.

Again we say that we hope the suggestion offered by Mr. Roesch will be carried out, and that an effort will be made to have every printing plant provided with good portraits of Franklin as well as some of the other prominent early master printers, so that the influence of those who have attained high positions in the esteem of their fellow men, and who have left their mark on our industry, may be reflected in the product leaving our plants today.

CORRESPONDENCE

While our columns are always open for the discussion of any relevant subject, we do not necessarily indorse the opinions of contributors. Anonymous letters will not be noticed; therefore correspondents will please give their names, not necessarily for publication, but as a guaranty of good faith. All letters of more than one thousand words will be subject to revision.

How Should Covers Be Scored?

To the Editor: BURLINGTON, NORTH CAROLINA.

We have had some argument in our shop as to the correct way to score magazine or book covers; that is, whether they should be scored inside or outside. Will you kindly advise the correct way? G. R. L.

Answer.— If the stock is of such nature that a break is likely to show, it is best to score the covers on the inside. By referring to any issue of THE INLAND PRINTER you will notice that the covers are scored on the inside as printed. On a long run this means a considerable saving both in press-work and in time. Heavy stock is very often scored on the outside, provided a good clean job can be had.

Answering your question as to which is correct we can only say that both ways are correct. In deciding which method to use you should be governed by the conditions that enter into the job.

Do any of our readers have any comments on the subject of scoring?

May His Tribe Increase!

To the Editor: VENANGO, NEBRASKA.

I heartily agree with Mr. Caswell's article on page 219 of the November issue of THE INLAND PRINTER regarding editorials in the country weekly by the editor for his readers. A good many editorial pages are the expressions of syndicates rather than the editors of the papers, and are failures, but the country editor who will take a little time and thought can add greatly to the interest of his paper by putting into print his individual ideas of things.

I know. I have tried doing without an editorial page, running a "clipped" column or two as editorial, and using the various services that are offered. I have failed to get a rise out of my readers with anything but my own ideas. Now I write from three to six columns of editorial matter every week, which is run in three country weeklies under my management. This is not the profound stuff that deals with the future of the nation or with world affairs, but my personal opinions on local and national affairs, sometimes very badly written, but always sincere. And my readers either like it or don't, and never lose an opportunity to tell me I'm right or wrong.

The average country editor is just like some ten millions of other folk in this country — he has just the same likes and dislikes, and what appeals to him or repulses him will nine times out of ten act in a similar manner on his readers, or the majority of them.

Independence is a great thing when it isn't mistaken for neutrality. Too many independent newspapers are simply "on the fence." And hardly any one these days has a great deal of respect for the editor who will not take one side or the other, especially in local affairs.

I do not think that any editor will lose business by expressing his honest opinion on any matter under the sun. But the modern business man isn't inclined to respect the "wishy washy" editor, even though the editor "wish washes" to that business man's side of the matter.

The big idea in writing country editorials, I have found, is never to write above the heads of the average country weekly reader, and to be honest with one's self and with one's readers. Good ideas expressed in poor language are still better than bad ideas expressed in good English usage.

EDGAR SHERMAN.

Wants to Know How to O. K. Press Proofs

To the Editor: ST. LOUIS, MISSOURI.

I am planning to take a job where I shall have to O. K. press proofs. Since I don't know much about it, can you give me some pointers? J. R. M.

Answer.—The O. K.'ing of press proofs involves considerable responsibility and is work which must under no circumstances be done in a hurry or without a full knowledge of the details of the job. On bookwork or work which will be trimmed after printing, it is always well to consult the bindery foreman or cutter man before giving a final O. K. Although shop practice varies in different plants, the procedure usually is as follows:

The pressman gives the O. K. man one of the first sheets off the press. After a glance to see that the position is about correct and the pages are properly imposed, the instruction "O. K. for position" can be given so that the pressman can proceed with the make ready.

In the meantime the one who is to give the final O. K. checks up the press sheet with the ticket to see that the proper stock and ink have been used; if bookwork he folds the sheet carefully so as to be sure that every page is in its correct position; he gets an O. K. from the bindery foreman or cutter regarding margins, folding and trimming, and, finally, checks the press proof with the O. K.'d page proof.

After getting a sheet that is correct in every detail he then gives the final O. K., something like this, "10-25-20, O. K. Final, Run 5,000," or "O. K., Run 3,000 and change," or any similar instructions. The final O. K. is the pressman's order to run the job, and great care should be exercised to see that every detail is covered.

In some cases the proofreader will check the corrections, passing his O. K. to the one who gives the final O. K.

Thank You

To the Editor: SEATTLE, WASHINGTON.

I believe you will find my name on your subscription list from various places as far back as 1894 or 1895. I remember subscribing for THE INLAND PRINTER when I began learning the trade and have found it of great value; then as well as now. W. F. CALVERT,

Manager, Advertising and Printing Department, Western Dry Goods Company.

INCIDENTS IN FOREIGN GRAPHIC CIRCLES

BY OUR SPECIAL CORRESPONDENT

GREAT BRITAIN

It is said that strawboards are a drug on the market at present; consequently lower prices are being quoted.

German printing paper is now coming into England again, slowly however, because of both financial and transportation difficulties.

Under the auspices of the Royal Society, the compilation of an international catalogue of scientific literature has been started.

J. Francis Henshaw, who died recently at the age of eighty-eight, had the record of working seventy-seven years for one firm of printers in Camden Town.

A moving picture showman at Liverpool laments that the recent printers' strike, with the consequent stoppage of newspaper publicity, caused a daily drop in his receipts of £40.

An armistice has been brought about in the dispute between the master printers and their employees in the Manchester and Liverpool districts. The latter have gone back to work pending further attempts to settle the dispute over wages, etc.

In a recent report, the parliamentary committee on expenditures condemns the ministries, which exceeded their printing appropriations by from 200 to 600 per cent. The food ministry had exceeded its allowance by 600 per cent. The parliamentary printing this year cost £6,079,140, compared with £1,903,103 in 1913.

A correspondent of the *Scottish Typographical Journal* puts this question to the compositors of Dundee, Scotland: "How many of our members are aware that copies of The Inland Printer are at their service in the Central Reference Library, Albert Institute?" Then he advises them to use the opportunity to improve their knowledge of printing. Thanks, brother.

Thomas Mackenzie, late high commissioner of New Zealand, recently referred to the keen trade competition between the British Empire and America, and in this connection criticized the high postal rates prevailing in his country, saying: "I can not understand why these rates from this country to places abroad remain so high. If I want to send a newspaper abroad I have to tear out the advertisements in order to save postage. It costs 2½ pence to send a newspaper abroad, but with the advertisements cut out it could be sent for 1 penny. Would not the Americans distribute all the literature abroad that they could? The circulation of our literature should be encouraged as much as possible, so that people might know what we require and what we have to give them. If we are going to use our postoffice only for revenue purposes [*à la* Burleson] we will not be making the best use of it. It is very essential that the advertisements in newspapers should be forwarded as well as the reading matter." We, in the United States, have told practically the same thing to our postoffice department, but the present powers that be look upon the department more as a money getter than as a disseminator of information — which latter the large majority of our people wish it to be, and which it originally started to be.

GERMANY

The association of typefounders has announced a slight reduction in the surcharge on invoices of type and spacing material.

The Maschinenfabrik Johannisberg (printing press manufactory), at Geisenheim in Rheingau, advertises the delivery of its ten thousandth machine.

Because of the present high cost of printing, the Berlin Academy of Science has discontinued the publication of its reports, which were formerly printed at the National Printing Office.

The German National Printing Office employs 2,500 people to produce the country's postage and tax stamps. The average daily output is 42,000,000 postage stamps, 900,000 postcards, 18,000,000 tobacco stamps, 8,000,000 insurance stamps, 7,000,000 tax stamps and 1,000,000 miscellaneous stamps.

The D. Stempel typefoundry at Frankfurt a. M. has issued a reproduction of a type specimen sheet of the year 1592, which is believed to be the earliest type specimen sheet ever produced. It emanated from the Egenolff-Luther typefoundry, which existed in Frankfurt from 1530 to 1810. The sheet measures 36 by 54 centimeters. One of the proprietors in the line of descent of the foundry was one Johann Erasmus Luther, who was a descendant of Martin Luther the reformer. It is said that some of the products of the foundry were sold in America and that the first American printer (Christopher Sauer) and also Benjamin Franklin used its type.

AUSTRALIA

It is estimated that Australia consumes over 70,000 tons of news print paper annually, and that for this it now pays £5,000,000 more than it did in 1914.

A proposal comes from Queensland that an American organizer visit this country in the interests of the printing trade. The Victorian Master Printers now suggest to the Queensland Association, in view of the news that in February next Charles Francis, of New York city, will visit Melbourne, the desirability of the proposal being held over pending the visit of Mr. Francis.

ITALY

The Societá Industria Italiana della Penna, at Milan, has just established the first factory in this country for the production of steel pens.

The twenty-two paper mills of Italy in the last three years earned 210,000,000 lire, with a capital of but 36,000,000 lire. The principal mills are: Pietro Miliani, earnings 18,616,322 lire; Italian Paper Company, at Turin, earnings 35,000,000 lire, capital 4,375,000 lire; Meridioni Mills, earnings in 1918, 21,000,000 lire, capital 2,000,000 lire.

HOLLAND

The board of management of Holland's next International Industries Fair, which will be held at Utrecht, September 6 to 16, 1921, asks us to announce that all foreign manufactures and products will be admitted to this fair, and that all desired information relating to it may be obtained from the General Secretariat, Vredenburg, Utrecht. The printing industry is, of course, included in the list of exhibits.

PALESTINE

The Government has issued an ordinance regulating the exhibition of advertisements and the use of billboards. This allows a district governor or municipality to set up special hoardings on which all public and general notices and advertisements may be posted. Advertisements may be exhibited on tradesmen's premises, but power is reserved to regulate the form and size of such displays.

CHINA

It is reported that the Chinese Press Conference, at a recent meeting in Canton, appointed a committee to establish a school of journalism patterned after that of the University of Missouri.

INDIA

The *Englishman*, published at Calcutta, will attain its centenary early next year.

Every human being is intended to have a character of his own; to be what no other is, and to do what no other can do.— *Channing.*

PROCESS ENGRAVING

BY S. H. HORGAN

Queries regarding process engraving, and suggestions and experiences of engravers and printers, are solicited for this department. Replies can not be made by mail. Our technical research laboratory is prepared to investigate and report on matters submitted. For terms for this service address The Inland Printer Company.

Education of Apprentice Photoengravers

The plan which Photoengravers' Union No. 1 of New York has adopted for the education of apprentices is working successfully. The writer visited Murray Hill Trade School and, through the courtesy of Dr. Charles Harper, the principal, he was shown the classes at work. Owing to the lack of room only the first and second year apprentices are studying at present. The course is for sixty nights, two hours a night, and includes free hand drawing and dry plate photography for the first year. Dr. Harper says that these apprentice students are the best they have and are most regular in their attendance, one reason being that the officers of the union insist that the apprentices take every advantage of the splendid opportunities for training that the Board of Education is giving them. This night school work is bound to make high grade artizans of the future journeymen. For several years the lithographers have had classes at this school for the teaching of lithography, and the success of this school will lead to similar teaching in other cities.

The Art in Color Plate Engraving

H. J. Griffith, of San Francisco, in the *Commercial Artist* of that city, pays this just tribute to the art of the color plate engraver: "The reproduction of color subjects by the photoengraving process is science's greatest achievement in print making. By the combination of photography and engraving, the multicolored rendering made by the artist from an unlimited color palette is engraved and reproduced by three or four copper engravings. This sounds like magic — and magic it is — the magic of perfect craftsmanship and art, for art enters into every mechanical operation of the process. For, while the development of the subject from the negative to the finished proof has its definite formula and procedure, let the workman with the untrained eye for color follow every rule prescribed and his production will be found wanting. Every step of color engraving demands the skilled hand and color sensitive eye to match and catch the slightest difference of the hues, their values and intensities."

Dry Lithography

Printing from zinc plates photoengraved in relief on an offset press has rapidly come into use under the name of "dry lithography." It was given this name from the fact that the plate being in relief, rolling the plate with a water roller is not required to keep the ink from the white spaces between the lines. This makes it possible to print in water sensitive inks on safety paper for bank checks. The ink rollers must be sufficiently hard and smooth so that they will not deposit ink in the white spaces. The best method of engraving these plates is the one used by the photoengraver, and consequently this work had better be done by him. J. Albert Heppes, the authority on lithographic methods, says that Chicago was the place where the idea originated and developed. He probably has forgotten that the father of lithography, Alois Senefelder, suggested dry lithography in 1821 when he wrote: "When a pen drawing is so made that the various lines are close together and there is no white space on it that is greater than at most one-half inch in diameter, it will permit printing in a purely mechanical way without being prepared [for the use of water]. It need merely be etched into all the relief possible without undereating the lines."

Bath Scum Cured Promptly

"Photoengraver," in a southern city, wrote: "I am at present in a hole that I am unable to bring myself out of, though I have used all the knowledge I have. My trouble is with the silver bath; it shows a surface scum that I can not get rid of, try as I will. I have tried rain water from the roof, triple distilled water, various makes of nitrate of silver, different kinds of collodion, and have boiled the baths, but still there is the scum."

Answer.— Follow these instructions and see if the bath scum does not disappear: Get your bath and developer cool, even if you have to use ice around both. Make up a developer of 1 ounce iron to 16 ounces water and 1 ounce acetic acid, then all surface scum, that is, a fog that can be wiped from the surface with wet cotton, will disappear.

This reply was received a few days later: "We deeply appreciate your immediate attention to our trouble. Your suggestion was put into effect and the cure was instantaneous. We did not find it necessary, however, to use ice. We had been using a developer 20 per cent strength, and with 1 ounce acetic acid. Your formula calls for a developer of 10 per cent strength and 5 ounces of acetic acid for the quantity we were making up. So we were using a developer twice as strong as it should have been in iron and entirely too weak in acetic acid. We thank you again for such timely aid."

Instructions to Color Plate Engravers

Four color engravings to appear in magazines electrotyped and printed on web presses should have the following qualities, says E. A. Neben:

Original engravings must have a clean *deep* etch, printed from a chain dot negative in the high lights, and etched to a sharp dot and a great depth. Originals must not be blocked on wood. Don't have small lettering, ornaments, lines, etc., printing in black, appear in the four colors to print over one another — looks very bad when out of register. If in the screen, eliminate them by running through the yellow, red and blue with tool, and you will get a clean and sharp print. Trim up the originals clean and sharp, cut down shoulders close to work, also run through screen at edges to avoid hard edges on the electrotypes and cause less worry for the printer. Use one-sixteenth routing tool when routing plates to go around the outlines of the work. All the dead metal to remain on plate, to act as bearers in the electrotypes and cause less worry for

the printer. Don't lap more than two colors under solid blacks; preferably, the blue screen under solid black is enough and improves the color; yellow under the solid black color should be avoided. Too many colors superimposed cause offsetting, sticking and a dirty appearance. All solid colors, where they print over each other, should have screen in them. Show progressive proofs on the stock to be used in the edition. Use only the four standard colors in proving up the originals.

Three Color Process Publicity

Charles A. Grotz, of the Trichromatic Engraving Company, New York, did a clever bit of three color process publicity work in the cover he made for the November number of *Science and Invention.* It shows a butterfly printed in three colors, with the dots only seven to the inch, and by comparison the same butterfly reproduced in three color halftones 133 lines to the inch. The article telling how the plates for the cover were made gives the reader a clear idea of the whole process in a brief space.

Rotogravure Halftone Screens

"Mechanical Superintendent," New York, writes: "Will you kindly give us an opinion as to the proper proportion of the transparent lines to the opaque squares in the screens used for rotogravure? There is some disagreement regarding this in our gravure department, and it has been suggested that your opinion be asked, as we understand THE INLAND PRINTER was the first in the country to call attention to this method of engraving."

Answer.— It is not surprising that the artizans in your rotogravure department are not agreed as to the proportionate width of the transparent lines and the opaque squares in the screens they use, for this question is not definitely settled yet, there being so many factors that enter into it. From our own observation it would seem that for sheet feed presses, where but small editions are required, using ink strong in pigment, and the greatest delicacy is retained in the gradations of the positives and the printed results, screens with transparent lines with a width in proportion of one to opaque squares of six might be used to advantage. But for newspaper supplements, such as you are interested in, where the edition from a cylinder might be 250,000, deeper etching is required than for the small edition cylinder. Some of the cells in a newspaper cylinder are etched to a depth of four one-thousandths of an inch, consequently it is necessary that the screen lines be wider when the etching begins, so that the better proportion for the screen is a width of one for the transparent lines to four for the opaque squares. The pitch, or number of these transparent lines to the inch, can also be varied. One hundred and fifty lines to the inch is the ordinary screen at present, but it will be found that the screens for sheet feed presses can be finer and the newspaper screens coarser.

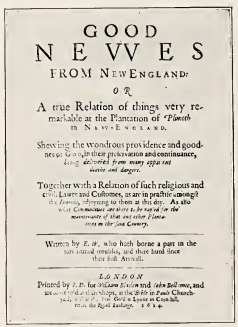
Inventor of Rotogravure

All admirers of rotogravure will be pleased to know that Karl Klietsch, whose name has been also spelled "Klic," is living at the age of seventy-nine years, in Vienna. Klietsch, it will be remembered, was the one who not only invented photogravure, but conceived the idea of printing photogravure from a copper cylinder instead of from a flat copper plate. He received assistance to experiment with the idea in Lancaster, England, where the Rembrandt Intaglio Printing Company was formed in 1895, which has printed rotogravures, not only in a single printing but in colored inks, that have been highly prized by art lovers everywhere. The first rotogravure portrait in colors published here was in THE INLAND PRINTER for December, 1908. We are soon to have rotogravures in colors from many sources in the United States, and it will be interesting to see if they will equal the rotogravures in color published by the Rembrandt company.

THE PILGRIM PRINTERS OF PLYMOUTH IN NEW ENGLAND

BY HENRY LEWIS BULLEN

IN 1917 Lutherans and others celebrated the fourth centennial of the beginning of the Reformation by Martin Luther. At that time two men who were managing the celebration in New York visited the Typographical Library, and asked: "Have you any books here which will inform us of the influence of the Reformation upon printing?" My answer was: "No, we have not; because the Reformation had no special influence on Printing; but we have books which record the influence of Printing upon the



GOOD
NEWES
FROM NEW ENGLAND:
OR
A true Relation of things very remarkable at the Plantation of *Plimoth* in NEW ENGLAND.

Shewing the wonderous providence and goodnesse of God in their preservation and continuance, being delivered from many appa rent dangers.

Together with a Relation of such religious and civil Lawes and Customes, as are in practise among'st the Indians, adjoyning to them at this day. As also what Commodities are there to be raised for the maintenance of that and other Plantations in the first Country.

Written by *E. W.* who hath borne a part in the said intended troubles, and there hath still Attendance.

LONDON
Printed by *I. D.* for *William Bladen* and *John Bellamy*, and are to be sold at the signe of the Bible in Pauls Churchyard, 1622. and at the Crane in Lumbard street, neere the Royall Exchange. 1624.

Title page of the Book, written by Governor Edward Winslow (a printer) of the Plymouth Plantation, which contains the first complete narrative of the arrival and settling of the Pilgrims in New England.

Reformation." After a short debate, the men conceded the point I then made that without Printing the Reformation could not have affected all Christendom. Not long afterward I received a letter from the men managing the Philadelphia celebration, propounding the same inquiry, and reversing it upon my protest. Wherever there is a widespread, steadily progressive effort on the part of any body of people, look for the Printers; they are sure to be one of the chief (if not the chief) motivating factors.

This year we are celebrating the tercentenary of the Landing of the Pilgrim Fathers in Plymouth, New England. As printers we have a special interest in this celebration, because two of the three leaders and guiding spirits of the Pilgrims were printers. William Bradford was the greatest of the Pilgrims, a wise administrator; but the printers William Brewster (the venerated spiritual head) and Edward Winslow were his ablest assistants and advisers. Winslow, the youngest of the trio, was a magistrate and thrice governor of the Plymouth Colony; he made five voyages to England as representative of the Plantation, and finally returned to England in 1649 to aid Oliver Cromwell in maintaining the Commonwealth of England. On one of his early visits to England he became one of the founders of the Society for Propagating the Gospel in New England, for which a printing outfit was required for use in Cambridge. The object was to Christianize the Indians. Winslow it was who persuaded the Rev. Jose Glover, a nonconformist clergyman who was passing wealthy, to come to

New England, and bring with him a printing press and type and a printer (Stephen Day) — our first printing house. Winslow met Glover in England in 1634 and offered him the position of pastor of the Plymouth Colony. (The Colony was without an ordained pastor for fifteen years, until 1635, Elder Brewster officiating as preacher during that period.) Glover declined the appointment, but he came over in the same year to spy out the land. He returned to England and in 1638, having the expectation of becoming president of Harvard College, brought with him to Cambridge the now famous printing outfit. Winslow at all times was the principal spokesman of the colonists, whether in negotiating with the Indians (who trusted in him, and were never disappointed) or with the Puritans of Massachusetts Bay (less tolerant than the Pilgrims) or King Charles the First (who imprisoned him for seventeen weeks when he went to London in 1635). He was also the first to publish (in 1624) an authoritative narrative of the expedition which has assumed so great an historical importance. The first account of the Plymouth Colony was printed anonymously in London in 1622. The contents were letters of various of the Pilgrims to friends in England, which pamphlet was rather discouraging. Its title was:

A /Relation, or Journal, /of the /Beginning and Proceedings /of the/English Plantation settled at Plymouth, /in New England; /by certain English Adventurers, both Merchants and others. /With /their difficult Passage: their safe arrival; their joyful buildinz of, /and comfortable planting themselves in, the now /well-defended Town of New Plymouth. /As also /a Relation of Four several Discoveries, since made by /some of the same English Planters/there resident; / . . . . . /With/an Answer to all such Objections as are any way made against /the lawfulness of English Plantations /in those parts. /. London. /Printed for John Bellamie, and are to be sold at his/shop at the *Two Greyhounds*, in Cornhill, /near the Royal Exchange, /1622.

Only two of the letters in the foregoing little book were signed, those of E. W. (Edward Winslow) and R. C. (Robert Cushman.) Winslow's letter gave practical advice to intending emigrants: "Bring every man a musket. . . . Let your piece be long in the barrel. Let your casks for beer and water be ironbound." Between 1622 and 1624 the Plymouth colony had surmounted initial and severe difficulties. It was growing but slowly, because bad news travels fastest. Therefore ex-printer Winslow took with him to England in 1624 the copy of his memorable narrative:

Good News from /New England: /or /a true Relation of things very remarkable at /the Plantation of Plymouth in/New England. /Shewing the wonderful Providence and goodness of /GOD, in their preservation and continuance; /being delivered from many apparent /deaths and dangers. /Together with/a Relation of such religious and civil laws and /customs as are in practice amongst the Indians /adjoining to them, at this day. /As also /what commodities are there to be raised for the/maintenance of that and other Plantations / in said country. /Written by E. W.; who hath borne a part in /the forenamed troubles, and there lived /since their first arrival. /London. /Printed by I. D. for William Bladen /and John Bellamie: and are to be sold at their /shops; at the *Bible* in Paul's Churchyard, /and at the *Three Golden Lions* in Cornhill, near the Royal /Exchange, 1624.

We must not suppose that the Pilgrims, exiled in Holland, crossed the Atlantic in a little 180-ton vessel (into which one hundred and two persons were crowded) in an uncalculating adventurous desire to escape from oppression. They voyaged with understanding, because Printing had brought to them reliable accounts of what the Spaniards, Dutch and English voyagers had seen in our hemisphere. We think of Columbus setting his face toward the west upon a mere guess, but Columbus was fortified by the possession of a book written eighteen centuries before in Greece by Aristotle, a translation of which in Italian, printed in Venice, had fallen into his hands. Aristotle had reasoned that the earth was round and that a ship might sail through the Pillars of Hercules and eventually circumnavigate the globe. These ideas had lain dormant during the dark (printerless) ages, until revived by the followers of Gutenberg. That book, his son tells us, was the source of Columbus' determination to sail the unknown seas, with China ("far Cathay") as the objective. In a very true sense Printing discovered the Western World.

Now, three hundred years ago men's thoughts were mightily interested in North America. South America was a well-known story, preëmpted by Spain and Portugal. In the North there was hope for other nations, and eventually the English, Dutch, French and Swedes sought their shares. The grandfathers and fathers of the Pilgrims had been reading of the "new worlde," the "newe lande," the "newe India," ever since one Richard Eden had issued in London in 1511 the first book in English about the lately discovered Brazil:

Of the Newe Landes, and of ye People founde by the Messengers of the Kynge of Portyngale, named Emanuel: of the X. dyuers Nacyons crystened; Of Pope Iohn and his Landes, and the costely Keyes and wonders molodyes that in that land is.

But the books which, doubtless, influenced the Pilgrims to adventure to New England were those of that famous adventurer and explorer John Smith, one of the first settlers of Virginia (in 1606). Smith's first book went through four editions in 1608. Its title is:

A /True Re-/lation of such occurrences and accidents of note as hath hapned in Virginia since the first /planting of that Colony, which is now / resident in the South part thereof, till /the last returne from thence. /Written by Captaine John Smith of the said Colony, to a worshipfull /friend of his in England. /London. Printed for John Tappe, and are to bee solde at the *Grey-/hound* in Poules-Churchyard, by W. W.: 1608.

This is the first book of English authorship relating to North America. Smith followed it with his "A Map of Virginia, with a Description of the Countrey," etc., printed in 1612, and a third book,— the first book about New England — which we may surmise was decisive in determining the course of the exiles in Holland, the title of which reads:

A Description /of New England: /Or /The Observations, and /discoveries, of Captain John Smith (admirall of that Country) in the North of America, in the year/of our Lord 1614: with the successe of sixe ships, /that went the next yeare 1615: and the /accidents befell him among the /French men of warre: /With the proofe of the present benefit this /Countrey affoords: whither this yeare, 1616, eight voluntary Ships are gone /to make further tryall / At London. /Printed by Humfrey Lownes, for Robert Clerke; and /are to be sould at his house called the Lodge, in Chancery Lane over against Lin-/colnes Inne, 1616.

These books, and Sir Walter Raleigh's "Discoverie of Guiana," 1596, and four editions of a book printed in Latin in Amsterdam in 1612 and 1613, describing the voyage of Henry Hudson and the discovery of the island of Manhattan, were most potent in turning men's thoughts toward these shores, whether in Virginia (first settled in 1606), or Plymouth (1620), or New Amsterdam (1626), or New Sweden (on the Delaware river, 1638). How fascinating all these books must have been in a period when books of travel were in themselves novelties! Plymouth Rock is an interesting object, no doubt; but how much more interesting are these printed beacon lights guiding in 1620 men of various nations toward the founding of a nation which, with all its faults, is in truth in this year of 1920 the hope of a distraught world. May it not disappoint mankind, in the day of its mighty power!

Incidental to the ever memorable Pilgrims and their pilgrimage is the exciting story of the persecution in Holland of Elder Brewster, the eminent and well beloved printer, by King James I "of Great Britain, Ireland and France, defender of the Faith." That episode in the history of printing was told in the December (1919) and April (1920) issues of THE INLAND PRINTER, together with particulars of what he printed (with a facsimile of one of his title pages) and how it was discovered that Edward Winslow was a printer, all of which lends a special interest to printers in the Pilgrim celebrations which are being held this year in Holland, England, and the United States.

ABOUT A HOUSE-ORGAN

Ye Ed.—"Why is a house-organ like a hand organ?"

The Sports Editor—"Because it is run by a crank."

The Art Editor—"Because it encourages monkey work."

The Social Editor—"Because it gives pleasure to children."

The Musical Editor—"Because the one is a departure from music and the other has a department of music."

The Literary Editor—"Because it is an organic organism organized to orchestrate an original orgy."—*Exchange.*



OUR NEW PRINTER-PRESIDENT
WARREN G. HARDING

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COST AND METHOD

BY BERNARD DANIELS

Matters pertaining to cost finding, estimating and office methods will be discussed through this department. Personal replies by letter will be made only when request is accompanied by return postage. When estimates are desired, a charge of fifty cents for jobs amounting to $50, and an additional charge of one-half of one per cent on those over that amount, which must accompany the request, will be made in order to cover necessary clerical work.

Doubling Up

The recent greatly increased cost of electrotyping as compared with the cost of setting two or more of a job is bringing to the front again the old inquiry, "When does it pay to double up?" In former years there would have appeared in this department figures to show the relative cost of running one up, or two up, or four or more, based upon the pressroom costs. But now there is another phase to the proposition, "Does it pay to buy electrotypes, or is it cheaper to set the duplicate forms?"

We know that when certain classes of work are set on the monotype, by rerunning the ribbon through the caster, the duplications cost less than electrotypes at the present prices. We also know that in certain other classes of work the slug machines can duplicate slugs very cheaply. Therefore, in such work, where the makeup is light, the machines can beat the electrotyper, both in cost and in service as to time of delivery.

But how about hand work? In very open work, such as dodgers and display advertisements, where the original can be set at the rate of about fifteen or twenty square inches an hour, the duplicates can be produced at least one-third faster, and it is apt to be nip and tuck for cost between the composing room and the foundry if the foundry lockup is considered part of the electrotyping cost, as it should be. Here, again, the service factor is likely to be the deciding one.

Some years ago, during an electrotypers' strike in an Eastern city, the actual results of doing without plates and setting duplicates on jobwork such as comes to a commercial plant doing no bookwork proved that the actual cost (exclusive of the investment in type, which might be a factor in some underequipped shops) was very close to "fifty fifty."

That was when there was nothing but high priced foundry type. Now, with numerous trade plants making type for their customers at low prices, and many printers making their own at still lower prices, it should prove really less costly to set duplicates of most of the jobs and small booklets than to plate them.

It looks very much as if the electrotypers were in danger of killing the goose that lays the golden eggs. They should be looking for less expensive methods of working, or less costly materials, rather than increased price lists to cover higher wage demands. There is a limit to the selling value of every product beyond which the law of diminishing returns begins to work, with the inevitable result that something less costly takes its place.

Composing Room Costs

Never was there a time when it was more necessary to keep close tab on costs than the present, when the entire commercial fabric is permeated with a spirit of unrest, and, to a certain extent, desperation.

After soaring to hitherto unknown heights the prices for materials have halted, at least temporarily, and there is hope for recession; but the cost of labor shows no diminution, nor do the workers evince any realization that conditions have reached the breaking point.

The composing room, always considered the most expensive and the least profitable department of the print shop, without reason, of course, is looked upon as the first place to make retrenchment; but the rate of production has recently been so low that the idea must be given up unless a complete reorganization can be effected.

The cost system reports for months past have shown an increasing figure for the productive hour cost in the composing room, until it has reached a point that suggests the substitution of some other method than hand composition.

Of course, there are composing machines that have for years taken increasingly good care of the straight matter composition, and another that has proved itself more efficient than hand work on tabular, intricate pedigree and catalogue work; but there remains a large amount of jobwork to be set by hand.

Recent developments in machine composition have reached the point where such of this work as is set in Engravers Gothic and Engravers Roman may now be set on the machine. And this really constitutes the major part of the small work, such as cards, labels, letter and note headings, envelope corners, invitations, etc.

But the real saving of these improvements, from straight composition to gothic jobwork, consists in the fact that the type thus set does not have to be distributed. The composing machine never made any substantial progress so long as it used foundry type that had to be distributed, even when, as in the case of at least one machine, it distributed one job as it set another.

The cost of distribution is the big element in the composing room that should be either eliminated or greatly modified if we want to get production and profit from this department. What other business could stand a drain of from twenty-five to thirty-three per cent of the total labor in any department for the handling of used material to put it in condition to be used again?

The printing business does. Is it any wonder composing room costs are high?

Profit

Profit is that which is left in your possession when all the costs of production, the cost of selling, the cost of credit, the cost of collection, including your own salary, have been paid in full. It is not profit so long as there is a single unsatisfied claim against it, nor until it is actually in your possession.

Figured on this basis, the profits of many printers are quite small if not problematical, as was demonstrated in the recent surveys of the trade made by the United Typothetæ of America in starting the three year plan of coöperation.

But there is one feature about profit that many printers and other business men fail to appreciate. It has been said to the

writer time and again, "So long as I pay my bills what business is it of yours, or my creditors, or any one else, whether I make a profit or not?"

It is really the business of the whole community that each man conducting any kind of business within it makes a fair profit on his cost of production, if it is a correct cost, and that he be shown how to produce at a legitimate cost if he is not now doing so. This is not nearly so chimerical as you will think at first reading, for the man who is not producing at a correct cost can not sell at a correct price and make a profit, and he is therefore a detriment to the community and a retarder of its progress.

Read that over again. You may need it some day when tempted to cut prices. The business man who is not making a profit is a detriment to the trade in which he is engaged and a holdback to the progress of the community in which he does business.

The selling price of practically all articles is fixed by two factors: the scarcity or abundance of the article; the need or the demand that can be created for it by presentation of its merits. Thus the price is really fixed by public opinion or mass judgment, except when some sensational or emotional excess creates an abnormal demand for a short time.

Buyers know that the seller must make a profit and they are willing that he should, and most of the losing prices are made because some seller whose sales have been less than he thinks they ought to be loses his head and "cuts." The seller who overloads on a rising market and gets caught with an excess stock is in this class and has only himself to blame, not the market or the public.

While it is impossible to fix a certain percentage of actual profit for all kinds of merchandise, just as it is impossible to make a mathematical estimate of cost to a cent, it is possible to strike a fair average and make it legitimate to refuse to sell below a certain minimum advance upon known or estimated cost.

It is all a question of knowing costs and keeping your nerve. That is where the study of the cost system and training in salesmanship come to the help of the younger and less experienced printers, and to some of the older ones as well.

Keeping in Touch

The man who keeps in touch with the progress of his trade by reading the trade journals is the man who will advance, be he employer or employee. Experience has proved this time and again. The printing plant where most of the employees in the office and workrooms read the trade papers and magazines is conspicuously the most progressive.

These facts suggest that it would be money well spent by any printing concern if it would subscribe for one or more copies of the principal trade journals and publications, and see that they are regularly and systematically passed around among the employees to be read and studied.

"But," says the pessimist, "they will not read them and they get lost or mislaid before they have been all round the list." If such is the case it shows all the more need of the good matter in these publications.

There is a remedy, however, suggested by the way they work it out in a large shop in Philadelphia which we had the pleasure of visiting the other day.

Here is how it is done. A list is made out of those who should read, or at least look over, each periodical. This list is printed on a slip, or rather the entire list of those who should be interested is printed. One of these slips is attached to each piece of literature and checked for those to whom it is to circulate. As each one receives the tagged publication he looks it over promptly and checks off his name and passes it along. Should he desire to make an extended study of any article, he checks up on the slip in the proper place and it is returned to him when the others have had a chance to see it while it is still news.

We show a slip worked out along these lines which any reader is welcome to adopt. The names of all the persons who are to read the journal are placed in the center in the order of their importance in the plant. The names of those

READ PROMPTLY AND PASS IT ON

FOR	PASS ON TO	RETURN TO
	Mr. Salmon	
	H. S. Smith	
	W. Brown	
	F. Henry	
	Marshall	
	Fisher	
	C. S. Brown	
	Green	
	O'Brien	
	Taylor	
	Callahan	
	Burroughs	
	Breslin	
	Library	

When through with this, place date to right of your name and pass it to the next one on the list whose name is ticked. If you want to study some article do not hold it, but place a tick to the right of your name, and it will be returned to you after the others have seen it.

who are to read the publication or study the sample to which the slip is attached are checked at the left side and it is given to the first one on the list. As each one finishes it he draws a line through his name, puts the date in the right hand column, and passes it along. Should he wish to see it again he merely ticks his name to show that he has seen it, and places a check in the right hand column to show that he wants it again, dating it after he has finished his study of it on the second trip. They are then filed for reference in the library.

This method will secure a prompt reading of current trade magazines or the study of samples while the matter is still fresh, yet will give those who wish it an opportunity for slower study. In several places where it has been used in a modified form this way of securing a reading of trade journals has been productive of good, and we believe that if it were more generally followed by not only the large firms who would never miss the few dollars the subscriptions cost but also by the smaller ones who feel compelled to count every non-productive expense, there would soon grow up a class of workmen who would disprove the claim that there are few good printers, and a class of executives who would be able to decide quickly upon the value of the new things offered and to use to advantage such of them as may fit into their particular specialties.

From the financial point it would prove the biggest dividend paying investment that any printer can make. Try it.

JOHN SMITH'S BOOKKEEPING*

No. 12.—BY R. T. PORTE

Synopsis of preceding stories.—John Smith acquires a half ownership in the *Bladon Banner* from Jefferson Bell, who continues as editor, while Smith assumes the business management and installs a bookkeeping system. The cashier of the bank and "Mac," the traveling salesman, give advice and information, and Mamie keeps the books, while Jefferson Bell is more or less interested in what is going on. Finally — well, read the last chapter, which tells the whole story.

Prosperity

THE members of the Ohio Editorial Association were in session at Delphos, Ohio, Tuesday, June 16, 1913. There were present some thirty newspaper men, and the usual number of supply salesmen — about equal parts. The previous day's session had been taken up by a talk on the cost system by a cost expert, and among those who listened very intently was Jefferson Bell—especially so, when he heard that the workmen were supposed to make out daily time reports and keep time on everything they did. A smile spread over his countenance, and he settled back into his seat with an air of satisfaction.

The chairman announced the next paper, and said: "Gentlemen, we will now hear a paper on 'Making a Printing Office Pay,' by Mr. Jefferson Bell, of Bladon. It is not necessary for me to introduce Mr. Bell, but I think he has a message we will all want to hear, as I recently visited his plant and saw there something that opened my eyes. That is why Mr. Bell has been asked to address us upon the subject assigned."

Jefferson Bell fumbled around his pockets, and finally drew forth some sheets of paper from his inside coat pocket, advanced to the platform and then in a clear voice, easily heard by every one present, read as follows:

"Brother editors and publishers, I feel somewhat at a disadvantage in addressing you upon the subject assigned, as it has to do with accounting, business methods, and other things which two or three years ago I was unfamiliar with. I am a country editor, and proud of it, and having read all the jokes about the unbusinesslike methods of a country editor, you know full well what I mean.

"But, you do not want to listen to praises of country editors, nor do you want to hear about their great influence for good, and how they in some way control the minds of the people and sway their ideas, or any of the other old stuff which is sometimes told us by those who wish to flatter us for their own purposes.

"On the other hand, the country publisher has never been a business man, and if in some way he could meet his bills, manage to get the 'insides' out of the express office, and pay the help on a Saturday night, he supposed that he was making some money.

"Two years ago I suddenly realized that I was not making money and never would make money, and that if something was not done quickly I might lose the results of many years of hard work. I was not the type of man to go into the matter deeply and find out why, as I am a country editor, and would rather write an editorial than add a column of figures.

"Those of us who write can at least think, and we can get others to accomplish things we find out we are not suited to do.

"When the idea struck me that something must be done, I thought of the man who had been with me for years, and he impressed me as the man who, if I were to take him into partnership, would take a load off my mind, and also might help to place the *Banner* among the few papers that were making some money.

"This was accomplished. In a few days John Smith became my partner, and to him I assigned all the business details, thus being able to devote more of my time to the newspaper. But, not for one instant did I neglect to take an interest in the business affairs, and consult with my partner. It is by coöperation that we can attain the ends sought for, and I believe that the spirit of coöperation of my partner and myself has as much to do with our success as anything else. If things went wrong we did not blame one another, but sought for the solution. As a result, I believe that the *Banner* is one of the few papers in Ohio today that is making real money and can prove it.

"The method of keeping books under the old way was discovered to be inadequate, and with the help and advice of the cashier of the bank we installed a cashbook journal and loose leaf ledger, and also adopted some other methods which help to keep the business in a more orderly fashion. Among these was a new advertising record system which has saved us many dollars, not only in time, but in avoiding wrong insertions, running advertisements past their time, and other things. Also a job ticket to keep track of our jobwork, and a card index for subscriptions and a subscription register. These take time to keep up, but they save time in the end.

"But the cashbook journal was the great thing in our printing plant, and we discovered something not thought of at first.

"I want to say again that I am not an accountant or a bookkeeper, so I may use wrong terms, but I will try to explain just what the cashbook journal enabled us to find out about our business.

"At the end of the first month, when the book was balanced, we discovered that we had lost a few dollars — that our income was not as large as our expenses. How we found this out is very easily explained.

"The cashbook journal has the usual column for cash, bank account and merchandise, and some others, but it had a set of columns called expense. This was the column that enabled us to make the discovery.

"In some way we subtracted from the total price of the job, or the newspaper, the cost of the stock, plates, or anything else that was not labor, and then the difference we put in the left hand column of the expense account. This really represented what might be termed profit, but not all profit, because all the expenses we had for the month or year had to be deducted from that amount.

"The right hand column took care of all those expenses, and when the girl who kept the book said our expenses were over $300 for a month, and were more than our profits, so that we showed a loss, I was nearly thunderstruck. Yet, despite a careful checking up, it had cost that much to do business.

"Then we discovered another expense we had overlooked. My partner had invested money in the plant, and naturally wanted some interest for his money, such as he had been getting from the bank. I had never thought of that. We added that amount to the total expense for the month, and had an even bigger loss.

"The second month was not much better, and then we decided something must be done as we were not taking in money enough. The bank cashier said we were not doing enough business. I could not see that, as we were all busy, had a good circulation, and nearly every merchant advertised with us.

"Then he showed where by doing some more business, with no more expense, we could make up the deficit. It did not convince me, but my partner, who had charge of the mechanical end of the business, seemed determined, so we went after more business, got out a special Christmas edition, and went out of town for work.

"Getting more business was all right, but we found we were also getting more trouble. We had to hire extra help, and these extra hands spoiled work for us, and did not do any more work than necessary. The cashbook journal was on the

*NOTE.— This is the last of a series of twelve stories about John Smith and his bookkeeping methods. Copyright, 1920, by R. T. Porte.

job, and each month showed that we were but little better off than before, despite the additional business.

"It looked for a while like a failure, but I let matters run for a time and then had a talk with my partner. Some way he seemed to agree with me, and he saw that while he was working harder we were no better off than before. The advice of the cashier had been wrong as we followed it out. He could see nothing but volume, and the cashbook journal recorded the volume, but also recorded the losses.

"The best thing we ever did in our county was when we formed a press association. There should be one in every county in the country.

"My partner did not think much of it, but as I was very busy, I urged him to go. He was surprised to find at the meeting that we had been taking work from others, and making them come down in price to meet some of our prices, and that instead of helping ourselves we were injuring the rest of the publishers in the county.

"We discovered that others were getting $5 for bank statements, while we were getting only $3.50. Only two papers in the county were getting $1 a year, and we were one of the two. And we discovered a lot of other things.

"When my partner returned we spent one whole day talking the matter over; then I suddenly realized that the cashier was right, but we had applied his ideas in the wrong way.

"When I told my partner just what I had discovered he at once saw the point, but like many others blamed the cashier for not putting us right. I was sorry this occurred, but in the end I am sure things will come out all right.

"In a few minutes we had down in black and white just where our losses occurred, and why we did not make money.

"We were losing 50 cents on each subscriber, and this meant about $500 a year, or about $40 a month. That was more net profit than we had ever shown. Then the bank statement price and some other prices were added to the total, and we took the amount of business we had done the first two months we had the cashbook journal, and discovered, as I had thought, we had done enough business, but had not taken in enough money for the business we had done.

"It has not taken us very long to right our methods of doing business, and today we are back to the old force in the *Banner* office. All the extra help is gone, we are now charging off something each month for interest on what we have invested in the plant, something for depreciation, we have advanced our own salaries a little, and each month we can see a profit in our business after paying all our expenses.

"This is a great discovery, and something that every country publisher should investigate. We all think we are making money, and sometimes we are led into a campaign for getting more business, when in reality we would find that we have enough business in our own territory or town if we were getting the right price for it.

"And the difference between the right price and the wrong price is not so very much either.

"Besides that, we have been able to keep track of our expenses, with little or no trouble, and we know that we have not spent too much money. Our depreciation account, which we put in the bank each month, is getting to be a nice sum, and in a short time we will add a typesetting machine and possibly a new cylinder press and other equipment — and pay cash for it.

"As to raising the prices, it has not been so difficult; in fact it has been so easy we have just about been kicking ourselves, as might be said, that we did not raise our subscription price to $1.50 long ago. Our advertising rates have been slightly increased, and after some complaints our advertisers are paying the new rates and thinking nothing of it.

"The bank cashier, I am sure, is pleased, as our bank balance is now larger than ever — which is the thing that usually pleases a bank cashier.

"That is my story. It is so simple when one listens to it all, yet if it had been proposed, or I had thought what would have happened in the year and a half, I would have strenuously opposed putting in the cashbook journal. Now that it has happened, and I have discovered the reason for the lack of profits, I can only say that every newspaper, every printing office, should have some such system of keeping accounts, and then we would all be ready to listen to reason.

"The greatest drawback to the printing business is a lack of real bookkeeping knowledge. I am not a bookkeeper, and don't want to be one. I hate figures. I am a country newspaper man, but I am glad I have a partner who likes figures, who likes to have books kept, and as a result we are making some real money.

"Gentlemen, I thank you."

A few of those present clapped their hands when Bell finished, and then the chairman announced a speaker on the question, "Should church advertising be run free?"

As Jefferson Bell went to his seat, "Mac" came over and spoke to him.

"Mrs. Bell wants you on the long distance telephone," he said. "She seemed to be very much excited."

"Wonder what it can be," Bell exclaimed. "The plant must be burned down or something. Let's go."

In a few minutes they were at the hotel and had Mrs. Bell on the telephone. "Mac" stood outside the booth, anxiously awaiting the end of the conversation. He was running up in his mind just what machinery, type and other things Bell & Smith would need, and just about how much the total would be, and was beginning to worry about how much insurance they had carried, when Bell came out of the booth.

"Do you know what Smith and the cashier have done now," Bell asked, with indignation plainly written on his face.

"For the love of Mike, what next?" Mac exclaimed, as he saw one fine order vanishing into thin air.

"Well, Mrs. Bell says that Smith and the cashier have married Lucy and Mamie, and have left town for two weeks, and are now in Niagara Falls."

"Say, wait a minute, let's get this right; who married who, and did they leap into the falls or into matrimony?"

Bell laughed, all the indignation gone.

"Oh, it is like this. John Smith has married Lucy, the cashier's sister, and to make the thing complete, and as the cashier would probably be without a housekeeper, he has married Mamie, and they have gone to Niagara Falls and won't be back for a couple of weeks."

"What do you think of that," Mac exclaimed. "Lucy could make the best lemon pies. Why didn't I think of that? Oh, well, who wants a traveling man anyway? Say, what are you smiling at now, Bell?"

"Oh, I was just thinking. You know Smith put in that bookkeeping system and changed the office while I was away. Well, now is my chance! While he is gone, I am going to put in that cost system, and when he gets back he will have to keep time on every job, and do a lot more figuring. He likes to figure, so why not give him enough?"

JUST A MATTER OF PREFERENCE

W. O. Bradbury relates in the *Publisher's Auxiliary* that one time when he was sticking type by hand on a paper somewhere near Danville, Illinois (it may have been Danville itself), a young lady who had been in the habit of coming into the office each week with a few items for the paper, and who had picked up a few printers' terms, stepped over to his case and asked him, innocently: "Mr. Bradbury, which do you like best — a nonpareil or a quad?"

Brad nearly fell off the stool, but his politeness did not desert him. "Well, Miss Lucy," he said earnestly, "it is merely a matter of personal preference. Some like one, and some the other."

Collectanea Typographica

By HENRY LEWIS BULLEN

The Bibliomaniac's Prayer

But if, O Lord, it pleaseth thee
To keep me in temptation's way,
I humbly ask that I may be
Most notably beset today.
Let my temptation be a Book
Which I shall purchase, hold and keep,
Whereon when other maniacs look
They'll wail to know I got it cheap.
Oh, let it such a volume be
As in rare copperplates abounds—
Large paper, tall, and fair to see,
Uncut, unique, unknown to Lowndes.
—Eugene Field.

* * * *

The First Magazine, and Its Originator

EDWARD CAVE, son of a shoemaker, born in 1691, in Rugby, where he attended a grammar school, in which he was noticeably diligent, was apprenticed to Freeman Collins, of London, the printer and publisher of a weekly newspaper. Some time after Cave became a journeyman printer he secured a position in the London post office, eking out his salary by working overtime as a printer. Having access in the post office to many country newspapers, he prepared periodical summaries of the more important news in them, which he sold to a newspaper for $5 a week. At the age of 40, by diligence and diversification of employment he had collected a sum sufficient to purchase a small printing office, in which he immediately began *The Gentleman's Magazine*, in 1731, the first of the magazines, which was a success from the first issue, so that he lived the rest of his life in affluence, and left to his heirs a large fortune.

Cave was the first to apply the name magazine to a literary publication. He was from the first his own editor, publisher and printer. In the preface to the first monthly issue he refers to his project "to promote a monthly collection, to treasure up, *as in a magazine*, the most remarkable pieces on the subjects above mentioned." For more than a hundred years *The Gentleman's Magazine* maintained its literary supremacy, and when that supremacy was disputed it continued in leadership to the end in discussing matters of antiquarian interest. Upon the death of Cave in 1754, his brother-in-law, David Henry (also a printer), became editor. In 1778 John Nichols, the eminent printer, acquired a



Edward Cave, 1691-1754.
Originator, printer and editor of "The Gentleman's Magazine," the first of all magazines, which continued from 1731 to 1912 — one hundred and eighty-one years.

controlling interest and became editor of the magazine, continuing as such until his death in 1826. John Nichols was succeeded as printer and editor of the magazine by his son, John Bowyer Nichols, who in turn was succeeded by John Nichols' grandson, John Gough Nichols, who relinquished both the editorship and the ownership of the magazine in 1851. Thus for one hundred and fifty years this remarkable magazine was edited by printers. All these members of the Nichols family were as eminent in literature as in typography.

Cave was a resourceful editor, employing writers of talent, offering liberal prizes for the best essays, poems and epigrams. In 1738 he was so fortunate as to enlist the services of the celebrated Dr. Samuel Johnson as contributor and critic. When *The Gentleman's Magazine* was first issued no reporters were allowed to take down parliamentary proceedings, nor was any newspaper allowed to publish them. Cave ventured to defy this prohibition. He sent employees to the public gallery of the house of parliament to take notes of the proceedings, which notes were put into the hands of an able writer who expanded them into consecutive reports. At one time Dr. Johnson rewrote these notes, and made his reports memorable by crediting to members of the parliament eloquent orations of which he was the sole author. The celebrated witty speech ascribed in history to William Pitt the Younger in reply to a sneering allusion to his youthfulness at the time he became prime minister, in which he laments the immaturity of his years and ventured to hope that he would outgrow that defect, was entirely the composition of Dr. Johnson, who was not even a witness of the episode upon which it was based. Some parliamentarians had their speeches sent to Cave, either openly or secretly, but Cave was more than once brought to the bar of parliament for issuing these reports. His persistency exposed the absurdity of the secrecy which parliament sought to maintain, until finally the public was taken into the confidence of its representatives.

Not long since a publisher in London issued a series of about twenty large volumes of classified excerpts from *The Gentleman's Magazine*, one of which is devoted to matters relating to typography, principally historical or biographical, but sometimes technical. The magazine invariably appealed to a public educated above the average. That it was originated and so successfully carried on by men who had each served an apprenticeship to printing may well be a source of proper pride to printers.

* * * *

Brun's text book, "Manuel de Typographie," Paris, 1825, has no divided words. Brun set the types himself, and changed his copy to prevent divisions. Following Brun's example a printer named Brodard, of Coulommiers, issued a book, "Petit Careme de Massillon," in 1827, without divisions. His task was harder as he could not change the copy.

"They Do These Things Better in France"

ONE striking fact of the war was the efficiency of the French nation in the manufacture of war material. France, notwithstanding its own imminent need and its larger share of fighting, excelled both its enemy and its allies in artillery and aeroplanes. Our army was almost entirely dependent on France for artillery and combat flying machines. France took comparatively little manufactured war material from us. This achievement has not astonished those who have kept in touch with the system of education in France, especially vocational education. France indisputably excels in the fine arts and fine manufactures. The world never went to France for cheap things. Germany, the great self advertising nation, captured since 1870 a large share of the world trade by imitating and cheapening. French mechanics are better instructed than are those of any other nation.

After a young Frenchman leaves the primary school, he may enter a national school of arts and trades, of which there are six — one for each major geographic section. Each school admits about three hundred students, who receive a full education in chosen subjects, as well as board and lodging, for the sum of $120 a year, with $20 extra for study materials; but fully three-fourths of the students are admitted on government scholarships, after competitive examinations, which cover all costs of tuition and living for the three year course. About one hundred new students enter each school each year, and the number of candidates for scholarships is usually three times as great as the number of the successful. A diploma is given to each student who passes through the three year course, and no one is permitted to represent himself as a graduate who has not received a diploma. A special diploma is awarded to those students who pass the final examinations with honor. Students who attain to sixty-five per cent of the possible total of marks are remitted two years of military service. The objective of all instruction is to provide foremen and managers for the various industries.

Boys who have secured a certificate of primary instruction in the public or private schools may enter a free national vocational school, of which there are seventy in France, to learn a specified trade. The attendance at each of these schools averages two hundred. Each week from nine to twelve hours are allotted to general instruction, such as French history, geography, natural history, hygiene, physics, chemistry, arithmetic, accountancy — not all in any year of the three year course; and thirty-seven hours to industrial instruction, such as workshop practice, drawing, geometry, mechanics and industrial economy. These schools are managed by the municipalities, under national supervision and subvention. These schools train the young vocationalists in the industries which predominate in each section — at Voiron, for instance, in papermaking, linen and silk weaving; at Vierzon, in iron work and art pottery. The majority of these schools were established by chambers of commerce and industrial associations. Some of them existed before vocational education was made national. The Union of Masons and Stonecutters of Paris has its school for masons, and so have the incorporated bodies of tailors and jewelers. In fine, each important industry in France has wisely for many years given its attention to maintaining a high standard of excellence among its workmen. High efficiency and prosperity are not otherwise obtainable anywhere in any country.



The Estienne Printing School in Paris.

The Estienne School of Printing of Paris was established in 1873. The building here pictured was completed in 1896. The interior is artistically decorated with emblems and pictures of typography. The furnishings are in the good taste which distinguishes the French people above all others. All processes of printing, typefounding, engraving, photography, mapmaking, platemaking and binding are taught. The arts of graphic design and modeling in clay are taught. There are a good library, a music room and a dining hall. This is a high school of printing. There are several hundred students. The school is named after the most celebrated dynasty of French printers, the scholarly, artistic and prosperous Estiennes (or Stephani).

The cities of Paris and Lyons and a few others carry on vocational instruction under exclusive municipal control. In Paris, in the Diderot School, boys of 13 and not older than 17 are instructed in all the trades using wood and iron, steel and copper as a basis; the Bernard Palissy School instructs in fine arts applied to industry; and the Boulle School in fine furniture and cabinet making. There is also a School of Physics and Chemistry, as well as eight schools for girls, teaching tailoring, millinery, flower making, fine lingerie, etc., in which manufactures Paris is consequently preëminent. Last, but not least of all these Parisian schools is L'Ecole Estienne (named for France's most celebrated family of printers), established in 1873, occupying magnificent quarters as pictured on this page, and teaching printing and its allied arts, lithography, binding, engraving by all methods, photography and mapmaking. In these schools tuition is free to residents of Paris, with a small fee to outsiders. Each week the instruction covers forty-six hours, from 7:45 A. M. to 6 P. M. daily, with two intermissions, one of seventy-five minutes, the other of fifteen minutes.

The nation also maintains in Paris those schools of world wide fame, the National Conservatory of Arts, the Central School of Art Manufactures, the High School for the Study of Commerce, which are entered by those youths who have distinguished themselves in the lesser schools.

Thus it is that the label "Made in France" is the invariable cachet of Quality. Perhaps in such schools as L'Ecole Estienne we may discover the cause which makes it true that the finest examples of recent printing in the Typographic Library and Museum are French. France has always honored its industries. The finest printing in France is done in the National Printing House, established in 1640; the finest porcelains are made in the National Porcelain Factory, in Sevres, established in 1756; and the finest tapestries in the National Gobelin Tapestry Factory, in Paris, established about 1450 by the Gobelins and acquired by the French nation in 1662.

Vive la France! We have so very much to learn from thee. We exist as a nation largely because of thy generosity to us through our great ambassador, Benjamin Franklin.

* * * *

During our Civil War the prices of paper were higher in proportion than they are at this time. In Philadelphia in 1862 eight cents a pound was paid by the junk dealers for old books with their covers on. However, paper was paper then — not wood pulp and clay.

THE OUTLOOK OF THE PAPER MARKET*

BY H. H. REYNOLDS

YOU want to know the outlook of the paper market — will prices be higher, or lower, or stationary; will paper be plenty or scarce? I shall endeavor to give you the facts of the situation — show you the fundamental conditions — then you can judge for yourselves. What I say will bear particularly on the better grades of writing papers, as these are the grades which I know primarily. Incidentally, of course, these facts have a bearing on the whole paper situation. As a point to start from, it should be noted that prices of fine writing papers today stand on a basis of 250 per cent to 275 per cent, figuring 1914 prices as 100 per cent.

A very careful estimate of the complete cost of the manufacture of fine paper in October, figuring each item of cost in the proportion required to make the finished product, gives us the average cost of manufacture as 308 per cent of the 1914 cost. In other words, with the selling price of paper 250 per cent to 275 per cent of the 1914 price, the cost is 308 per cent. This is significant. The selling price of these grades has not advanced as fast as costs. In the face of this fact, there is a waiting market. Why? Because certain other commodities have gone down. Because banks have limited credits, presumably with a view of reducing prices. Because people have not forgotten 1914 prices and think and talk about "getting back to normal."

Apprehension, then, in a word, is the cause of the present lull in demand — apprehension that prices will be lower. Are such apprehensions well founded? This will depend on such factors as (1) cost of manufacture, (2) supply, (3) demand, (4) volume of money and consequent purchasing power of the public.

If the cost of manufacture plus the necessary profit has not been exceeded, then prices will not go lower. The mills have no motive to run at lower prices, because the more they run the worse off they are. If the supply is not equal to the demand, then while there may be fluctuations in buying, the trend will be upward. If the demand has been growing, while the supply has remained stationary, the trend will be upward. If the volume of money in the hands of purchasers has increased, the trend will be upward. Facts will show that the demand has increased 40 per cent to 50 per cent in the six years since 1914; that few or no fine mills have been built in this period; and that the money in circulation or credits that can be used as money have increased about eight times.

Let us look at these things in detail, for if these conditions are true, those who wait for lower prices are likely to wait a long time. Here are some actual figures of three principal, representative grades, showing mill prices of 1914, mill prices of 1920, and the percentage of 1914 prices received by the mill today:

1914 Price.	1920 Price.	Percentage of 1914 Price.
10½ cents	29 cents	276
13½ cents	36 cents	266
18 cents	46 cents	255

Figures like these would, generally speaking, apply to all similar grades.

Now, here are some of the items of cost given for 1914, for 1918, and at the present time:

	1914	1918	1920	Percentage of 1914
Coal	$3.75	$5.85	$14.00	400
No. 1 Linen	.08	.21	out of market	
No. 1 Shirt Cuttings	.05	.12½	.25	500
2's and Blues	1.75	5.25	5.75	328
Sizing	.06½	.20	.17	261
No. 1 Bleached Sulphite	.02¼	.06	.08	355
Bleaching Powder	.01¾	.02½	.06	480
Machine Tender	3.50	5.60	7.40	320

*The substance of an address delivered by H. H. Reynolds, manager of sales, B. D. Rising Paper Company, Housatonic, Massachusetts, before the Poor Richard Club, Philadelphia, November 4, 1920.

In 1914 the figure was for a twelve hour day, making $7 a day. In 1918 and 1920 for an eight hour day, making the cost at the present time $22.20 a day against $7, which is 320 per cent. Figures of this kind could be multiplied, but the items mentioned are the big items entering into the cost of paper, and the total costs are very significant. Costs have risen faster than selling prices.

From the American Writing Paper Company's bulletin we quote: "The United States Census returns for 1919 are expected to show that the net profits of fine paper manufacturers were probably under 7 per cent on the investment. Materials, wages, fuel, taxes, clerks, salesmen, and salaries used up 84 per cent of the 1919 income, and allowing for depreciation, repairs, insurance, bad debts, allowances, etc., it is probable that the net profit left was not far from 7 per cent." It is therefore plain that any reduction more than 7 per cent would leave the industry doing business at a loss.

Now, as to supply: The mills were like the farmer who didn't shingle his house when it was fair weather because he didn't need to, and when it stormed he couldn't. Before the war fine mills were not built because the industry wasn't profitable. During the war materials could not be obtained. Now they are so high that nobody dares build. Building costs are three times those before the war. With a 7 per cent yield on the prewar investment, the mills would only have a little more than 2 per cent on the capital required to reproduce the mills today. Mills have not been built. What slight increase there may have been, has come about through improving existing plants. The United States has little more mill capacity on fine papers than in 1914.

As to demand — this is a different story. The estimated increase in use of papers is about 8 per cent a year. Since 1914 this would mean about 48 per cent. This takes no account of export. Of total production 10 per cent is perhaps a fair estimate for export. This is practically all a new growth since 1914 and has to be added to the domestic increase, making some 58 per cent or more increase in demand since 1914.

Now as to money and prices: Fisher says "If with a given volume of business the money of a country is doubled, prices will double." In other words, the public, broadly speaking, is always willing to buy food, clothing, luxuries, and general supplies up to its financial limit. Counting currency, federal bank issues and government securities, we have about eight times as much money as in 1914. In 1914, circulation was about $35 per capita. Now it is about $51. Federal bank credits figure about $30 more per capita. The government bonds, notes and securities aggregate some $25,000,000,000 on which as collateral $20,000,000,000 can be borrowed at the banks or $200 per capita. Counting these government securities at 80 per cent we thus have $281 per capita, against $35 in 1914; or more than eight times as much. With this buying power, prices *must* be high.

These factors show a supply stationary for six years or more, but a domestic demand nearly 50 per cent greater, and a foreign demand for some 10 per cent more coming from large regions which do not make writing paper and can not.

Increase in freight rates is a more considerable factor in the paper situation than has been credited. The average consumer of paper says "40 per cent increase on the old freight rate will not affect the local cost largely." He figures that this will be the freight from the mill to the market; i. e., one freight rate representing perhaps 50 cents increased 40 per cent or 20 cents a hundred. This is only a small part of it. To get a ton of paper into the hands of the public will probably require paying freight on ten tons and the consequent increase of about 40 per cent on ten freight rates. For instance, it takes from two to six tons of coal to make a ton of paper. It also takes about 2,700 pounds of rags to make a ton of paper, but these rags must have four or five freight

rates paid on them before they get to the mill; i. e., cotton is shipped from the South to the cotton mill, from the cotton mill to the shirt manufacturers, from the shirt manufacturers the cuttings are shipped to the rag dealers, and from the rag dealers to the mill. Miscellaneous chemicals, machinery, etc., also enter into this. In addition, there is the freight rate from the mill to the merchant, from the merchant to the printer, and perhaps still a further rate from the printer to the consumer.

The average freight rate of 1914 may be roughly taken as 25 cents a hundred pounds. Today it will average 260 per cent of this rate or about 60 cents. Figuring ten freight rates before paper reaches the consumer, the present cost of freight alone will be $6 a hundred, against $2.50 on the old basis. The last freight increase has occurred since the last advance, and has therefore not been included. The same thing is true of the premium on coal of $8 to $10 a ton.

Coal shows a situation parallel to what may happen in writing paper. In 1918 we had a record production exceeding consumption. The spring of 1919 showed considerable stocks in the hands of dealers and consumers. The impression was, "We are getting back to normal." Buying was restricted in order to take advantage of expected lower prices. The year 1920 opened with stocks exhausted and bins empty. Then Europe, short of English coal, commenced buying, and the price rose sky high. If buying in 1919 had been normal and stocks in the spring of 1920 consequently normal, much or all of the present shortage and high prices would have been avoided.

"Getting back to normal" is a dangerous slogan. If it means getting goods at cost plus a normal profit it is all right. But if it means buying at 1914 prices, it is all wrong. That means putting labor on 1914 wages, that is to say, strikes, riots, bread lines, and industrial chaos. It means a financial crisis with mercantile failures and general disaster — a period the recovery from which would take years. It is wrong, because the world, generally speaking, with certain exceptions, is short of commodities and needs the stimulus of high prices to produce. The old 1914 prices would simply accentuate buying and consumption. Stocks already low would be taken off the market, and then would come a rebound and a scale of prices known only in Russia. With the pockets of the consumer bulging with money and 1914 prices in effect, stocks of goods would melt away and an orgy of waste would follow until they were gone. Then would come a period of famine of commodities and prices like those of Petrograd where a pair of boots costs 500 rubles and a cab fare 50.

In other words, good prices are necessary to stimulate production, build factories, and maintain labor on the present cost of living and also to keep consumption within reason and to keep from having higher prices. Speaking specifically on the fine writing paper trade, it is a grave question whether, broadly speaking, higher prices would not be to the public interest in order to stimulate the building of mills.

There is no relief in sight from European papers or materials. European exchange, with a pound Sterling at $3.50 and marks at $1.80, means that European goods are at a premium. An American dollar is worth $1.40 in England; in Germany it is worth about $13. If a German manufacturer can get 23 cents for paper priced at a mark in Germany he gets a value of thirteen marks. Now this premium has been like a pump. It produces a powerful suction to draw goods to America. If England or Germany or other countries *had* paper they would send it to America. Little or nothing has come. Europe has nothing to spare.

Now, while the finer papers are made of rags, the price of wood and wood papers affects them. In 1914 sulphite bond could be bought at 5 cents, and a medium rag bond at 10 cents. When sulphite goes to 18 cents, there comes a shifting toward the better grades and the demand forces up the rag market and consequently rag papers.

Here is the wood situation (the items are clipped from the bulletin of the American Forestry Association, Washington, D. C.): "We are consuming lumber three times as fast as we are producing it." "New England, self supporting in lumber twenty years ago, now has to import one-third of the amount used." "Ten years ago the United States produced its entire supply of pulp wood, but now much of it is imported. This means freight rates to be added to the purchase price." "Ten years ago the United States produced its entire news print supply — now we import two-thirds of it." "Only one-third of the newspapers issued in 1919 were printed on the product of American forests." "Much pulp wood has now to be freighted 500 miles to the mills." "We bought 1,400,000 tons of pulp wood from Canada in 1918 and the prices have advanced from $10 a cord to as high as $25."

Pulp manufacturers are now paying as high as $40 to $50 a cord. This wood situation is bad at the present time when there is no building to speak of and little new railroad or telephone construction. The total wood supplies of this country, amounting to something like 850,000,000 acres, are about two-thirds exhausted and are being used up three times as fast as they grow. The wood situation, while it may fluctuate, is likely to grow worse and prices grow steadily higher as time goes by. Curtailment of use of paper would make no difference in price, for over 90 per cent of our wood is used for things other than paper. There is no probability of reduction in labor or in rags. The international coal situation, particularly if labor troubles in England continue, may make coal higher. From these considerations it looks as if the present waiting movement in the market, which is welcomed by the mills as relieving excessive pressure, will work out to bring a buying movement later and substantially higher prices than the present.

The stocks of fine paper at the mills are 4 per cent less than last year and in the merchant's warehouses are 25 per cent less. Printers' stocks are low. The volume of printers' sales up to October in 1920 averages 44 per cent greater than the 1919 average. The advertising agencies indicate more advertising in 1921 than the high record of 1920. All these things and many others indicate pressure for paper.

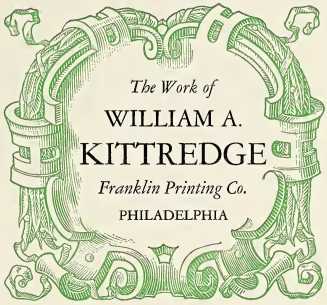
Prices of fine writing papers will not be lower, because, even should buying fall below mill capacity, the mills would not care to sell at a loss. They would take what business is offered at present rates and close. It would not pay them to stimulate the market by making prices below cost. The more they sold, the worse off they would be.

Stocks are low, the printer busy, the public using paper. Materials are advancing, labor is strong, coal is strong and may become scarce enough to shut down the mills. Costs hold prices where they are. The world can't today produce the paper it needs.

Writing paper varies in use with the volume of national trade. When a large volume of transactions are taking place the use of writing paper is large. It is an invariable rule that "when freight cars are scarce, writing paper is in demand." The "ton miles" of freight moved at the last report is 20 per cent greater this year than last.

It would have been better from the point of view of the public if profits had been higher, so that new mills could have been erected. This is evident from the fact that while the paper industry entered the war time period with large overstocks these have been gradually reduced until at the present time stocks on the part of the printer, the merchant, and the manufacturers are at low ebb and yet the mills in general are well fixed with orders.

Now, the business of the country which consists of manufacturing, jobbing, and distributing must be good for a long time to come, because stocks are generally low, people need them and have money to pay for them. Distribution will be large. To distribute large amounts of goods, large amounts of paper will be used.



DESIRABLE effects in typography are obtained by Mr. Kittredge in the use of simple means. With good types and few ornaments he succeeds in effectively and attractively interesting the reader in message of copywriter or advertiser. Plain printing types and supplementary ornaments, such as are within the reach of every printer and advertising agency, can be made to behave as eloquent and convincing salesmen by the typographic artist of taste and discretion.

Such an artist is Mr. Kittredge, and the following pages show examples of his recent work in typography.

These specimens are taken from the average run of work of the Franklin Printing Company in Philadelphia, where Mr. Kittredge is Art Director. The Franklin Printing Company was founded in 1728 by Benjamin Franklin, and in its typography today may be traced the influence of this celebrated printer. Caslon type is used in a bold and simple manner such as Franklin himself might have approved could he have seen these specimens.

The work of Mr. Kittredge is not confined to typography alone, and when illustration or special decoration is necessary he employs the most accomplished artists, with whom he enjoys a wide acquaintance.

It is interesting to note that the work of the Franklin Printing Company is not confined to advertising printing, for when Mr. Joseph Pennell had occasion recently to select a printer for a new edition of his book "Pen Drawing and Pen Draughtsmen" he chose the Franklin Printing Company, where this authoritative work is being entirely reprinted from Caslon type under the direction of Mr. Kittredge.

FRANKLIN *PRINTING*

awarded

Five Medals

AT PRINTING EXHIBITION
IN NEW YORK
1920

Second Highest Showing

IN COMPETITION WITH

Leading Printers of America

FRANKLIN PRINTING CO.
Founded in 1728 by Benj. Franklin
PHILADELPHIA
New York Office : 200 Fifth Avenue

BRONZE MEDAL

ADVERTISEMENTS CLASS

"Art"

A PAGE ADVERTISEMENT ABOUT
THE WORK OF
THE FRANKLIN PRINTING
COMPANY

IN competition with foremost advertising agencies, as well as printers, this Company won two out of the three awards for advertisement design. The same vigorous and simple style characterized this advertisement, as it does all Franklin work. It is interesting to note that out of all exhibits from Philadelphia the Franklin Printing Company received the only awards. Is this not a convincing fact?

✣ TYPOGRAPHY BY WILLIAM A. KITTREDGE ✣

At the printing exhibition in New York four specimens receiving awards were designed by Mr. Kittredge, a record equalled by only one other designer, Mr. Cleland of New York. The two pages above are reproduced actual size from a simple folder that was used as an envelope stuffer after the exhibition

SEPTEMBER 1919

MONOTYPE

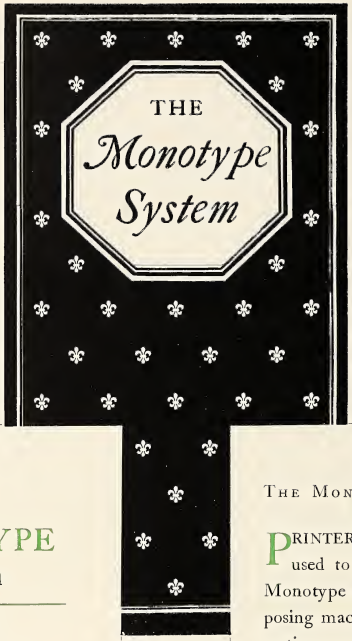
A JOURNAL
OF COMPOSING-ROOM
EFFICIENCY



PUBLISHED BY
LANSTON MONOTYPE MACHINE CO.
PHILADELPHIA

TYPOGRAPHY BY WILLIAM A. KITTREDGE

This booklet was designed for the Lanston Monotype Machine Company and is set in the new Monotype Caslon Old Style No. 337



The immense possibilities of machine composition have been demonstrated here by Mr. Kittredge in simple and pleasing style

The MONOTYPE System

A Brief Description of the Unlimited Possibilities of this Versatile Type System

LANSTON
MONOTYPE MACHINE CO.
Philadelphia

The Monotype System

PRINTERS generally are so used to thinking of the Monotype as merely a composing machine or as a type-casting machine that, in considering its usefulness to them, they figure only the amount of composition to be done or the cost of their annual type purchases. A few do think of Non-Distribution, but the great majority do not seem to realize that the Monotype is but the mechanical part of a wonderful efficiency system

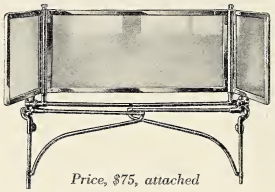
TYPOGRAPHY BY WILLIAM A. KITTREDGE

COLD WEATHER TOURING COMFORTS

WIND AND COLD—SNOW AND SLEET—*are the principal discomforting influences that attend cold weather motoring. Protect yourself against these, and you may enjoy all the invigorating delights of an old-fashioned sleigh ride with the added advantage of speed. Up-to-date winter accessories make year around motoring not only possible but keenly enjoyable.*

PACKARD TONNEAU WINDSHIELD

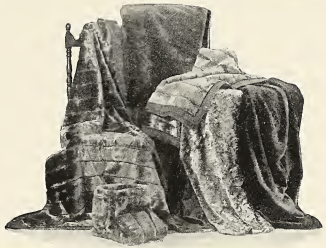
AN exceptionally well-made tonneau shield, strong enough to bear the weight of a man on its extended arms, and so constructed that it will not vibrate when the car is moving at high speed. The heavy plate glass used in its construction insures perfect vision and is in no danger of breaking. One feature of this shield is that it may be folded down and used as a table—a convenience often desired when motoring. When not in use it folds up compactly and takes the place of the robe rail. Made of heavy steel tubing, finished in nickel or black enamel as desired. The metal is copper-plated before nickelling and a lasting lustre is thus assured.



Price, $75, attached

ROBES

THE new designs in fall and winter robes are here. An early selection will give you a much wider variety to choose from than if you delay your purchase. We carry everything from the popular steamer rug to the finest silk plushes.



Prices from $15.00 to $50.00

ROBE LOCK

A STURDY, practical robe lock that does not tear the fabric, and can be used for a variety of purposes. It securely locks your robes, overcoats, luggage, gloves, or whatever you want to leave in the car. Made of case-hardened steel. Jaws open to four and one-half inches.



Price, $1.50



Price, $20, attached

PACKARD WINDSHIELD WINGS

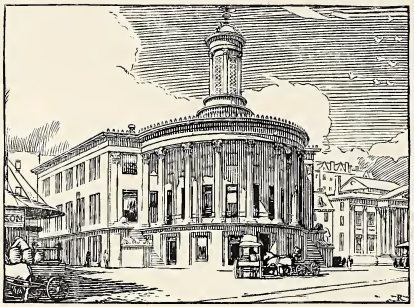
THIS is a new accessory designed to protect the driver and passengers from draughts that come around the corners of the windshield and to eliminate the "back lash" of cold air when driving fast. They make front curtains superfluous in a shower. Adjustable at any angle and easily attached to any windshield. Cannot rattle or work loose.



GLOVES

THE man or woman who drives his own car appreciates the comfort of gloves whose serviceable qualities are not made at the expense of appearance. We would be interested to have you compare our line and prices with that of the leading department stores.

TYPOGRAPHY BY WILLIAM A. KITTREDGE



U M B R I A

A HAND-MADE printing paper imported from Italy particularly adapted for printing open line engravings and type. This specimen sheet is white wove, deckle edge, antique finish, size 15 x 20 inches. A ream of 500 sheets bulks about 4⅝ inches. Carried in stock by Japan Paper Company, Boston, New York and Philadelphia. The code word is Digum. *The engraving above of the Old Maritime Exchange in Philadelphia was done on wood by Rudolph Ruzicka.*

✣ TYPOGRAPHY BY WILLIAM A. KITTREDGE ✣

[This insert is not a sample of the paper mentioned on this page.]

JOB COMPOSITION

BY J. L. FRAZIER

In this department the problems of job composition will be discussed, and illustrated with numerous examples. These discussions and the examples will be specialized and treated as exhaustively as possible, the examples being criticized on fundamental principles — the basis of all art expression. By this method the printer will develop his taste and skill, not on mere dogmatic assertion, but on recognized and clearly defined laws. Replies can not be made by mail.

WILL IT GET ITSELF READ?

This question regarding every type design — especially those that are prepared particularly for advertising purposes — ought to be asked before the first proof is passed, yes, better still, before the designer, whether laying it out on paper or setting it in his stick, has turned a hand on its actual production. Will it get itself read? The answer is that it will be read if it *looks* interesting — and, especially, if it looks easy to read. Without the last quality it can not look interesting.

Unfortunately, however, type display is to be seen on every hand which gives one the impression that it was intended to satisfy only one person, and that particular person the writer, designer or compositor under whose hand it came into being. Then, there is more which gives one the impression that it came into existence at the hands of some one who had no interest or love in it, as if it just happened, like Topsy — orphans hopelessly handicapped at the very start, sent out into the world of publicity, where competition for eyes and minds becomes keener every day.

If type display is to prove successful in advertising — to get itself read — it must first of all give the reader the impression that it is easy to read, that the act of reading will not require special effort, that its assimilation will not prove a difficult task for eyes and brain. Quite naturally the first essential in giving the effect of brevity in type display is that the copy itself be brief, that it contain the fewest possible number of words required to convey the information. After that — and here is where the typographer assumes a position of responsibility and importance — it must be made to look as brief as possible by being made to look easy to read. In that particular respect it is surprising what a difference there is between type faces, and, more surprising perhaps, what the skilful and thoughtful typographer can do by clever handling after a good choice of type face, based on legibility, has been made.

While looking over a copy of *Printers' Ink* — to the advertising man what The Inland Printer has always endeavored to be to the printer, the collector and distributor of the best ideas in the craft — the editor of this department came across the page advertisement for *The Chicago Evening Post*, of which Fig. 1 is a very slight reduction. As an example of advertising display, this advertisement gives one the impression that no thought was given to legibility, especially to those who think of type as something to be read with ease, to convey thoughts from the writer, the advertiser, to the reader clearly and forcibly. Can it even be hoped that this advertisement will get itself read by as many as one out of every hundred of the readers of this great magazine? Frankly, it is stretching a point to concede it that much of a hearing. Then legible types and good typography do have a bearing on the efficiency of advertising — assuredly so, when illegible types in bad typography can virtually reduce the circulation of the publication bearing such advertising.

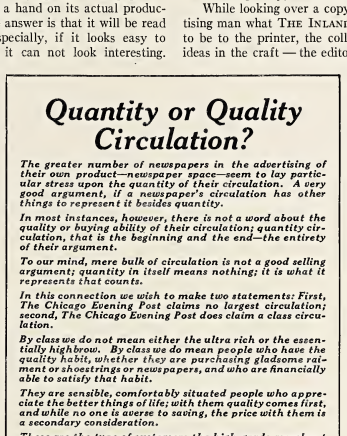
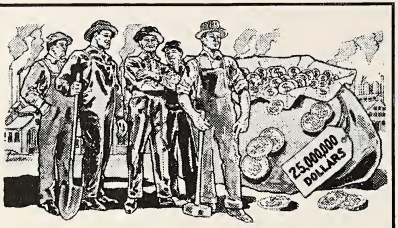


Fig. 1.

While we study this advertisement we note, first, that there is entirely too much copy for the space — no effort at brevity in writing seems to have been made; in the second place, the compositor or the designer who dictated the type selection and the layout, and who therefore assumed the responsibility, made it appear to the worst possible advantage, made it look longer than it is, by choosing a type face that looks to be and actually is difficult to read. We who are



Twenty-Five Million Dollars Terre Haute's Annual Pay Roll

Twenty-five million dollars is the amount spent yearly by the working population of Terre Haute, of which a large proportion is spent for nationally advertised goods.

Terre Haute and the Wabash Valley Empire, because of its great natural resources in coal, oil and agriculture, and because of its industrial and high wage conditions, has become one of the richest of markets for the national advertiser.

The Wabash Valley Empire has all things that make for prosperity: Rich farm lands, coal and oil fields, manufacturing and unexcelled transportation facilities.

Those who would know more of this rich section, and this means all national advertisers, should send for the complete analysis of the Wabash Valley Empire which has been prepared by the Terre Haute Star, the dominating newspaper of this section.

The Terre Haute Star, The Muncie Star, and The Indianapolis Star offer to discriminating advertisers the least expensive and most effective method of covering Indiana. They compose

The Star League of Indiana

The Greatest Combination of Quality Circulation in Indiana

Eastern Representative—Kelly-Smith Co.
Marbridge Building, New York

Western Representative—John Glass
Peoples Gas Building, Chicago

THE SHAFFER GROUP

Indianapolis Star — Terre Haute Star — Muncie Star
Louisville Herald — Chicago Evening Post
Rocky Mountain News — Denver Times

FIG. 2.

engaged in the work of designing type display for advertising purposes must always keep in mind the fact that normal, light face roman lower case letters are the most easily read of all styles of type. We must remember always that the act of reading is made more difficult as the letters increase in boldness and as their design and construction change from that standard of legibility, normal light face roman lower case. We must never forget that small letters are more difficult to read than large letters. When, therefore, we reach an italic that is as bold as Cheltenham, and in such a small size as is found in this advertisement, we have placed almost insurmountable difficulties in front of the advertisement, for we have placed it before the reader who simply will not go to the trouble of reading it.

In order to make a comparison we went through copy after copy of the same excellent publication in our search for another advertisement containing as many words in the body as there are in Fig. 1, set in the same illegible style and size of type. Our quest was unsuccessful. This was encouraging, as it seemed to show that other advertisers whose copy was not as brief as it ought to be saved the situation, in part at least, by the use of legible styles, if not legible sizes, of type. It seemed to show that the advertisers who recognize the value of brevity as a rule also recognize the value of the appearance of brevity which good use of legible type styles provides. We did find another advertisement (Fig. 2), which, although more brief, was set in the same small bold italic letter, and we did find another advertisement containing about the same number of words in the body, except that there are more of them, in which there is evidence that the designer or compositor is one of those who recognize the importance of making " copy " appear as short as possible by the intelligent selection and use of type (Fig. 3). If you want to go to the trouble of counting the words in each of these advertisements you will find that there are more in the body of Fig. 3 than there are in the body of Fig. 2. Nevertheless, and it is a good point to make a note of, the block of body type is approximately the same size in each of them. (Many letter styles are space fillers rather than being legible; they are not larger where size counts for legibility.) The block of type is slightly deeper in the last named example, but it is enough wider in the first named to make the area of the two almost identical. The signature, it is quite plain and true, takes up more space in Fig. 2 than in Fig. 3, but, on the other hand, the illustration at the top of Fig. 3 takes up enough more space than the one at the top of Fig. 2 to strike a balance all the way through.

It is quite possible that the designers of Fig. 1 and Fig. 2 will defend their choice of type for the body on

Springfield, Mass.

The Third City
in Massachusetts

By the 1910 census figures Springfield, Mass., was eighth in the state in population. By the 1920 figures it gained 40,412 or 45.4% and passed Lynn, Lowell, New Bedford, Fall River and Cambridge, all growing cities, making it the THIRD CITY IN THE STATE IN POPULATION. It is a city of diversified industries.

Reach it through the

Springfield Republican and The Daily News

Circulation over
50,000

FIG. 4.

the ground that it was dictated by a desire for distinction in appearance, that they wanted something different from the other advertisements in the paper in order to attract attention. Distinction, of course, has great value in attracting attention, especially on the page of a newspaper where a number of advertisements are in competition for the eyes of the skimming readers, now in the great majority. Can there, however, be distinction of value worth mentioning in that which in the first place is displeasing, and in type display that is displeasing and that gives every impression of being difficult to read? There are innumerable possibilities for distinction within the bounds of good taste, and with type faces that are inviting to the eye because of the beauty of their design, and that are legible, as will be shown later.

In addition to the use of type faces that are not attractive and that are not easy to read there are other conditions that exert an influence in making type display look to be, and be, difficult to read. Among these are the quite too common practices of using too many different styles of type, of making too many and too frequent changes from one style to another, and of emphasizing too many lines in the display. Fig. 4 is an example which, by no means a "horrible" one, demonstrates how an advertisement may be made to look difficult to read, not alone because of the use of types that are hard to read, but also because there too many different styles of type and because too many lines and words are emphasized therein. Occupying, as this particular advertisement did, a full page in a magazine where it could not be considered in competition — at least, direct — with other displays, the value and desirability of distinction are, in the first place, greatly lessened. No inference should be drawn from this statement that the writer considers Fig. 4 distinctive, for most assuredly it is not. We must always remember, allow us to repeat, that distinction without common beauty and attractiveness of effect is not worthy of the name.

Contrast Fig. 4 with Fig. 5, which, although by no means the same type of advertisement, and although by no means a work of art, looks measurably easier to read than Fig. 4. Contemplating the reading of these two advertisements if placed side by side, one would never stop to think that Fig. 5 contains two or three times the number of words that there are in Fig. 4, simply because it looks easier to read. It is not "flossy" in any sense of the word; the display type in use is not a beautiful one largely because of its extended shape and bold character, but the advertisement is a remarkably legible and forcible one. The



Opportunity Beckons from the Mid-West

ST. LOUIS, one of the largest hardware markets in the United States, needs plants for the manufacture of small hardware, fine tools, machine tools and tool machinery. Most of these products to supply the great St. Louis trade territory must now be bought in the East. The sale of hardware and kindred lines in St. Louis last year was approximately $102,000,000. Much of the raw material is shipped from the Mississippi Valley, manufactured in the East, and the finished product again shipped back to St. Louis.

There is no good reason for this take-it-there-and-bring-it-back haul. A Mid-West factory in St. Louis would have an immense local outlet and could economically distribute in all directions to the markets of the Mississippi Valley, South, Southwest, Middle West and Far West.

A ready market is assured. Splendid opportunities in this field await enterprising men of practical experience and ample capital. You will be interested in the booklet, "St. Louis as a Manufacturing Center." It goes into detail. A letter will bring it. Address

New Industries Bureau

St. Louis Chamber of Commerce

St. Louis, U. S. A.

FIG. 3.

George Creel

and every other publicity man knows that millions of dollars are wasted annually because copy—good copy—the best that money can buy is not intelligently placed.

And you know, too, that most of the splendid ads prepared by expert writers and illustrated by skilled artists are

All Wasted—All Lost

on millions of readers who might see and read them if they were more scientifically displayed.

Some of your money is going this way unless you learn how to insure the greatest possible advantage in the position you select for the message you would give the reader.

Save Cost and Increase Returns

The editor of one of our National Monthly Magazines has devised a system of publicity service that will yield a greater return on your present appropriation, thus saving the cost represented by waste. He has written a little book in which he shows how the system can be applied. The edition is limited to 600 copies.

A copy will be sent without cost to the advertising manager of any firm whose advertising appears in any of the National Monthlies or Weeklies. But hurry—before the edition runs out. Simply write

F. W. HARVEY, JR.
180 North Wabash Avenue
Chicago, Ill.

FIG. 5.

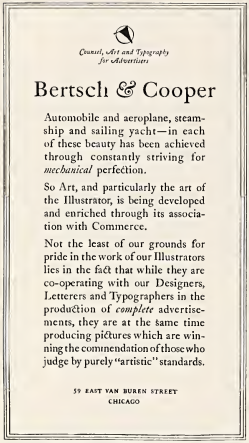


FIG. 6.

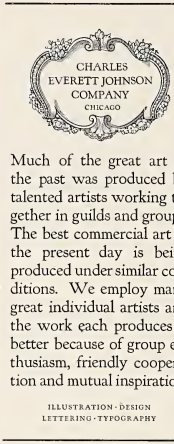


FIG. 7.

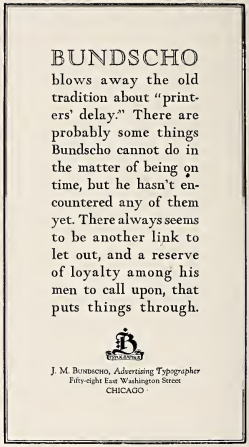


FIG. 8.

point we want to bring out is that it looks as though the designer was thinking of the readers of *Printers' Ink*, of how he could get their attention, rather than of some personal ideas valuable only as they gratified his own whims and fancies.

As stated previously, there are opportunities in great number for obtaining effects of distinction with type faces that are beautiful and legible. A beautiful type face—and beautiful type faces are necessarily legible because beauty in that respect depends in part upon simplicity of line—must be the foundation.

Let us see, then, how some of the notable advertising composition houses, which cater to high class display work, advertise their talents (Figs. 6, 7, 8 and 9). The essence of all four of these advertisements is simplicity. The type faces used are exceptionally legible and beautiful at the same time; yet it will be seen that all four of them have a different look; each has a large measure of distinction within good taste. Furthermore, and here is another reason why the choice of such a type as was used in the body of Fig. 1 and Fig. 2 can not be justified on the ground of providing an effect of distinction, all the legible and beautiful types available to the designer of advertising or other type display are not represented in these four advertisements. There remain Cloister Old Style, which holds its own with Caslon and Kennerley, as well as others, which, although not as beautiful as those mentioned, are attractive just the same and legible in a high degree.

The attractiveness of the three advertisements (Figs. 6, 7 and 8) is such that mere name display is sufficient; it is not necessary to depend on a headline of an interesting nature to obtain attention.

Of course you will say the copy in all of these displays is brief and that they are not to be classed with the advertisement which is the foundation of this discussion. Very good, but we are not showing them for that reason—we are showing them to demonstrate that ample opportunity for distinction in display where it is considered essential is obtainable within good taste and with type faces that are beautiful and legible. That more matter may be handled as attractively and with an equal measure of distinction is shown by Fig. 9.

Type display must be efficient, and to be efficient legibility is the first essential.

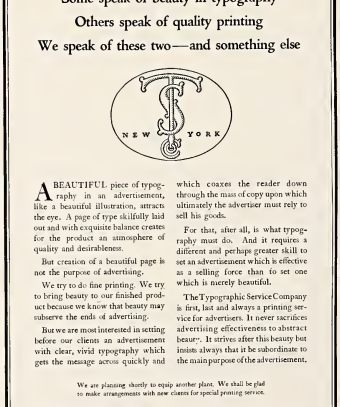


FIG. 9.

SPECIMENS

BY J. L. FRAZIER

Under this head will be briefly reviewed specimens of printing sent in for criticism. Literature submitted for this purpose should be marked "For Criticism" and directed to The Inland Printer Company, Chicago. Specimens should be mailed flat, not rolled. Replies can not be made by mail.

W. L. ROUNDTREE, Tallulah, Louisiana.—The letterhead for *The Madison Journal* is dignified, distinctive and effective.

A. WILLIAM FEWKES, Bayonne, New Jersey.—Specimens are excellent, good taste being exercised in the selection and use of types and in the colors used in printing.

ADAM DEPHILLIPS, Cleveland, Ohio.—Display is strong and effective; arrangement simple, distinctive and forceful; in all respects your typography is of a good standard.

GEORGE W. KINNARD, Pittsburgh, Pennsylvania.—All your specimens are neat, well designed, legible and forcibly displayed. Harmony of type and decoration is characteristic of them all.

EDW. A. MILLER, New York city.—The booklet for Goethals, Wells & Co. is unique, yet it is refined and dignified and wholly suited to the professional advertising of industrial engineers.

HERBERT C. BRADLEY, JR., Montclair, New Jersey.—Most of the simple specimens are in good taste. The address is too large on the letterhead for M. D. Cannon & Co., and the word "Manufacturers" is too small. Spacing, we note, is often too wide between words.

THE JEFFREY MANUFACTURING COMPANY, Columbus, Ohio.—The booklet, "Jeffrey Mine Locomotives," is handsomely designed and exceptionally well printed. It will impress every recipient and will carry a good impression of the product, as well as of the company issuing it.

A. E. BALDWIN, Denver, Colorado.—*The McMurtry Mixer* is in all respects a fine little house-organ, especially commendable being the presswork on the halftones, quite exceptional in this class of work. Typography is in an interesting style, giving the paper a large measure of distinction.

W. R. SMITH & PATERSON, LIMITED, Brisbane, Australia.—The booklet, "Good Printing," is well executed throughout, especially the presswork. The cover is of a striking and interesting design, while the colors — white, black and light gray — make a pleasing effect on the gray brown stock used.

WALTER J. HENRICH, Brooklyn, New York.—Of the three positions for the single line in twelve point small caps of Caslon on the letterhead for Conrad Andrew Loehner we prefer the one having the largest top margin, one inch, as the other two with margins of one-half and three-fourths of an inch seem crowded at the top.

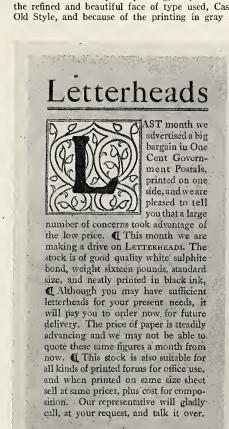
JOSEPH SAMPSON, Denver, Colorado.—We agree with you, the cover for the booklet "Waugh '90 Drills" is not up to the standard of the text, which is given original and interesting treatment quite unusual in booklets on mechanical subjects. The trade paper advertisements are satisfactory, though not unusual in any sense.

E. W. RETTEW, Reading, Pennsylvania.—The cover of the menu and program for the Purcell Agency Meeting is very attractive indeed. The inside pages should have been printed on white or on a light tint of green stock so that the printing would be more legible. The small type in gold ink on the very dark green stock is difficult to read.

JOHN J. CAHILL, Denver, Colorado.—The booklet you have prepared for the McFarland Auto Company of your city, "An Old Firm and Its New Home," is rich looking, artistic and impressive. It suggests quality in a high degree. The cover is particularly handsome, and we regret the colors of stock and ink are such that satisfactory reproduction is impossible.

GEORGE O. KINNEBERGER, Wheeling, West Virginia.—We have always considered *Safety Hints* one of the most interesting and best printed internal house-organs published. There is not a thing about the October issue to merit the least adverse criticism, which means the least fault finding, for there is nothing about it that we would change. The cover design is clever, although we wonder if there are not a great many workmen in your plants who will not understand it.

DURYEA PRINTING COMPANY, New York city.—Your hide need not be thick to withstand any faults we are going to point out in your work. The specimens sent us are excellent, exceptional taste being manifested in all features, especially typography. The letterheads for Devine Letter Service and Devine Sales Service are interesting and dignified at the same time. They are pleasing, too, because of the refined and beautiful face of type used, Caslon Old Style, and because of the printing in gray ink



One of a series of interesting blotters sent in by the Duryea Printing Company, New York city. Stock, tan; border and background of initial printed in gray; initial "L" and word "Printing" in signature in deep brown; type matter and decoration of initial black in black. The combination of colors is very neat in the original.

on gray stock, always an inviting combination to the eye. The package label is excellent and the series of blotters is remarkable for the sustained excellence throughout the series. One of them is reproduced. Now, does this take the hide off you? Tell us, what did you think was *seriously* wrong with the specimens?

THE RONALDS PRESS, Montreal, Canada.—The name Ronalds, we have long since learned, is significant of the finest in direct advertising, which means that the printing is invariably of high grade. This applies to the latest collection received.

HOWARD HANNEGAN, McKeesport, Pennsylvania.—Composition and display on the specimens you have sent us are good. They are thoroughly satisfactory, especially because they are of a kind that does not require elaborate color treatment and the finest of papers.

L. A. BRAVERMAN, Toledo, Ohio.—"American Bottles, Old and New" is handsome. Typography, paper, inks — both quality and colors — presswork and binding combine to form a product that is a feast to the eyes of any lover of fine printing and bookmaking. The effect is quality all the way through, and it is refined and dignified without being the least conventional or cold.

EDWARD C. SCHUBERT, Detroit, Michigan.—The folder for The Anchor Press, "Hasten Slowly," is a handsome piece of work in all respects. It shows plainly that it comes from a high class house, and, as such, ought to win many good customers. Surely we want to see more of your work, enough, in fact, if it is of equal quality, to make a six page showing in our regular specimen insert.

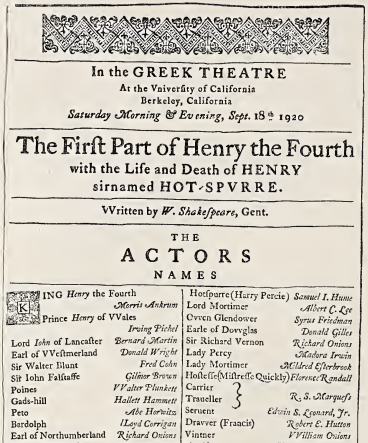
MORRIS REISS, New York city.—Glad to see you back; yes, we missed your contributions. Here's hoping the length of your siege of ill health will be multiplied many times by the period of good health you deserve. We note no falling off in the quality of Reiss printing. There are sometimes too many capitals for the sake of legibility, yet the beauty of effect is there just the same.

MILWAUKEE PRINTING COMPANY, Milwaukee, Wisconsin.—Your letterhead is one of the most handsome illustrated headings we have examined in many months. There are those, however, who would question the appropriateness of the illustration used. From the standpoint of workmanship and general effect there is nothing whatever that we can see to warrant an adverse criticism. Colors are exceptionally pleasing.

C. E. WILSON, General Service Schools, Fort Leavenworth, Kansas.—The menu for the 1919 Thanksgiving Dinner is delightfully pleasing and attractive. The green used is just the right color for the rules and ornament. No better choice could have been made. As a matter of fact, all the specimens you have sent us are of excellent quality. Another exceptional piece is the circular for the book, "General Tactical Functions of Larger Units."

S. D. WARREN COMPANY, Boston, Massachusetts.—Your papers are shown to excellent advantage by the fine specimens of printing and advertising for which they have been used by different printers. The advantages to the printer of being able to see papers in actual use for work for which they are best suited is great. Inversely, of course, the fine quality of their stock, and it is indeed a large part, in making the completed product merit the term fine printing.

WILFRED F. G. HUGHES, Regina, Saskatchewan.—The letterhead for Gross & Rowcliffe is striking, effective, interesting and also quite pleasing. In the interest of order we think the name of the firm should be at the left of the illustration and the matter on the left should be at the right side. The cover design, "Leader Service," is too complex



In the GREEK THEATRE
At the Univerſity of California
Berkeley, California
Saturday Morning & Evening, Sept. 18th 1920

The Firſt Part of Henry the Fourth
with the Life and Death of HENRY
sirnamed HOT-SPVRRE.

Written by *W. Shakeſpeare*, Gent.

THE
ACTORS
NAMES

KING *Henry* the Fourth	Hotſpurre (Harry Percie) *Samuel I. Hume*
Morris Ankrum	Lord Mortimer *Albert C. Lee*
Prince *Henry* of VVales *Irving Pichel*	Owen Glendower *Syrus Friedman*
	Earle of Dowglas *Donald Gilles*
Lord *Iohn* of Lancaſter *Bernard Martin*	Sir Richard Vernon *Richard Onions*
Earl of VVeſtmerland *Donald Wright*	Lady Percy *Mathora Irwin*
Sir Walter Blunt *Fred Cohn*	Lady Mortimer *Mildred Esterbrook*
Sir Iohn Falſtaffe *Gilmor Brown*	Hoſteſſe (Miſtreſſe Quickly) *Florence Randall*
Poines *VValter Plunkett*	Carrier }
Gads-hill *Hallett Hammett*	Traueller } *R. S. Marquess*
Peto *Abe Horwitz*	Seruent *Edwin S. Leonard, Jr.*
Bardolph *Lloyd Corrigan*	Drawyer (Francis) *Robert E. Hutton*
Earl of Northumberland *Richard Onions*	Vintner *VVilliam Onions*
Earle of VVorceſter *Baldwin McGaw*	Sheriffe *Henrie C. C. Stevens*

Meſſengers, trauellers, attendants & ſoldiers

¶ The play produced under the general direction of *Samuel I. Hume, Irving Pichel & Frederic McConnell.* Coſtumes defined by *Nerssen Edwards* and executed by *Conſtance M. Randall.* Colour and ſtage lighting by *Rudolph Schaeffer.* Properties defined and executed by *Iames Hull.* Aſſiſtant ſtage manager, *George Fays.* The Play-bill printed by *H. S. Crocker Company, Incorporated;* the typography defined and ſupervised by *Porter Garrett;* the types ſet by *R. I. Orozco.*

For the presentation of a Shakespearian drama at the famous Greek Theatre of the University of California, Berkeley, the H. S. Crocker Company, Incorporated, San Francisco, designed and produced this program which has just the right "atmosphere" for the play. Printed on rough hand made stock.

and ornate. Fewer ornaments and rules and stronger type, especially for the title — in general, greater simplicity — would result in marked improvement.

H. S. Crocker Co., Incorporated, San Francisco, California.— The program for the presentation of "The First Part of Henry the Fourth" in the Greek Theatre, Berkeley, done in old style similar to the typography of the period, and like that of Colonial times in America, is an achievement of which you may feel proud. The design is reproduced in miniature herewith, but it does scant justice to the original, on a sheet of hand made paper 9 by 13 inches in size.

Ned P. Keys, Chicago, Illinois.— The photographer's cards and envelope stuffers are designed in a most characterful manner and are unique and striking. Wholly different from what one is accustomed to seeing in this line, they possess exceptional attractive value. It must keep you hustling to get new and different ideas. Two examples are reproduced.

The Sterling Printing Service, Montreal, Quebec.—"Remarkably fine," expresses our opinion of the specimens you have sent in for review. Display in all cases is forceful, yet there is that air of refinement and quality that adds to the forcefulness. Presswork is in thorough keeping with the excellence of design, typography, etc. The booklet for the Arena Garage is particularly high class, but to single out one example from such a uniformly high grade collection is a mistake, as others equally good may appeal more strongly to others.

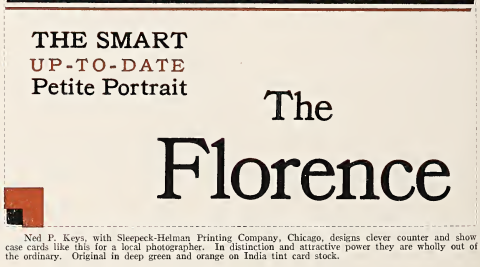
Grant L. Kellogg, Santa Rosa, California.— There is no rule of type display which prohibits printing the date line on a poster in two colors, as is done in the card for the U. C. and I. C. dance poster. The style there followed of printing the day and month in blue and the date in red, and in larger size, has been followed frequently on this class of work. The preference of the writer, like your own, is for the entire date in one color, but the writer's opinion is not law, and, in a publicity sense, any expedient that adds force to display through distinction is meritorious.

Joe W. Short, The Mortimer Company, Ottawa, Ontario.— The Mortimer imprint continues to grace the fine grade of printing and lithography. Excellent art and illustration, remarkable engraving, and clean cut, readable and pleasing typography are shown to best possible advantage by as near perfect pressmork as one is likely to see. The "Riordan" and "Martin-Orme" booklets stand out particularly, although to single them out for special mention is more or less of an affront to other fine specimens in the collection, equally handsome, even if a little less impressive.

George L. Bargen, Mountain Lake, Minnesota. — The general arrangement of the two page poster for Schroeder & Hiebert is very good. Fault may be found with the strength of the display, which is quite generally too weak, considering the size of the sheet and the nature of the advertising — a bargain sale poster. This applies quite decidedly to the main heading, less to the sectional or department headings. Large prices, two or three line, are desirable on posters of this sort, as emphasized prices suggest low prices, one of the desirable impressions to be conveyed by advertising of special sales.

Henry Braxton, The Arbor Press, New York city.— The broadside, "To the Manufacturers of Connecticut," scores because of simplicity, legibility and the beauty of the type faces used. Size of sheet and size of type provide all the strength desirable. Our only suggestion for improving the appearance of this already attractive piece is to center the lines of the heading, eliminate the hyphens and the rules at the top, which are printed in red, center the signature, and place a small spot of decoration above the signature in order to add a little more color, desirable with the removal of the red units at the top.

H. A. Warner, Monitor, Alberta.— The stationery is not bad, but it is not in the least exceptional. The statement would be satisfactory in design were it not for the imitation lithographed decorative tint background and if the type were printed with more ink and impression to make it snappier. It is too pale and weak as printed. The business card is perhaps the best of the lot, the only faults in it being the fact that the central type group is placed too low and the address is too small. The envelope design does not hold together as well as it should, yet there is nothing offensive about it. The letterhead is good, though the name group and the group below are too nearly the same width. The type of the lower group should be



Ned P. Keys, with Sleepeck-Helman Printing Company, Chicago, designs clever counter and show case cards like this for a local photographer. In distinction and attractive power they are wholly out of the ordinary. Original in deep green and orange on India tint card stock.

smaller and drawn closer to the cut so that the name group would extend beyond it on both sides. The groups should also be brought closer together. The types do not harmonize.

The Ravenna Republican, Ravenna, Ohio.— If the advertisement sent us is characteristic of the entire series you have prepared for The County Savings and Loan Company you may feel gratified in having accomplished some very notable and effective bank publicity. We can readily imagine such advertising will develop a great amount of new business for that institution. When an advertiser in one line of business in a community does something unusual such as this series of page bank advertisements, results can be depended upon almost with certainty.

Otto Volmerhaus, Baltimore, Maryland.— Of the three arrangements of the J. Natwick & Co. letterhead we like best the one set entirely in Caslon. We do not like the one on which the outside groups are squared up so well as the two which are naturally arranged. The circular, "Announcement of School Roll Call," herewith reproduced, is very handsome. The rich typography of the page and the one spot of brilliant red make a wholly pleasing effect in a form of a kind which it is all too frequently assumed does not lend itself to attractive treatment. Another interesting specimen is also shown in miniature on the next page. All the specimens score high.

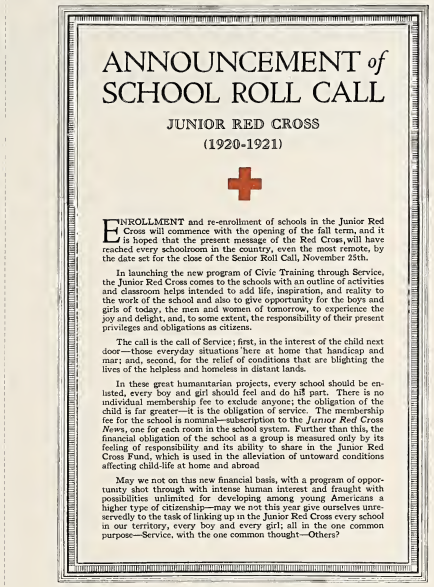
Several large catalogues have been received from Albert Pick & Co., Chicago, each covering a different line of the company's products. They emphasize quality and high grade merchandise, as no care or expense has been spared in making them as fine as possible. The smaller books have illustrative covers printed in colors and are very attractive indeed. The larger of the collection, and a whopper at that, page size 17 by 11 inches, has a cover of blue Sunburst stock, the lettered design of which is printed in gold and heavily embossed. It is handsome to the "nth" degree. Fine presswork on big halftone engravings is the predominant good feature of the workmanship.

Western Dry Goods Company, Seattle, Washington.— Seldom is so large a catalogue as yours so well designed and printed. The expense of printing a large catalogue is necessarily great. Savings by cheapening may be great, and, of course, there is all the inducement in the world to put it through the printer's hands cheaply. When a large catalogue is done as well as yours is, and the bill paid, it must be a source of great satisfaction. Wherever such a book goes it will give your house a reputation that amounts to far more than any saving through cheapening could amount to. Typography is clean, interesting and readable, design is good, and presswork is excellent. The merchandise, as well as the house, is made to appear high grade by the appearance of the catalogue. Supplements are up to the high standard of the master catalogue. Our compliments again.

R. C. Sheridan, Baltimore, Maryland.— The only difference we see between the card for the Merchants and Miners Transportation Company printed by you and the original layout is that you have displayed the name of the company at the bottom, whereas in the original it was "run in" the last paragraph of the body. Frankly, we consider that the mere display of the signature does not add greatly to the publicity effectiveness of the card, although this display is usual. The message, as the main display states, is to point out a way "From Norfolk to New England" and, if attention is secured through that, the name of the carrier will be gotten in the text. It is splitting hairs to make a decision between the two setups.

O. K. Wisdom Print Shop, Spokane, Washington.— On the business card we would prefer to see the trade mark device printed in a tint of blue. With three primary colors in the design — red, yellow and blue — the effect is quite bizarre. If you will try this out when you reprint the card we are sure you will find beauty enhanced without the least loss of effectiveness, if indeed bold and bizarre color combinations may be called effective just because they are strong. The blotter is too decorative, and, while the yellow is more pleasing because outlined with black, there is a suggestion of the bizarre and of cheapness, although to a lesser extent than on the business card. Display and arrangement, as on the card, are very good, although we regret it was necessary to use so many different styles of type.

The Farmersville Times, Farmersville, Texas.— "The Eagle," a school annual, is not well handled from the standpoint of printing and typography. The cover design is scarcely discernible at most angles of vision, the gold — weak and dull — failing to show up on the dark brown stock. Instead of using gold ink, which is generally undependable, you should have printed the design with a base and then dusted it with bronze powder. The type lines of the title page are not at all pleasing placed so low on the page, in fact all the short length type pages in the book are placed too low. Designs should be placed slightly above the center if they are to appear in the center, as the optical center, vertically, is above the actual center. Lines or groups placed in the exact center from top to bottom appear below the center and out of balance. Presswork is poor throughout, the "color" is weak and yet there is much picking. Halftones and all illustrations running the long way of the page, as that one opposite the Seventh Grade page, should



Rich typography and a single strong spot of color make this page decidedly attractive. By Otto Volmerhaus, with the Munder-Thomsen Press, Baltimore, Maryland.



Another clever counter card designed by Ned P. Keys, with Sleepeck-Helman Printing Company.



A corner of the Britton Bindery devoted to the manufacture of ledgers. The man at the extreme right is stamping the lettering and design work in pure gold leaf, the others are binding in the leaves with regular Britton durability.

Note the careful final inspection of each book by the experienced book binder at the left. This operation adds a little to our cost, but it remains Britton Quality and is a feature of all the product of this organization.

THE BRITTON PRINTING COMPANY
EXCEPTIONAL SERVICE
CLEVELAND, OHIO



Six of our battery of fourteen job presses, which we are ready to devote to your work without delay. With this number of presses available you are assured of delivery on time as promised.

Note the excellent lighting, indispensable to good color work.

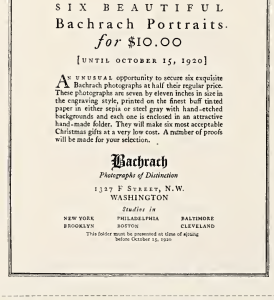
THE BRITTON PRINTING COMPANY
EXCEPTIONAL SERVICE
CLEVELAND, OHIO

Two attractive broadsides, originals about 9 by 14 inches, from the Britton Printing Company, Cleveland, Ohio, illustrating unusual method of advertising for a printing concern. The pieces, mailed at intervals, are bound to impress recipients with the completeness of the company's plant, the quality of work, the care exercised — everything, in fact, a careful buyer of printing wants to know to satisfy him that his business will always be given the best of attention.

be placed with the top at the binding on right hand pages and with the top at the margin on left hand pages. The page in question is incorrectly placed.

COMMERCIAL PRINTING COMPANY, Charleston, West Virginia.— The work you have sent us shows excellent taste in composition, good judgment in display and arrangement and care in the printing. The colors on the blotter, "Printing," make an unusual combination, but one that is wholly pleasing. The general effect of your letterhead is dignified and refined, due largely to the use of a light face type. While the difference in shape between the type used for the main display and that used for the remainder of the heading creates a rather displeasing effect, this bad effect is largely overcome by the lightness of the type and the general dignity of the design. The ornament in gold is a trifle too strong, perhaps, but we can think of no other color that would have been better. Possibly the colors would look better together if the blue were a trifle stronger. However, this is the best of all the two color combinations used, except possibly the one in two browns. Compare either of the two referred to above with the one in blue and orange, and note the effect of cheapness given by the latter in comparison. Compare them with the one in black and gold, and note the general dullness and commonplaceness of the latter.

THE FAIRFIELD PRESS, Greenwich, Connecticut.— The specimens you have sent us are remarkably handsome. Blind embossing of panels and borders adds materially to the dignity and the effect of quality in a number of them, particularly the menus and the booklet for the Brunswick School. How far good paper may go toward fine work is demonstrated by the booklet just mentioned. Printed in brown ink on India tint Strathmore Japan, antique, or paper of similar quality, from simple typography, with wide front and bottom margins, an effect of richness and quality wholly in keeping with the subject is given. The halftone illustrations which are printed on dull coated sepia stock in brown ink of a darker tone than used for the text are tipped into panels on the text pages. Not at all less attractive is the booklet for the Gardner School and the folder for the Greenwich Trust Company, on which clean presswork, roughed, gives a delightful effect. The good contrast in the halftones shows that engraver and artist cooperated with you to an extent that is gratifying. The Kirmess program is remarkable, not alone for the excellent quality of the workmanship, but for the fact that it was produced in less than a week along with other work. Buyers of printing in Greenwich need not leave the city for the best in that line.



Delightful, interesting and well displayed circular by Otto Volmerhaus, with Munder-Thomsen Press, Baltimore, Maryland. Antique white stock was used.

THE BRITTON PRINTING COMPANY, Cleveland, Ohio.— The series of broadsides, each depicting a scene in some one department of your plant, and each emphasizing the importance of that department, etc., is the most novel advertising campaign we have seen from a printer for some months. The receipt of one after another of these impressive broadsides is bound to impress those who receive them with the fact that the company is a high grade concern, that it takes exceptional care of every detail of the work, that it is well equipped, that it is a large concern and a good firm to deal with. Presswork, as one expects from the Britton Printing Company, is unexcelled — no better is being done. Another high grade piece is the book "San-kro-mura Wall Coverings," the treatment of which by daintiness and high quality in the printing suggests these qualities in the product.

MIDDLETON PRINTING COMPANY, Waxahatchie, Texas.— Letterheads for the D. H. Thompson Lumber Company and the Rotary Club, and your blotter, "Direct Advertising, etc.," would be difficult to improve upon. In fact they are so good that any claim for improvement would be made on the basis of personal taste and not on fundamentals of design, display and advertising. The main display of the title page for the menu of the Andrews Cafe is too small in proportion to the page size. Otherwise this piece is thoroughly satisfactory, the advertisements being neat and effective. Neither the color combination of light gray and red on the envelope for Truitt Cotton nor the combination of yellow olive and red on the card is pleasing. The gray should be strengthened slightly or the red weakened in order to bring them closer in value. Colors clash in the other combination, although there, too, is faulty contrast in values.

PROOFROOM

BY F. HORACE TEALL

Questions pertaining to proofreading are solicited and will be promptly answered in this department. Replies can not be made by mail.

Duty of the Proofreader as to Punctuation

When I was a compositor a proofreader sat near me silently reading my proofs on a book all of one morning, and finally said to me, "I have been trying to correct your punctuation, but can find nothing to improve." No proofreader in a printing office would now devote much of his time to such a purpose, and it was unusual then. But then printers were expected to punctuate, whereas now they are more usually ordered not to change from copy. Copy is not always much better now, but employers avoid trouble and expense by having copy followed whether good or bad in this respect. John Wilson, the most noted writer on punctuation, was an employing printer, and wrote when typesetters were paid by the piece, so that the men and not the bosses were losers by using time for correction. His introduction on "The Importance of Punctuation" is pregnant with cogency even now, as it was when written. I present a little of it, with some slight changes of punctuation which make it better according to present practice:

"Punctuation," he says, "has not received that attention which its importance demands. Considered merely as the plaything of the pedant, or as the peculiar function of the printer, it is often neglected or perverted by those who have occasion to present to the eye either their own thoughts or the thoughts of others. . . . Even the author — who, of all writers, ought to be the most accurate — not unfrequently puts his manuscript into the printer's hands either destitute of grammatical points or so badly punctuated as to create a needless loss of time to the compositor. But though an acquaintance with the principles of the art in question has been deemed the peculiar province of the printer, who might therefore be expected to have the requisite qualifications for the performance of his task, yet it must be admitted that from the press are issued many books grossly erroneous in sentential marks, and perhaps not a few which, though distinguished for elegance of style, accuracy of orthography, or beauty of printing, are unworthy of being held up as models of good taste and judgment in the use of points. . . . Were every author to write his work in a fair, legible character, and so punctuate his language as to convey the sense clearly and correctly, then might compositors act as mere machines and 'follow' their 'copy.'"

It will be perceived that this was written before typewriting was known. We should have to say now that authors would have to correct the typewritten copy or have it more closely corrected than they often do. For it is a fact that copy is not often made so accurate that it can be followed literally with commendable result. Undoubtedly the greatest occasion of failure in carelessness by authors is their presumption that printers will and should punctuate. Printers, on the other hand, now commonly assume that all authors write with the punctuation as desired. The duty of the proofreader varies on different kinds of work. On newspapers, for instance, where so much of the writing is done hastily, the compositor, or now commonly the operator, should supply necessary points that are not in copy, or omit plainly wrong ones, and the proofreader should correct where this has not been done, but with as little change as possible with clearness. On books the same care is needed in the printing office when copy is not systematic, but a really careful author's punctuation should not be changed, even when no special orders are given. But in the making of books it is now frequently ordered that the punctuation be just as it is in copy. Even with such order, the proofreader will often find occasion, when he is not at liberty to correct, to suggest by query to the author.

When books are badly punctuated, as they frequently are, the blame properly attaches to the author if it appears as he wrote it.

An Unusual Request From Australia

C. H. Lewis, Sydney, New South Wales, as secretary of the "Proofreader's Guild" of the Government Printing Office, wrote to "The officer in charge of the proofreading department" as follows: "I am desirous of procuring authentic information regarding your department, to enable the Readers' Guild of the above office to prepare a strong case in an effort to raise the status and salaries of its members. Will you let me have (1st) a list as to how your readers are classified, together with salaries and hours of duty; (2d) the duties of your readers in relation to the composing rooms; (3d) any information as to style used for guidance of readers and compositors, or particulars which would be instructive and useful to the guild, either in general matters or in helping our case?"

Answer.— It will be quickly perceived by all of our American readers that this calls for information which can not be given in satisfactory detail. As near as I could make it suit, I have made an answer and sent it by mail. The questions are mainly such as are decided differently in different places. A great difference between the two countries appears in the names used in the letter. I gather from the terms used that the Australians mean by "proofreading department" what we call simply the proofroom, and "the officer in charge" must be our head reader. In other words, Mr. Lewis did not mean to write to an editor, but to an office proofreader. In the United States it is certainly not at all common to have what is called a proofreading department, with an officer in charge, if such there be anywhere. No such thing as a proofreaders' guild is known to me, and if one existed it would probably be a general body, not of the readers in any one office. Readers here are, when in a union, members of the typographical union, with exactly the same society standing as operators and compositors, and working in general under the same scale of wages. If a reader can convince an employer that he is worth more, he occasionally gets more; but he is not more likely to command higher pay than some operators, if as much so. His hours of duty are regularly the same as those of all trade workers. No doubt most proofreaders would gladly have their status and their pay raised, but the leveling process now become almost universal works just the other way. The proofroom is merely the verifying branch of the composing room, and its principal duty is to make as little work of

correcting as possible, by confining the marking to real errors. Of course some proofreaders advance above the common standing, but it is mostly done by becoming editors or securing some position with more than usual responsibility and demanding a greater critical capability. Apparently the Australians still cling to the traditional idea that led Horace Greeley to say that a really competent proofreader should receive very high pay. We should be delighted could we hear that they had convinced their employers to this effect, but are sorry to say that we know nothing that would help them in the effort. It is a universal law that undoubtable individual superiority always commands individual preference, but it is not by any means easy to prove that one kind of printing trade workers are entitled as a class to a higher status than another kind.

CLEARNESS IN USE OF PRONOUNS

BY F. HORACE TEALL

PRONOUNS are words used instead of nouns. So much is known by every one, as also the fact that a personal pronoun is for use in place of a person's name, or in the plural in place of names. But even the wisest and most experienced users of our language often use pronouns with unclearness, and utmost confusion is common among people of less culture. It can not be said truthfully that such carelessness is more frequent now than it has always been, and minute criticism is less popular than it was once; but the need for criticism is still present, so that it is well worth while to indulge the impulse to criticize with a spirit of helpfulness only.

Much of the verbal criticism which used to be so common was so little more than mere personal opinion, and so little tolerant of differing opinions, that we can not wonder at the public's refusal to support its continuance. Nevertheless, every one of the numerous books which have been made so laboriously and have had so little patronage has contained many sound corrections of loose language, worthy of more consideration than they have commanded.

The earliest critic whose work I have at hand was the Rev. Matthew Harrison, whose criticism was given in a book entitled "The Rise, Progress, and Present Structure of the English Language," my copy of which is dated 1850. He says: "If we look back to many of the standard authors even of the last century, we shall find that they abound in grammatical errors, in almost every conceivable form, and my object will be to show, by example and argument, that the statement is not overcharged. Nor do I wish to confine this charge to writers of the last and of preceding centuries. It is applicable, in a very serious degree, to many of the most popular authors of the present age." Harrison tells us that "Bentley was an acute classical critic; but his English is often perfectly childish, and betrays an utter ignorance of the commonest grammatical principles."

After citing fifty passages from various reputable authors which show actual errors in their use of personal pronouns, Harrison gives four showing proper use, and then says: "The errors that have been pointed out, in the use of the personal pronoun, are but a few specimens out of hundreds, I might say thousands, which are scattered over our literature. It is the very fact of their perpetual recurrence that makes them a matter of consequence and entitles them to notice, though, individually, many of them are absolutely below criticism. They are of a character to which, perhaps, the language of no civilized people can afford a parallel. It is to be regretted that men of high literary reputation should, over and over again, be guilty of errors which must be glaring and obvious to every foreigner who applies himself to the study of the very first principles of the English language."

If it be allowable to say anything dogmatically about language, as I shall assume that it is, I now venture to assert unqualifiedly that the one essential quality for good use of pronouns is clearness of their relation; that is, every pronoun should be so plainly connected with its antecedent that no one can doubt what it stands for. Ambiguity arises when the same pronoun is used repeatedly for different antecedents, which use often occurs, with the effect of making the reader have to study out the meaning or remain uninformed. Sherwin Cody instanced the following from Lane's "Arabian Nights": "Aladdin was so frightened at what he saw that he would have run away; but as he was to be serviceable to the magician, he caught hold of him, scolded him, and gave him such a box on the ear that he knocked him down, and had like to have beat his teeth down his throat." Here certainly is undesirable and unnecessary confusion.

The truly objectionable confusion just noted has misled some critics, as an editorial writer who says, "Such a sentence as 'He hit him' is inexcusable with the same masculine singular pronoun manifestly referring to two different persons." Such a sentence, on the contrary, is as good as any, because it would be used only when the reference is perfectly clear, as it is in the sentence, found in a cyclopedia article on Cobden, "Lord Palmerston offered him a seat in his Cabinet." Only when the difference in application of the pronoun produces obscurity is such expression inexcusable.

The editorial writer mentioned the short sentence noted above in an article headed "Must We Abandon Our Personal Pronouns?" His question evinces apprehension without adequate cause, probably a momentary response to the demand for some writing by him. He began: "Have you ever considered, in reading the newspapers of the day, even those which are most carefully edited, how steadily they neglect the pronoun when it would be unmistakable in its meaning, strictly grammatical in form, decidedly briefer, and so altogether desirable?" He quotes an obituary paragraph in which the person's name was repeated at each new sentence, and protested, quite correctly, that the pronoun "he" would be preferable in each instance after the first. But a single paragraph yields no proof that its practice is common. Encyclopedias contain much biographical matter, and they fail to disclose anything showing such rejection of pronouns. The article on Cobden from which I have quoted is a long one, typical of such writing everywhere. The name Cobden appears occasionally, mostly where its use avoids any possibility of doubt, but the pronoun is used every time where it is clear. I have no doubt that in newspapers and in books the commonest fault in such cases is the superabundant use of pronouns where clearness would be promoted by repetition of the name.

The editorial article says: "It seems to us that the greater fault in our language today is the disuse of the pronoun rather than its misuse. The pronoun should add to clearness. . . . We are abandoning our good old personal pronouns, with all their convenience." I can not refrain from asserting that this is nonsensical. Misuse is vastly more inconvenient than disuse. No pronoun can add to clearness. All pronouns should be used with clearness. We are not abandoning our personal pronouns, nor is it likely that we shall ever abandon them.

TIME!

Attorneys for the prosecution and defense had been allowed fifteen minutes each to argue a certain case.

Counsel for the defense began his argument with an allusion to the old swimming pool of his boyhood days. He told in flowery oratory of the balmy air, the singing birds, the joy of youth, the delights of the cool water — and in the midst of it he was interrupted by the drawling voice of the judge.

"Come out, sir," he said, "and put on your clothes. Your fifteen minutes are up!"—*The Green Bag.*

THE PRINTER'S PUBLICITY

BY FRANK L. MARTIN

This department will be devoted to the review and constructive criticism of printers' advertising. Specimens submitted for this department will be reviewed from the standpoint of advertising rather than typography, from which standpoint printing is discussed elsewhere in this journal.

Alpha Photoengraving Company

A most attractive wall card has been sent out by the Alpha Photoengraving Company, of Baltimore, Maryland. We show (Fig. 1) a halftone reproduction of the card, the original, which is a unique specimen of advertising, being 8½ by 18 inches, beautifully printed in four colors.

"Be Wise" is the theme taken for the original and cleverly drawn design and also for the subject matter, which is hand lettered. That wisdom is gained from "taking a word" from those who know and who have had experience and that it holds true in relation to printing and advertising is vouchsafed by the Alpha company. By submitting facsimile reproductions of letters from satisfied customers such as Norman T. A. Munder & Co. and Stone Printing Company, the wall card gives the recipient proof that the Alpha Company does have this knowledge and experience. The letters are carried in a sealed envelope below the design at the bottom of the card. These letters in effect are the "words from the wise," to which the whole of the advertising message on the card points.

The wall card is an excellent exposition of an advertising idea. The originator has taken a single theme or idea, pertinent as a selling argument, and through picture and type has skilfully and successfully developed it into an effective piece of direct by mail advertising. It will bring results for the distributors, first, because it affords proof of what the company can do for others; second, because it shows what sort of advertising and cuts it is producing for its customers.



FIG. 1.

The advisability of this particular piece of advertising being used in the form of a wall card is another question. We doubt the wide use of such cards in the modern office, and thus question its permanency. Yet this card will undoubtedly gain the scrutiny and study necessary at the time of its receipt by the prospective customer of the engraving house sending it out.

"Typo-Line"

The head of a large institution with which I am familiar was discussing with his directors a building plan for the future. When it had been decided to go ahead with the building, the president of the concern remarked that he would call in "our architect" for consultation and would later make a comprehensive report on the plan. He was then quizzed at this point as to why the company had a permanent architect; why the company should not ask for plans from architects in general and put the matter on a competitive basis. The president replied that the professional services of an architect corresponded to those of a doctor and that no one would think of putting a doctor on a competitive basis. He won his point.

At the very next meeting of the directors of this concern the question of letting a contract for a big order of printing came up. It was decided to notify printing firms and ask for advertising plans, dummies and prices. It was all put on a competitive basis without dissent from the president of the firm.

This incident is recalled after reading an editorial in the October issue of *Typo-Line*, published by the Hall-Gutstadt Company, San Francisco, California, on "Consulting Printers." This firm is giving publicity to an idea that should be helped along by all other printing firms — this idea of educating business interests to the rightful belief that printing is something more than mere type, illustrations, paper and ink; that each piece of printing that a large business firm buys is not to be considered alone and "shopped about," but that it is as much a part of a comprehensive plan of advertising and publicity as an individual building is a part of a united plan of expansion in the physical aspects of the business.

Typo-Line suggests that the term "consulting printers" should appeal to buyers of printing as much as the terms "consulting physicians," "consulting attorneys," "consulting engineers" and "consulting architects." It argues rightfully that the average large job of printing, binding, engraving, lithographing, etc., requires as much attention as many matters upon which the average person without hesitation consults the other experts. It aptly illustrates its argument by showing how the printer with his expert printing and advertising knowledge can save the life of a big business just as the physician saves a human life. This sets forth an ideal which is well worth striving for and one that will help add dignity to the profession.

Printing has always been looked upon as a trade and probably always will be so considered. Yet there are phases of the modern printing industry, such as the expert advertising service afforded, that are as professional in fact as the other acknowledged professions.

The editorial of *Typo-Line* merits commendation and sets forth a fact which other publicity mediums might emphasize to the benefit of printers as a whole.

Good Will Advertising

One hears much in the present day about good will advertising and the value of direct advertising to acquire and maintain that good will. How many printers are underestimating this matter of good will and forgetting the fact that there is a future to be taken into consideration as well as the present?



FIG. 2.

A printing concern in the East started a house-organ last spring and announced that it would go into the mails regularly each month. The second number did not make its appearance until October. In October it apologized for the failure of the magazine to appear and stated that its plant had been too busy with orders to publish its own advertising matter. And that same firm likely would never miss an opportunity to preach to users of printing that because their business was good now was no reason for ceasing to continue their circulars, catalogues or other forms of direct advertising. "Practicing what one preaches" is not a bad axiom and especially in such cases in connection with advertising.

The October number of *Three Circles* carries an excellent editorial on the subject of keeping good will. It cites an instance of a barber shop in a college town which had established such a trade among students by direct advertising that it was able to sell its good will for an amount in excess of the physical assets of the shop. The moral the editor of *Three Circles* draws is:

"If an advertiser no longer has a service to render, or does not care to render one a year or five years from now, let him cut off his advertising.

"But if you are looking forward to the ideal future for your business, consider good will as the most valuable asset you can acquire. Keep on buying it with advertising."

That is an accepted truth about advertising in any line of business. It applies to printing just as to the rest. The increasing use of publicity in its many forms among printers is a most hopeful sign for the industry. Yet too many are not yet taking full advantage of its use and others are abandoning it altogether when they have a rush of orders in their plants, thus permitting the future to take care of itself.

The October number of *Three Circles*, issued by Evans-Winter-Hebb, Inc., Detroit, Michigan, is an attractive, well printed magazine, carrying good illustrations and helpful material for the users of printed matter. The front cover design is reproduced here (Fig. 2).

"The Co-Worker"

The employees of the Wynkoop Hallenback Crawford Company, a printing firm in New York city, have started the publication of a twenty-two page monthly house-organ, called *The Co-Worker*. If the standard of the October number is maintained as to quality of printing, makeup and contents, it should prove most valuable to the employees and to the firm itself.

The Co-Worker, it seems to me, is an excellent example of a good internal house-organ. There is enough of the personal touch to the matter presented to get the interest of every person connected with the establishment. It deals with the affairs of the company, the staff and the employees in such a manner as to get all interested in what is going on, not only in one certain department but in all departments of the big plant. The care and thought with which the magazine has been written, edited and printed have resulted in a publication of more than the ordinary merit. Like all house-organs of its kind it is intended to aid in bringing all connected with the plant into a closer relationship with common interests. It should prove a helpful factor in this.

Besides the publication committee there is a staff made up of representatives from each of the eighteen departments. One of the illustrations in the magazine is reproduced here (Fig. 3). It depicts a printer's devil of past years, taken from an old print.

An Educative Series

The William F. Fell Company, printers, Philadelphia, Pennsylvania, has made an extended search through ancient, medieval and modern historical publications for authentic material dealing with the origin and progress of printing. The results of this investigation have been compiled, and with new and original illustrations are being published in a series of folders.



FIG. 3.

The series is in two parts. The first traces the evolution of printing from the time of crude scratchings on rock to the time of the invention of movable types. The second part takes it from the Colonial days when the small hand presses and limited editions were in vogue to the present day with its enormous products and high speed multi-colors.

The folders are issued twice a month, and as these notes are written three have come to THE INLAND PRINTER. Each emphasizes the prominent part that printers have played in the development of civilization and in achieving the perfection demanded by modern business and industrial interests. The series forms publicity of an educative sort that will result not only in a benefit to the William F. Fell Company but to the printing industry as a whole.

As a sample of the original illustrations used on the covers of the folders we reproduce here the design on the first number (Fig. 4). The same original treatment is shown in the two inside pages of the folder, reproduced here also (Fig. 5).

There is nothing dry or forbidding about this historical treatment of printing. In the tabloid form it takes, and in the manner in which it is treated and illustrated it will find many interested readers who will come to have a greater faith in the power and force of printing as it relates both to the development of society and industry. The folders are well printed and attractive. The series forms a worth while, novel and effective publicity in which printers and the public alike will be interested.

"Advantage"

The Bachmeyer-Lutmer Press, Cincinnati, Ohio, gets out a house-organ, *Advantage*, one feature of which may be of interest to those who issue publicity matter of this sort. In each issue its articles dealing with printing and direct by mail advertising are headed by clever and appropriate cartoons emphasizing the idea carried in the article. Some of these illustrations from the October issue are reproduced here (Fig. 6). Besides adding spice to the articles they attract the interest of the reader. Such touches serve to make the magazine distinctive and remove it from the ordinary run of house-organs.

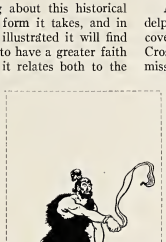


FIG. 4.

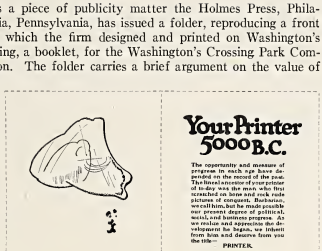
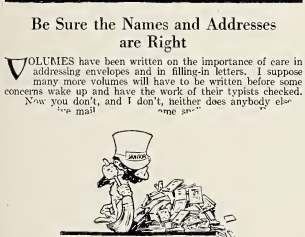


FIG. 5.

Some Publicity Hints

The Franklin Printing Company, Philadelphia, Pennsylvania, has issued a folder telling of the awards of five medals to that company at the printing exhibition in New York city. There is a description of the specimen in each class in which a medal was won, acquainting friends of the company with the work of the Franklin organization.





Ninety per cent of direct mail advertising is poorly done, was the consensus of the Advertising Club of Worcester at a recent meeting. National advertisers should give more attention to their follow-up literature, was a decision.

—*Associated Advertising, June.*

FIG. 6.

As a piece of publicity matter the Holmes Press, Philadelphia, Pennsylvania, has issued a folder, reproducing a front cover which the firm designed and printed on Washington's Crossing, a booklet, for the Washington's Crossing Park Commission. The folder carries a brief argument on the value of booklet covers as a means of attracting attention, suggesting the contents and inviting its reading.

The Redfield-Kendrick-Odell Company, New York city, is issuing a small memorandum book, convenient for the vest pocket. Space on each page is devoted to matters of printing and service of the company. The cover is particularly attractive.

"The Language of Printing" is the title of a booklet sent out by Palmer and Oliver, New York city. Inappropriate type, says the booklet, is its slang. Good type is its literature. A unique demonstration of the proper use of type is shown in the publication by taking several commodities and selecting what the firm believes is the suitable type to describe them in advertising matter.

The United States Envelope Company has started the publication of a house-organ called *The Hand Clasp*. The initial number is an excellent sample of a good internal house-organ. The makeup, quality of printing and interesting contents are worthy of comment.

In a message on an attractive blotter which the August Becker Printing Company, Brooklyn, New York, has just sent out the firm urges the use of envelope stuffers. A small cartoon in red, and plenty of white space, are features that make the blotter attractive.

The Indianapolis Engraving and Electrotyping Company, Indianapolis, Indiana, has issued a world wide number of *Gab* (Graphic Arts Bulletin), its house-organ. It is an interesting number filled with excellent pictures intended to show the value of good illustrations. Attention is paid to the necessity of direct advertising in reaching the foreign market.

NEW RUBBERS FOR MUSTANG MAILERS

The small piece of rubber in the striking arm of the Mustang mailer, where the pressure is applied to the type through the paper, sometimes becomes worn or pieces of it drop out. These rubbers of course may be ordered from your jobber, but few go to that trouble. A great many printers cut a piece from a rubber heel. To obtain one almost as good as the one you buy, made especially for the case, go to the stationery store and purchase a rubber pencil eraser. With little difficulty one can be found that will fit. Cut both ends off and you have a good substitute for the original.—*L. H. Houck.*

AN ACCOUNT OF LAURENS JANSZOON COSTER AND THE INTRODUCTION OF PRINTING IN EUROPE

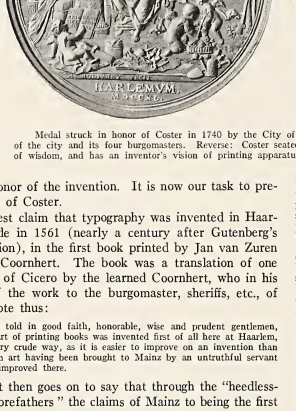
BY HENRY LEWIS BULLEN

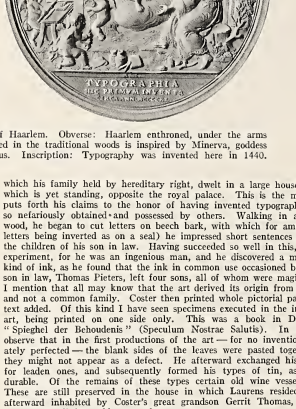
OUT of the obscurity in which the origin of typography is involved, two names emerge as rivals for the honor of the invention. Today the adherents of Laurens Janszoon (Laurence Johnson) Coster of Haarlem in Holland have not only established his priority as inventor to their seeming satisfaction, but have ventured to deny that Johann Gutenberg printed anything. In our biography of Gutenberg in this series we have shown how his contemporaries, or persons who were associated with his contemporaries, awarded an "unfaithful servant" should be noted because it had its effect on future writers.

That the statement of Coornhert continued to be believed in Haarlem is proved by an allusion to that fact in a "Description of the Netherlands," written in Italian in 1566 by Luigi Guicciardini, who also neglected to give any name or date. This book was translated into French (1567), German (1582), English (1593), and Dutch (1612), and had a great effect in spreading the claims of Haarlem to the great invention.

The name not divulged by Coornhert first appears in print in a history of Batavia, written by Dr. Adrianus Junius and printed in Leyden in 1588, twelve years after the death of Junius, and one hundred and twenty-five years after Fust's lawsuit against Gutenberg. Junius is said to have written the book in 1568. He introduced Coster to a waiting world, thus:

About a hundred and twenty-eight years ago [1440], Laurens Janszoon, called the Coster [i. e., Custos, custodian, sexton], from the honorable office





Medal struck in honor of Coster in 1740 by the City of Haarlem. Obverse: Haarlem enthroned, under the arms of the city and its four burgomasters. Reverse: Coster seated in the traditional woods is inspired by Minerva, goddess of wisdom, and has an inventor's vision of printing apparatus. Inscription: Typography was invented here in 1440.

to him the honor of the invention. It is now our task to present the case of Coster.

The earliest claim that typography was invented in Haarlem was made in 1561 (nearly a century after Gutenberg's first recognition), in the first book printed by Jan van Zuren and Dierick Coornhert. The book was a translation of one of the works of Cicero by the learned Coornhert, who in his dedication of the work to the burgomaster, sheriffs, etc., of Haarlem, wrote thus:

I was often told in good faith, honorable, wise and prudent gentlemen, that the useful art of printing books was invented first of all here at Haarlem, although in a very crude way, as it is easier to improve on an invention than to invent; which art having been brought to Mainz by an untruthful servant was very much improved there.

Coornhert then goes on to say that through the "heedlessness of our forefathers" the claims of Mainz to being the first city in which typography was practiced had received general acceptance:

But — for truth is no less truth when known only to a few, and because I implicitly believe what I have said before, on account of the trustworthy evidence of very old, dignified and grey heads, who often told me not only the family of the inventor, but also his name and surname, and explained the first crude way of printing, and pointed out to me with their finger the house of the first printer — I could not help mentioning this in few words, not as an envier of another's glory but as a lover of truth, and to the promotion of the honor of this city; which proper and just ambition seems to have also been the cause for the re-establishment of this our printing office, as a shoot from the root of the old tree.

Here we have the origin of a controversy which has engaged the not always sufficiently calm attention of many historians, but it is regrettable that Coornhert fails to state the name of the inventor, which he professed to know. The reference to which his family held by hereditary right, dwelt in a large house in Haarlem which is yet standing, opposite the royal palace. This is the man who now puts forth his claims to the honor of having invented typography, an honor so nefariously obtained and possessed by others. Walking in a neighboring wood, he began to cut letters on beech bark, with which for amusement (the letters being inverted as on a seal) he impressed short sentences on paper for the children of his son in law. Having succeeded so well in this, he began to experiment, for he was an ingenious man, and he discovered a more glutinous kind of ink, as he found that the ink in common use occasioned blots. Coster's son in law, Thomas Pieters, left four sons, all of whom were magistrates. This I mention that all may know that the art derived its origin from a respectable and not a common family. Coster then printed whole pictorial pages, with the text added. Of this kind I have seen specimens executed in the infancy of the art, being printed on one side only. This was a book in Dutch entitled "Spieghel der Behoudenis" (Speculum Nostrae Salutis). In this we may observe that in the first productions of the art — for no invention is immediately perfected — the blank sides of the leaves were pasted together, so that they might not appear as a defect. He afterward exchanged his beech types for leaden ones, and subsequently formed his types of tin, as being more durable. Of the remains of these types certain old wine vessels were cast. These are still preserved in the house in which Laurens resided, which was afterward inhabited by Coster's great grandson Gerrit Thomas, a citizen of repute, who died an old man a few years ago.

The new invention being well received, to the great profit of the inventor, he increased his business and employed workmen. Among these workmen was one Johann, but whether he bore the ominous surname of Faust — infaustus [Anglice: unlucky] and disloyal to his master — or whether some other Johann, I shall not attempt to prove, as I do not wish to disturb the dead (already enduring the punishment for the evil they had done when living). This person, who was admitted under an oath to assist in printing, as soon as he had attained the art of making and casting the letters, stole all the types and utensils which Coster had contrived and took them to Mainz, there to commence business. Within a year from Christmas, 1442, it is certain that there appeared with the types Laurens had used in Haarlem a grammar, "Alexandri Galli, Doctrinale," with "Petri Hispanus, Tractatus."

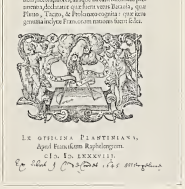
The above is what I was told by old men, worthy of credit, who had received the tradition as a burning torch passed from hand to hand, and I have heard the same affirmed by others. I was told by Nicolus Galius, the instructor of my youth, a man of iron memory, that when a boy he had often heard one Cornelius, a bookbinder, not less than eighty years old, who had assisted in Coster's office, excitedly relate the whole transaction, and as often as he came to the story of the robbery he would burst into tears, and then

the old man's anger would be aroused, on account of the honor that thus had been lost to Haarlem, that he would curse the nights that he had slept in the same bed with the robber, who had been his bedfellow for months. This does not differ from the words of Quirinus Talesius, who informed me that he had heard the same account from this old bookbinder.

Whatever of vagueness attaches to the foregoing narrative of Junius was dispelled in 1628 by the book "Lavre-Crans voor Lavrens Coster van Haerlem, eerste vinder van de Boeck-Dryckery" (Laurel Wreath for Laurens Coster, first inventor of Printing), written by Petrus Scriverius (Pieter Schrijver). In this book is the first portrait of Coster, who is stated to have been a sheriff and an innkeeper. Scriverius tells us that in his time an inscription was to be seen in gilt letters on a stone opposite the house formerly occupied by Coster, reading:



A



B



C

(A) Title page of the book in which in 1561 the first claim was made of Holland's priority in the invention of typography. The claim was made by the author, Dierick Coornhert, a printer and a partner of Van Zuren, who printed the book. (B) Title page of the book in which in 1588 the name of Coster was first mentioned as inventor of typography. (C) Title page of the book in which in 1628 we find the first precise history of Coster — "Laurel Wreath for Laurens Coster, of Haarlem, First Inventor of Printing." In this book appeared the first portrait of Coster.

"Memoriæ Sacrum Typographia, ars artium omnium conservatrix, hic inventa MCCCC. XXXIX." On this inscription we have the origin of the phrase, "Art Preservative of all Arts." Scriverius differs from Junius in detail. He agrees that the invention was made accidentally in the woods, but says that the fateful letters were cut in oak, not beech bark. The disloyal servant who stole the invention reappears, but this time it is Johann Gutenberg, not "Faust." Coster instead of being a sexton is said to have been sheriff, chandler and innkeeper, and the date of the invention is given as 1428, not 1440. Coster's first printing, says Scriverius, was from pages engraved on wooden blocks, but afterwards he made matrices and cast his type.

Both Junius (1568) and Scriverius (1628) mention a son in law of Coster's, named Thomas Pieters (or Pieterszoon — son of Pieters). A descendant of Pieters (and of Coster) named Gerrit Thomaszoon (son of Thomas), a sheriff and an innkeeper, died in Haarlem in 1563 and left to his heirs a pedigree, in which the wife of Thomas Pieters is described, thus: "Sijn tweede wijff was Lourens Janssoens Costers dochter, die deerste print in die werlt brocht Anno 1446" (His second wife was the daughter of Lourens Janssoens Coster, who brought the first print into the world Anno 1446).

The records of Haarlem, and the principal church there, show that Jan Coster, who died in 1436, had a son whose name was Lourens Coster (son of Jan — Janszoon). In 1441 "Lou Koster" was paid by the church for supplying oil, soap and candles on three different dates. In 1442 there are three payments for the same articles and one payment in 1447. This Lourens Janszoon Coster was clearly a tallow chandler, a not unimportant business when lighting was done exclusively with oil and candles. This particular tallow chandlery was continued by a sister, Ghertruit Jan Costers dochter (Gertrude, daughter of Jan Coster) until 1456. It is surmised that Lourens, her brother, had become an innkeeper, as the same records show that Lou Coster was paid for wine furnished to the burgomaster in 1451 and for furnishing a dinner in honor of the Count of Ostervant in 1454, with other similar entries down to the year 1483, in which year a receipt is given to Louris Janszoon Coster for ferry toll for his goods when he left Haarlem, which is the last entry in which his name appears.

In proof that Coster the tallow chandler and Coster the father in law of Thomas Pieters were identical there is the Register Book of the Holy Christmas Guild (Heilige Kerst-gilde), a society still in existence, though older than the invention of typography. This society is (or was) limited to fifty-four brethren and sisters, each possessed of a chair — (pre-empted seat at the banquet table)—disposable by will at death of a member or inheritable by the nearest blood relation. The functions of the society were assemblies in which the main business was eating and drinking. The ancient registers of the society show that Jan Coster possessed chair [stoel] No. 29 in 1421, and that when he died in 1436 the chair was inherited by his son, Lourijs [Laurens] Coster. In 1497 the chair had descended by inheritance to Gerrit Thomas Pieterszoon. Further, there is no improbability, we think, in an assumption that Laurens Janszoon might have combined the office of sexton or church warden or custodian with his other occupations.

There was in the first half of the fifteenth century another Louwerijs [Laurens] Janszoen in Haarlem, a councillor, sheriff, treasurer, wine merchant and innkeeper, whose coat of arms may still be seen in the town hall in Haarlem. He died in 1439, after which the name of his widow (Louwerijs Janssoens weduwe) appears in the records down to 1452. Scriverius confused this man with Laurens Janszoon, the Coster and tallow chandler.

The foregoing documents constitute the sole basis for ascribing the invention of printing to Coster. A great number of books have been written to elucidate or confirm these documents, but lack of space prevents us from discussing them. None of them adduces any new facts, while some of them are full of unwarrantable assumptions, trivial surmises, not unmixed by fabrications of data — one absurd statement fortified by other absurdities. It is a theory of ours that it was this disposition on the part of certain Dutch Costerians to invent "facts" which led certain German Gutenbergians into

the foolish paths of forgery of documents and of pedigrees, which have unfortunately prejudiced the just and otherwise authentic claims of Gutenberg.

None of the authentic records of the activities of Coster associate him with printing, except the pedigree of his descendants, supposed to have been compiled about 1560, and giving 1460 as the date of the Coster's invention. It is supposed that Junius had seen this pedigree, but disregarded the date, substituting 1440 for 1460, because 1460 was several years later than well authenticated data of books printed in Mainz. The Coster claims rest on this slender genealogical entry and upon mere tradition, recounted by writers obviously having scant knowledge of the technicalities of printing.

There are some forty-three pieces of crude printing which are known as Costeriana by supporters of the Coster legend. Perhaps half a dozen of these may be termed books; the balance are stray leaves and fragments of leaves, which have mainly been found in covers of books of early dates. Most of these were printed from engraved wooden blocks, on one side only of the leaves, after the manner of Chinese block printing. In some of the examples that are printed on one side, it is not improbable that the pictures were printed by rubbing, and the engraved pages of text printed from wood blocks by pressure. Others of these examples, printed on both sides of the paper or vellum, are probably experiments of unknown persons in the printing of engraved wood blocks by pressure instead of rubbing, and some we believe to have been produced after Gutenberg's time. None of these alleged Costeriana gives us the slightest clue to the place of origin, the date or the printer.

As for the legend of the use of separate engraved wooden types, all engravers and woodworkers know that such a thing is impracticable — it was a mere acceptance of an untechnical tradition on the part of Junius and Scriverius. The legend of the stealing of the types and the invention is an obvious absurdity. The conflict of dates indicates that surmises instead of facts were used by the writers we have quoted. On the other hand we need not doubt the honesty of Coornhert, Junius or Scriverius. Doubtless there was a tradition, vital even if baseless, among the earlier printers of Holland upon which these historians relied; nor is it impossible that one Coster or our Coster may have been a leader or progressive experimenter among the printers of block books; but of this there is absolutely no proof. This is not the place to critically examine conflicting statements. There was a man named Coster. Printing from engraved wooden blocks was done in Holland before Gutenberg invented movable types and a printing press. All else is surmise.

Yet it is true that the Netherlands was the logical place from whence the invention might have been expected, for there the occupation of making books with pens was in its most flourishing state, and the libraries of the Low Countries were justly celebrated. Thousands of Dutchmen and Flemings were employed making books. They were associated in guilds of which the records survive as far back as the thirteenth century. These guilds included papermakers, inkmakers, parchimentiers, inscribers, illuminators and bookbinders. It is probable that the first xylographic printing was done by members of these great guilds — what more natural? Whether block printing as done in Holland was an independent invention or derived from Chinese sources will never be known. European block printing was in its infancy, in practice scarcely a quarter of a century, when it was made unprofitable by the advent of typography and it did not advance to any degree of perfection comparable with Chinese printing. It is also probable that progressive Dutchmen and Flemings were experimenting toward more expeditious methods of printing. It is again probable that the printing activities in Holland developed that train of thought which carried Gutenberg toward his greater invention of typography. These reflections are in harmony with the narrative of Ulrich Zell, printed in the "Cologne Chronicle" in 1499, which we believe gives us the truth of the matter. Zell established himself as a printer in Cologne in 1462, coming from the printing house of Gutenberg and Schoeffer in Mainz. Thus the "Cologne Chronicle":

> The eternal God has produced out of his impenetrable wisdom the present excellent art whereby books are printed and multiplied, so that every person himself is able to read, or to hear read, the way to salvation. . . . . O, how many prayers, what unspeakable edification, is derived from printed books! . . . . . All this arises from this noble art. O, how great an advantage and blessing proceed, if they choose, from those who either make (or are instrumental in making) printed books. . . . . This highly valuable art was discovered first of all in Germany, at Mainz, on the Rhine. And it is a great honor to the German nation that such ingenious men were found among them. And it took place about the year of our Lord 1440, and from this time until the year 1450, the art, and what is connected with it was being investigated [experimented with]. And in the year of our Lord 1450 it was a golden [jubilee] year, and they began to print, and the first book they printed was the Bible in Latin. It was printed in a large letter resembling the letter with which at present missals are printed. [This describes the Gutenberg bible.] Although the art (as has been said) was discovered in Mainz, in the manner as it is now generally used, yet the first prefiguration was found in Holland, in the Donatuses [fragments of which survive as Costeriana] which were printed there before that time, and from these Donatuses [small grammar books] the beginning of the said art was taken, until it was invented in a manner much more masterly and subtle than this, and became more and more ingenious. . . . . But the first inventor was a citizen of Mainz . . . named Junker Johann Gutenberg. From Mainz the art was introduced first of all into Cologne, then Strasburg, and afterward into Venice. The origin and progress of the art was told to me verbally by the honorable master Ulrich Zell of Hanau, still a printer at Cologne, anno 1499, by whom the said art came to Cologne. There are also some confident persons who say that books had been printed already before, but this is not true, for we find in no country books printed [presumably he means with types] at that time.

In conclusion we believe we may properly accept Coster as the name forever representative of that unknown group of progressive Dutchmen and Flemings who first practiced block printing in Europe to a not inconsiderable extent and whose work may have started the trains of thought which in a short time gave us our glorious art of typography. Let us be grateful to the Dutch people for the honors they have awarded to the memory of Coster and no less in honor of Printing — the monuments, the prints, the medals, the tablets, and the inestimable benefits of the liberty of printing which at one critical period of the history of civilization was for a long time only to be found in Holland.

AMERICAN INSTITUTE OF GRAPHIC ARTS

Walter Gillis, president of the American Institute of Graphic Arts, presided at the November meeting in New York, at which there was an exhibition of books printed in Colonial days, as well as of book plates and the most recent books. The speakers were Fred G. Cooper and Guida Rosa, artists.

Mr. Cooper told of the struggle and accomplishment of the early printers of this country. In speaking of the engravings for early printed matter in this country he mentioned Benjamin Franklin as having practiced engraving both on wood and metal.

Mr. Cooper in his experiments with Hal Marchbanks to find the secret of the charm of old style type, had a photographic enlargement made of old style type and printed for the sake of comparison with modern type of the same size, and found that it was the lack of mechanical precision in the formation of old type that made it so attractive. This "feeling," as he called it, is one of the features of not only Mr. Cooper's lettering but of others who are successful in our day.

Guida Rosa reviewed the book pages of the past, and showed how their beauty was due to the harmony between the type and illustrations. He said that our difficulty today is that our pages lack simplicity, sincerity and honesty, which were all necessary to secure a beautifully printed page. Mr. Rosa held that at no time had artists and printers such an opportunity for the circulation of their work as at present, due to the fact that so many millions are now educated to an appreciation of art, and we have such a number of beautifully printed magazines of large circulation to bring art before them.

MACHINE COMPOSITION

BY E. M. KEATING

The experiences of composing machine operators, machinists and users are solicited, with the object of the widest possible dissemination of knowledge concerning the best methods of obtaining results. Replies to inquiries will be made by mail when accompanied by return postage.

Football Diagram Cast on Machine

James McMahon, sporting editor, and C. Ralph Fitch, the machinist operator, of the Waterville (Me.) *Sentinel*, devised a diagram of a football game, and it was set up on their machine. It was four columns wide and was in four sections. It showed graphically the positions occupied by the opposing football teams during each of the four periods. No special characters were used, every line was cast on the machine and much of the work was produced by recasting. Owing to lack of space we are unable to reproduce the interesting bit of machine composition.

Tight Lines Cause Damage to Matrices

A Vermont publisher sends several damaged matrices and asks why so many of them are damaged. Wants relief from the trouble.

Answer.—The damaged condition of the lower lugs suggests that the operator has been sending in too tight lines. To guard against this trouble have the assembler set at 12½ ems instead of even 13 ems. In this way he will have at least six points to spare on each line. The lugs are damaged by mold or rib of mold keeper, and the damaged characters are invariably those at the right end of line. A little care in regard to filling lines will prevent the damage referred to. If you want to check up on damaged matrices from day to day, count the hyphens and observe closely the condition of their lower lugs. These are the characters that are more frequently damaged by tight lines.

Setting Front Trimming Knives

A young operator writes that he undertook to set the right hand trimming knife (for the first time) and evidently turned a wrong screw which eventually caused the slugs to stand forward at the head in galley. A slug was enclosed and the smooth side shows an overhang of face over the body. He wants to know what to do next.

Answer.—The slug shows the trouble is due to turning the lower adjusting screw of left hand knife. All you need to do is to turn out slightly on the lower adjusting screw, which has a square head. The knife will not move, however, until the two knife fastening screws are loosened. These screws will be found on front of vise frame. They also have square heads and you will use the small socket wrench to loosen them. Observe that there are four screws having a similar sized head; the two outside screws are the ones you want to loosen and not the two inside ones. When the proper screws are loosened the left knife will be moved by a flat spring found to the left of the left hand knife. Be certain to tighten the screws, and then cast and examine another slug. If you are careful in the work of adjusting the screws you will soon have the overhang from the smooth side of slug without the knife trimming the tops off the capital letters. Make it a point to turn the adjusting screws a mere trifle each time it is necessary to make a change, and repeat the operation until the slug measures correctly on ribs and shows no overhang on the smooth side. The work of setting trimming knives requires both skill and patience on the part of the operator, so do not expect to do this work without spending sufficient time at it.

Which Is the Better Lubricating Medium, Graphite or Talcum?

A subscriber states that he was informed that talcum powder was better than graphite when used in the magazine. He desires to know which is the better lubricant.

Answer.—We have always understood that graphite was the best known lubricant, but were unable to cite a competent authority, so we submitted the question of relative value of dry graphite and French chalk to Frederic J. Haskin, Director, Davenport Democrat Information Bureau, Washington, D. C., and received the following reply: "The United States Geological Survey states that graphite has the greatest value as a lubricant in the dry state. The Survey has no table showing relative values." We will add that neither graphite nor talcum should be used in a free state in a magazine. When the magazine has been brushed free of dust, apply graphite (Dixon's No. 635) to the magazine brush and pass the brush into the magazine; rub vigorously the full length of the channels, and when all free graphite has disappeared the channels doubtless are properly graphited. In treating the ears of matrices that have been cleaned with a rubber eraser, rub the matrices with the bristles of the magazine brush on which a small amount of graphite has been deposited, and rub the matrices until they are polished with the graphite. Loose graphite may be blown off with a bellows, or it may be allowed to fall off in the process of sending matrices into the magazine. The foregoing may help prevent others from misusing this valuable medium, for we understand that some operators still put graphite in the magazine from the back end, using a pepper shaker.

Slug Not Up to Standard Condition

An Ontario publisher sends a slug with the following explanation, which does not furnish sufficient details to give a specific reply, hence a line of general instructions: "We enclose a slug which is about the average run on the one machine. Would you kindly advise us what is the cause? We might say that the same metal is used in the other machines, but the work is turned out satisfactorily."

Answer.—We are of the opinion that the quality of the metal is normal. We would suggest that you give attention to the following conditions, some of which will have a bearing on the cause of the trouble: (1) Temperature; do not carry over 550°. (2) Height of metal in pot; keep it up to within one-half inch from top of crucible, but no higher. (3) Cleanliness of plunger and well. Clean plunger daily with wire brush. Clean well with brush or scraper weekly, and

see that both holes in the side well are kept open. (4) Plunger fitting in well properly. Observe when the plunger descends, and note if metal bubbles up perceptibly. If it does, it indicates a worn plunger or well. Order an oversize plunger, .005 inch. (5) Stress of plunger spring. Give this spring its full stress. As you did not state the model of the machine we can not advise method. (6) Ventage and jets of mouthpiece. See that the jets are kept open, and that the cross vents are not clogged. This is important when sharpness of face and solidity of body are desired. As the information you furnished does not state the age of the machine, or the condition of plunger or well, we were obliged to generalize in our reply so as to cover all possible causes for the spongy condition of the slug. The following letter was received in due time: "We wish to thank you for your letter of October 22. We have followed your instructions, and as a result the trouble seems to be removed."

Slug and Sprue of Metal Indicate High Temperature

An Illinois operator submits a slug and some sprues of metal, and asks our opinion of cause of unusual length of sprue and the spongy condition of slug.

Answer.— It is quite possible that the cross vents are too deep or that your metal is hotter than you think it is. If you have a thermometer (J-682) you can determine if your metal is of the right temperature. It should not be above 550°. You may test the depth of cross vents after you have determined the heat of the metal. To do so, wipe mouthpiece with a rag, then cast slug and stop cams just as the disk retreats from the locking studs; open vise and draw disk out; examine sprue for length and observe if there is any sign of leak in the locality of large sprue. If you are satisfied there is no leak and that the cross vents are too deep, you may diminish the outlet a trifle with a sharp punch by crowding the metal on each side of vent toward center of vent just below the line of tangent of the jets. An operation of this kind should be carried out with great care so that the mouthpiece is not harmed. It would be a good plan to see if the pot lever spring is yielding proper amount at casting position, and finally if the antifriction rollers are in good order. This latter condition may be observed by removing pot lever.

Slug Shows Fin on Left End

An Iowa operator sends several slugs which show a slight projection of metal at the left end of slug, outward from the face. He desires to know the cause.

Answer.— Damage or wear on right outside end of left hand liner is doubtless the cause of the fin on slug. There is no recognized remedy for the trouble except to secure a new liner. If your mold cap is warped and does not hold the liner securely, the new liner will soon exhibit the same trouble that you are now having with the old one. You should remove your mold before applying the new liner and scrape both cap and body piece with sharp piece of brass rule to remove any adhering particles of metal that may be attached. The object of the cleaning is to see if good contact is obtained after the new liner is put in place. When the mold is replaced be sure that it is down tight in its pocket. To make certain of this important point, the under side of mold body and the corresponding place in the pocket must be free from dirt or metal. In fastening the mold to the disk, bring the four fastening screws to a light bearing, and then tighten firmly the three cap clamping screws found in the rim of the mold disk, then tighten the four fastening screws as snug as possible. Some machinists drive them up firmly with a piece of brass to insure position. After mold liner is in position take an observation from front of mold toward rear to see if cap is pressing right end of left liner. Hold a light behind mold while examining, and if light is visible between mold cap and liner, with screws firm, it is almost a certainty that mold is warped. A further test with straight edge may prove it. In such a case write us again and we will advise you what to do.

To Apply a Pot Pump Lever Spring

An operator writes that he has experienced considerable difficulty in applying a new pot pump lever spring, and desires to know if there is an easy way of attaching it to the lever and hook.

Answer.— It is quite difficult for one person to apply the spring. Usually the work is done by two persons; one will stand on the pot and column, and with the lower end of the spring attached to the spring adjusting hook the upper end will be drawn upwards until the ring in the spring can be drawn over the front end of the spring lever. In order that the spring may be readily stretched, a stout rope is attached to its upper end, or better still, use the pot lever spring hook (B-414), which facilitates the stretching of the spring, as it has a ring to take hold of and a hook to attach to the ring in the spring. When the upper end of the spring is raised to a point opposite the end of the spring lever, it may be drawn over the end by the assistant, who will stand to the rear of the machine. Owing to the danger he should not use his fingers for this work, but instead he should use the hook of the pot mouth wiper. While this operation is being carried on the cams should stand with pot pump lever in casting position in order that the effort of attaching the spring may be minimized.

Matrix Damaged in Distributor Box

A Kansas publisher sends a damaged matrix with a short explanation, which, however, is incomplete. Our advice as a consequence must be more or less general.

Answer.—The cause of this trouble you are having is more or less obscure, as you do not state whether the ears of a matrix have proper freedom as it is moving along on the top rails from the time it was raised until its teeth engage the rails of the distributor bar. We suggest that you test the distance between the front top and the back top rails in the box by placing a matrix on the rails, noting whether it is tight. It is quite possible at some time or other in removing the distributor box it was taken from its position without the distributor box bolt being turned in its full distance. This operation may sometimes cause a deflection of the front top rail and cause matrices passing thereafter to bind. From your statement regarding the wear on the old matrices coinciding with the mark now showing on new matrices, it would seem to prove that the distance between the front and back upper rails is less than normal. If a test shows the rails are a trifle too close, spring the front one forward a trifle, as this one is usually the one that is at fault. Another possible cause is that the distributor bar and the top rails of the box are not in proper relation to one another, but as you did not indicate what model machine this trouble occurred on we are not certain but that the bar may be a trifle low on the end just adjoining the box. As you are aware, this bar is doweled in position after being adjusted originally. That it could be doweled and out of adjustment does not seem reasonable either. We suggest that you test distance between top rails and brass strip in bar by raising the back screw and placing the upper ear of a new matrix on the end of the rail and noting how far the upper part of matrix clears the brass strip. Also note at the same time if the under side of the brass strip appears to be worn. A slight clearance only is necessary at this point to allow the teeth of the matrices to enter the proper rails as they pass on to the bar for distribution. These tests you will make are for the purpose of determining at what points the binding is located, so that it can be remedied.

NEWSPAPER WORK

BY G. L. CASWELL

Editors and publishers of newspapers, desiring criticism or notice of new features in their papers, rate cards, procuring of subscriptions and advertisements, carrier systems, etc., are requested to send all letters, papers, etc., bearing on these subjects, to The Inland Printer Company, 632 Sherman street, Chicago. Criticisms of newspapers can not be made by mail.

Creating More Advertising

"Father, why is it that our town is not as good an advertising town as D——?" inquired an ambitious newspaper son of an old time county seat weekly publisher.

"I don't know, son; guess we have a different class of business men here; they never were as good advertisers as those in D——."

"Well, I can't see it," replied the son, a stalwart, handsome young fellow recently home from the world war and now taking a hand in the local work, the advertising end and the general rehabilitation of the old family newspaper.

The flash of interest in this subject pleased the father and he afterward encouraged more discussion of the matter, with the result that the young man threw his energy into the business and undertook to "show" the pater that his town was as good an advertising town as others in the State.

A good mat service or two were ordered to go with a new stereotyping machine recently purchased. Prints from the mats were arranged in good order, and with these under his arm the younger publisher occasionally sallied out to talk advertising to some of the local business men. He proved to them that he had something they wanted; he suggested an idea of arrangement of cuts and some appropriate reading matter that would sell goods if they used it. The matter of price was never mentioned except incidentally. He spoke of results — the price then would make no difference. Two extra pages were added in a week or two of this sort of campaigning, and then the style and makeup of the paper did not suit the fancy of the young man. He had been quietly studying the styles of headings and makeups of many papers, some of them leading metropolitan papers. He had discovered one in the East that was not overdone in headings. It was rather conservative for a big daily, and he bought the series of Italian Condensed that made its two line top headings look so nice. Then he set two decks of eleven point roman under this. Four such heads stood out across the top of the front page of the next issue, with a strong twelve point black face Cheltenham heading over the columns between these, and further down the page three more of the large headings in alternate columns, with a pigeon wing of smaller sized double decked heads across the lower third. He made up this page himself to have it just as he wanted it, and the result was a beautiful front page of just the correct proportions for a county seat weekly. It was not overdone, but it was strong and denoted character in the paper. It made people read that page and turn to the others — and in the others they found this new illustrated display of advertising that pleased the eye and caught the attention.

Now, in respect to appearance and makeup the young man had a paper equal to the papers in the town of D——. He was still short of volume of advertising to make it equal, but in two weeks' time he had made a sixteen page paper out of the old eight page issue the town was used to, and with the increased size and better appearance the young man went out to sell his space to anybody and everybody who had any need for advertising.

Just before election he found the political candidates needed advertising. He made up an illustrated political border and mapped the white space off into squares, set an advanced rate per inch to cover the mat and cut service, and went to the candidates of the political party to which his paper was opposed. He sold every one of them a good space and found them pleased with the opportunity to get in. He made friends of them by showing this fairness to them. They bought the whole page for two or three weeks. He then went to the candidates of his own party, who appreciated the opportunity as well as the others, and took a page for two or three weeks. Sixteen pages were now a necessity and the paper showed up in great shape, with a consequent inflow of new subscribers, and prosperity coming on apace. The young man was pleased and proud of his effort to make his town a real advertising town and his paper equal to others in the State. But he was not a whit prouder than was his father, who had watched the proceedings and helped when he could, without trying to take any of the glory of the success.

In the first weeks of this weekly injection of zip into the old paper the young man had demonstrated other sources for extra pages. Taking some friends for an automobile trip to the lakes one day he stopped along the way at some of the amusement places and with an illustrated service and a diagram showing a big spread for "Places to Spend An Outing" he sold some good space to a dozen proprietors who had never thought of advertising before, at least in newspapers. The result was such a snappy, attractive page for the resorts that they were pleased, the readers of the paper were pleased, and the cashier in the office was pleased. He can repeat any time during the season with this program.

Another idea that brought extra fine fruit in creating advertising comes to our attention from Hartington, Nebraska, where the *News* publisher got an inspiration one day from reading in a farm paper about the numerous breeders of Hampshire hogs. He borrowed a splendid five column halftone cut of a great Hampshire hog, pasted it on a dummy page of his paper, put in a big line of type across the top, "Raise Hampshires for Greater Profits," and then went to his biggest Hampshire breeders with an outline of a page that would boost Hampshire hogs for all his part of the State. Every breeder of this class of hogs he approached with the proposition, within a distance of forty miles, bought a chunk of space about three inches square under the big cut, and made it an attractive feature of the paper for several issues, and at a good profit to the publisher and to themselves.

Creating advertising where no advertising has grown before is one policy that every publisher can undertake with good results. The average business man in the small town or county seat town does not know how to advertise. He goes on the

theory that the big stores will advertise for the whole town and he will somehow get in on the benefits. He can be shown, however, that he can be one of the top liners in the advertising pages of the home paper, just as these Hampshire breeders were shown that they could advertise outside of farm papers and expensive national or state wide publications that gave them no special position.

Creating advertising where no advertising has grown before was the idea that has developed the farm sale business in our newspapers. The farmer has found that with an expenditure of less than one per cent for advertising he can sell ten thousand dollars' worth of farm products and implements in a day. A dealer who could do that would gladly give the publisher four or five per cent. Now through coöperation we wish to see the publisher of each community newspaper urging his farmer friends who advertise sales to use the papers of his competitors in the same county or field. To do this means better friends among the publishers, more success to the farmer with his sale, a pleased lot of subscribers and more money in the bank at the end of the season. With each publisher urging the use of more newspaper advertising for farm sales, there will be created twice or thrice the amount of farm sale advertising, and all concerned will enjoy the profits — the farmer, the auctioneer, the newspaper and the readers.

Suggestions on Getting Subscriptions

A correspondent wishes some information on "Getting Subscriptions for a Country Newspaper." He explains that he is undertaking the task for a paper whose competitor is in the lead.

If getting circulation is the task of this correspondent, and there are no strings attached to hold him back, he will first have to use a lot of brains and then some ingenuity. The purchase of a good book on the subject would be a fine idea to begin with, then a study of the community and the newspapers that have the swing there, then a systematic and steady battering at the doors of the homes for admission. He must "sell" his newspaper to the community, but he can not do this unless it has merit, has policy and a sympathetic attitude toward its community affairs. We would suggest first a study of the different localities, with a view to placing correspondents and agents for the paper in each locality with such pay and commissions as would make them work. Premiums might be used, but in most communities they no longer work. Still, many farm papers use them, selling the premiums rather than the publication. Voting contests are still a popular quick method of gaining circulation. We don't like them. They sometimes get the subscriptions and the money, but leave sore spots — and a feeling like wool in the teeth of the publisher for having bitten innocent lambs. But they will get circulation if properly conducted, and if managed by conscientious men of standing they may not leave any bad feelings among the publisher's friends afterward.

One thing we would not do, and that is reduce the selling price of the paper. We would rather use premiums than do that, or give whatever reduction possible in the price to agents for working. We have seen good local newspapers ruined by trying the cut price method of getting subscriptions. Even the three months' trial order scheme leaves no real permanent results to the publisher.

If in an agricultural section, our suggestion would be plenty of agricultural news of interest to the community, then an available stockman or farmer, or two of them, who can write news, traveling over the territory as solicitors for the paper. Every visit such a man makes, if he be a man of experience and tact, is an advertisement for the paper he represents. The first visit may not produce more than an acquaintance, the second nothing more than a news story, but in most cases such visits will create interest in the publication and a desire to see it. Sample copies used with discrimination then get to the right spot — and the subscriptions come with almost certainty on succeeding visits. Vary this campaign as suits the community, and we believe it will work up circulation that will stick and continue to grow.

These are newspaper reading days. We believe the greater part of the public rely upon newspapers for their general reading and news. Where fifteen years ago one newspaper supplied the average family there may now be found two to four in the same household. Not only the news of the day, but the store news, the offerings of conveniences new and promising, farm sale news, markets, foreign news, news of womenfolk, the movies, automobiles, and a hundred other matters that touch the home, the family circle and the pocketbook, make it possible to place any newspaper in any home, no matter what publication is there ahead of it. Circulation, then, is a matter of planning and persistency. It is not an accident, nor a thing that will grow without cultivation. In the vernacular, it is a case of going to it.

Observations

Yes, in answer to an inquiry, we regard a good stereotype casting machine as a wise investment in equipment for a good, progressive weekly newspaper anywhere. The time is coming soon when the use of matrices in a newspaper office will mean more paying business. Indeed, some newspapers are making it a very profitable feature now.

The price of the Houston (Texas) *Chronicle*, a daily, is $12 a year, and yet we have the example of dozens of dailies of equal importance and value selling now by mail at $4 and $5 a year. When the latter are hit for 8 cent print paper next year they may wake up to the fact that subscription price, and not circulation, counts most in the front office. Why, many local weeklies are now going along swimmingly with a subscription price of $3 a year, and a lot of them are $2.50 — and all worth it.

Indications are that something has happened to the well laid plans of the newsprint monopoly. They strained the balloon until foreigners have punched a hole in it and let out the gas. Just as in the sugar market the price was forced so high as to attract foreign sugar, so foreign papermakers have seen the opportunity to sell in America and thus take back to Europe some good gold U. S. dollars that have 100 per cent value here and several times that abroad. Two hundred thousand tons of foreign paper is bidding for admission to the United States, outside of the Canadian production. The buyers of print paper may have a word or two to say next year.

In Iowa last year the idea of holding group or district newspaper conferences was tried out with success. The idea has been repeated this year. The Iowa Press Association is back of the movement and in a way reaps benefits by disseminating knowledge of the work of the State association and by a considerable accession to the State association membership. Nebraska has adopted the idea and several other States are taking it up. Recently at the Washington State Press Association meeting at Yakima a committee was appointed to plan an injection of life into the State association. A division of the State into groups of counties and the conducting of a meeting in each group this fall was the prescription the doctors ordered for the rejuvenation of the State association. They did not get to the point of assessing real dues for membership, however, and securing the services of a paid secretary to keep working the pulmotor, as some other States have done. The State University of Washington has been giving this service to the newspapers of that State, and with fairly good results. But, the university can not act as business agent for the newspapers, and that should be one result of good organization.

REVIEW OF NEWSPAPERS AND ADVERTISEMENTS

BY J. L. FRAZIER

La Minerve, Montreal, Quebec.—A handsome paper, remarkably well printed and interestingly made up. Judging from appearances, for we do not read French, there is plenty of good reading matter on the four pages.

Boone County Headlight, Harrison, Arkansas.— The outstanding feature of your paper is the display advertising. Presswork also is good, although the ink is not evenly distributed. Why place the advertisement for the hog breeder


La Minerve.
JOURNAL HEBDOMADAIRE - POLITIQUE — HISTOIRE — LITTERATURE
LA FAILLITE DU LIBERALISME
NOUS EN SOMMES!
Les nations assagies, fatiguées de la démagogie libérale, reviennent aux saines idées conservatrices
LE BLOC VA CROULER
UNE QUESTION ECONOMIQUE
AU BANQUET DE LONDRES
CHEZ LES CULTIVATEURS

This French paper from Montreal, Quebec, looks mighty interesting, yet it might be dull if we could read it. It goes to show what makeup alone can accomplish in making newspapers appear to have a large amount of interesting news matter.

on the first page? There was plenty of space available inside the paper. A clean first page is one of the earmarks of a good paper.

The Sacramento Union recently issued its yearly "California State Fair Annual," magazine style, containing 128 pages, 10 by 16 inches. It is well filled with interesting articles pertaining to the Golden State and is profusely illustrated. Editorially and typographically the issue is commendable, but the presswork is very poor.

R. LEE SHARPE, an old time contributor, who in years past furnished many interesting Southern photographs for this magazine, is now connected in an executive capacity with two very interesting trade papers of Atlanta, *The Southern Funeral Director* and *The Southern Talking Machine Dealer*. Spicy makeup and editorial paragraphs, just like R. Lee, make both papers interesting in a high degree.

The Savannah Tribune, Savannah, Georgia.— First page is very good, but presswork, while not altogether bad, could be greatly improved. Advertisements are weak in display; the important points are not brought out in sufficiently large type to attract the eye. There are also too many styles of type in use, particularly as some of them are antiquated and displeasing in appearance. The editor, it seems, has done his job better than any of his assistants in the "back office."

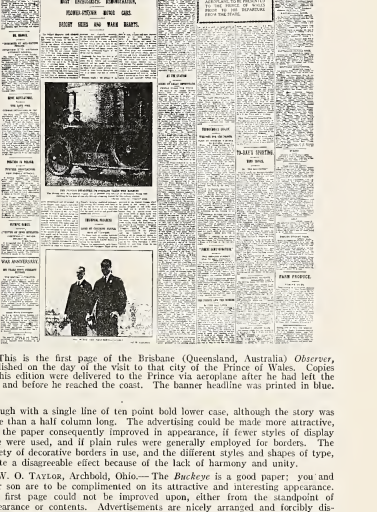
THE Bemidji (Minnesota) *Sentinel* is, as has often been stated in these columns, one of the very finest of "country" newspapers. None that we can think of are better edited or more nearly perfect mechanically. The October 1 issue contains twenty pages, and, to prove that we're not stretching a point to be nice when we say it's "one of the finest," we're showing a reproduction of the first page of the second section (not the news section) and a page of text, to illustrate the character of the advertising display and makeup. You publishers who want "ideas" for the improvement of your papers had better write Editor Mitchell for a copy or two of the *Sentinel*.

The Bayard Transcript, Bayard, Nebraska.— First page makeup excellent; presswork excellent; makeup of advertisements on "inside" pages excellent, that is, pyramided; paper as a whole worthy of praise. Faults, there are few. Too many type faces result in a lack of harmony in some instances without gain in display effectiveness. A more attractive paper would result if one good display letter were generally used and if the advertisements were surrounded by plain line borders. However, the effect in your paper is not as bad as in many where a great variety are used, because of the fact that none of the borders are particularly conspicuous and because all of them are quite refined.

ONE of the most interesting and most attractively printed house-organs of the internal variety, that is, issued for distribution among the employees of a single organization, is *The Telephone News*, published by the Bell Telephone Company of Pennsylvania and Associated Companies. It contains sixteen pages, 9 by 12 inches, and is remarkably well printed. On the back cover of the issue for October appears a halftone illustration of a corn field with the fodder in the shock and with pumpkins scattered over the ground. In an open space a verse from Riley's "When the Frost is on the Pumpkin" appears in reverse, illustration and type making a decidedly pleasing illustrated page.

THOMAS HUDSON, Sacred Heart, Minnesota.—The *News* is very good indeed. It is especially well printed. It's a shame to spoil a perfectly good first page, however, with a display advertisement across the bottom, in fact, with any display advertising thereon. The extra large size of the body type looks queer, yet no fault can be found with it, if, indeed, it is not a virtue. Easy to read? Far more so than if the type were smaller. It limits the amount of your reading matter, of course, but you carry considerable for a town of 750 just the same. Presswork is good and the advertisements, although by no means unusual, are satisfactory. Mighty glad to see the pyramid makeup followed in the placing of advertisements.

JOHN B. KNEPPER, editor of the Carnegie (Pa.) *Signal-Item* had a very interesting story on the first page of his October 21 issue telling of his experiences in an aeroplane ride. The *Signal-Item* is a fine paper, the first page being especially well handled, although a few more reasonably large headings would make it appear more interesting. A larger heading should have been placed over the story of the editor's ride through the clouds. He let it go


LATEST NEWS—Noon.
GOD SPEED TO THE PRINCE
BRISBANE'S FAREWELL
SPONTANEOUS AND UNCONVENTIONAL
MOST ENTHUSIASTIC DEMONSTRATION.
FLOWER-STRIKEN ROYAL CARS.
HOLIDAY NEEDS END WORK HASTE.

This is the first page of the Brisbane (Queensland, Australia) *Observer*, published on the day of the visit to that city of the Prince of Wales. Copies of this edition were delivered to the Prince via aeroplane after he had left the city and before he reached the coast. The banner headline was printed in blue,

through with a single line of ten point bold lower case, although the story was more than a half column long. The advertising could be made more attractive, and the paper consequently improved in appearance, if fewer styles of display type were used, and if plain rules were generally employed for borders. The variety of decorative borders in use, and the different styles and shapes of type, create a disagreeable effect because of the lack of harmony and unity.

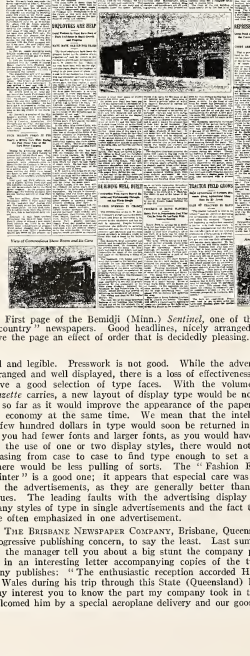
W. O. TAYLOR, Archbold, Ohio.— The *Buckeye* is a good paper; you and your son seem to be complimented on its attractive and interesting appearance. The first page could not be improved upon, either from the standpoint of appearance or contents. Advertisements are nicely arranged and forcibly displayed. The compositors have had the good judgment in most cases to emphasize only a few of the strong points in the advertisements and to bring out those points emphatically. Good use is also made of white space, especially in the larger displays, where, of course, there was the greatest opportunity. There is one way in which the paper could be measurably improved with the facilities at your disposal. It is to place the advertisements in an orderly manner by following the approved, and generally followed, plan of the pyramid, grouping the advertisements in the lower right hand corner of each page.

CHARLES W. HENKE, Dassel, Minnesota.— We will say there is no evidence of a bear raid on production in your shop, when one man with only the help that you could give him on the linotype could get out a twenty page issue in the short time you were given. And the paper does not seem to suffer from the slam bang manner in which it had to be put through. That brings us to the

point we want to make: often advertisements suffer from the fact that *too much time* is spent upon them. They are "dolled up" in frills, weird rule arrangements, etc., until the type is reduced to a mere wheeze. Yours are not that way: they are simple, necessarily so in this issue at least, and they are the better for it. One or two points are enough to emphasize in any advertisement and the plainer the borders selected the better the advertisement will be. The more we look at this paper the more we wonder how you did it, hence we'll put it aside before we begin to doubt your word.

Eustis Lake Region, Eustis, Florida.— The reputation for being one of the best papers in Florida is deserved by the *Region*. In all departments it measures up to the highest of standards. Most notable of all the good features are the editorial work and the presswork, the latter being clean and legible. Each issue contains a large amount of interesting matter of live local interest, and it is made up in an interesting manner. Advertisements are well displayed and satisfactorily arranged. In fact our only suggestions for improvement concern the placing of advertisements and the use of borders. The advertisements are placed generally without order and would appear to much better advantage — and would make the paper more attractive — if grouped in the lower right hand corner of each page. The appearance of the paper would also be improved if the same style of border were used generally. Few things contribute more to the physical appearance of a paper than the general use of a pleasing border.

H. E. Stuchell, Indiana, Pennsylvania.— The *Indiana Evening Gazette*, on the whole, is very good indeed. The first page makup is interesting and the large number of news headings are well balanced. The headings are force-



First page of the Bemidji (Minn.) *Sentinel*, one of the very finest of our "country" newspapers. Good headlines, nicely arranged and well balanced, give the page an effect of order that is decidedly pleasing.

ful and legible. Presswork is not good. While the advertisements are nicely arranged and well displayed, there is a loss of effectiveness because you do not have a good selection of type faces. With the volume of advertising the *Gazette* carries, a new layout of display type would be not only an advantage in so far as it would improve the appearance of the paper but it would prove an economy at the same time. We mean that the intelligent investment of a few hundred dollars in type would soon be returned in the saving of time. If you had fewer fonts and larger fonts, as you would have if you standardized on the use of one or two display styles, there would not be nearly so much chasing from case to case to find type enough to set a given line or lines. There would be less pulling of sorts. The "Fashion Edition for Fall and Winter" is a good one; it appears that especial care was taken in the setting of the advertisements, as they are generally better than those in the other issues. The leading faults with the advertising display are the use of too many styles of type in single advertisements and the fact that too many points are often emphasized in one advertisement.

The Brisbane Newspaper Company, Brisbane, Queensland, Australia, is a progressive publishing concern, to say the least. Last summer — well, we will let the manager tell you about a big stunt the company pulled off as he told us in an interesting letter accompanying copies of the two papers the company publishes: "The enthusiastic reception accorded H. R. H. The Prince of Wales during his trip through this State (Queensland) has suggested that it may interest you to know the part my company took in the proceedings. We welcomed him by a special aeroplane delivery and our good-by message to him was sent in a similar manner. On the day of the Prince's arrival we had a special aeroplane delivery of the *Courier* to the border, and that morning's issue of the *Courier* was handed to the Prince immediately he landed in Queensland. The border town, Wallangarra, is 223 miles from Brisbane. On the day of his departure the midday edition of our evening paper, the *Observer*, containing pictures of the event taken that morning and a detailed description of the 'send off' was sent by special aeroplane and overtook the royal train, delivering copies to the Prince at Toowoomba, one hundred miles distant from this



Second page of Bemidji (Minn.) *Sentinel*, illustrating fine type of advertising display and the advantages in beauty of the general use of one style of type for display. This page, however, carries too much advertising, but it is the only one in the paper that is faulty in that respect. It is shown in order that our readers may see as many of the advertisements as possible.

city." Pretty good, don't you think? The first page of the *Observer* is reproduced. There was also received in the same bundle a copy of *The Queensland Souvenir*, a pictorial magazine section printed on enameled stock and featuring illustrations made of the Prince during his visit.

We no sooner write in glowing terms about the stunt pulled off by the big Australian dailies in delivering copies of the paper to the Prince of Wales at the border of the State during his visit there than we pick up a copy of a small town Ohio paper and find the following heading on the first column of the first page: "News is Sent by Aeroplane." The issue of the Minerva (Ohio) *News* for September 23 was delivered to neighboring towns by aeroplane. But that is not the only thing about that progressive paper which merits favorable comment; it is an excellent publication both mechanically and editorially. Advertisements are exceptionally well handled, both as to display and arrangement, and presswork is excellent. It is unfortunate, however, that display advertisements are allowed to mar the appearance of the first page of such an interesting and progressive paper.

The Inland Printer is indebted to Paul E. Hoopes, the advertising manager, for a copy of the "Progress Number" of *The Poland China Journal* which, in all the years that the writer has had the privilege of examining notable achievements in the publishing field, is the largest single issue of a periodical he has ever seen. The page size is 834 by 11¼ inches and there are 1,026 pages — think of it — exclusive of the cover in the edition. The copy weighs fully 5½ pounds. As the publication is issued twice a month, it followed another by approximately two weeks and preceded the succeeding issue by the same length of time. As the name implies, the magazine is devoted to hogs, and to a single breed of hogs — the Poland China. As near as we can guess from a cursory glance the issue is made up of eighty per cent display advertising and twenty per cent reading matter. We started to count the half-tone illustrations but gave it up as too long a job — the statement is sufficient indication of the great number contained therein. We started out to find one that is poorly printed but gave it up as a hopeless task. The publication is admirably printed — and at that an ordinary grade of stock was used — and the typography, both text and advertisements, is far above reproach. Three institutions are honored by this notable edition, the Poland China industry, the breeders of which supplied the bulk of the advertising; the publisher and his assistants; and the printer. There is no imprint to guide us in naming the printer, but the advertisement of the Frank T. Riley Publishing Company, which appears therein, may be significant, especially since that company specializes in live stock printing.

PRESSROOM

The assistance of pressmen is desired in the solution of the problems of the pressroom in an endeavor to reduce the various processes to an exact science. Replies to inquiries will be made by mail only when accompanied by stamped self addressed envelope.

Gray Tint on Ledger Stock Does Not Take Writing Fluid

A Maryland pressman sends a specimen sheet showing a tint printed three up on a sheet of ledger stock. Marks with writing fluid show that the ink will not take where the gray ink appears strong in solids of tint. The letter accompanying the specimen reads: "Enclosed you will find a check sheet printed from three electrotypes. The trouble is the writing ink will not take. I should like to know what is your method of printing this job."

Answer.— If you have the sheets all printed you will require one remedy, and that is to render the gray tint receptive of the writing fluid. This can be readily done by rubbing talcum powder over the tint impression sheet. The powder being rubbed vigorously into the ink with a piece of absorbent cotton will tend to overcome the repulsion of the fluid ink and permit writing across the tint without serious trouble. Powdered magnesia may be used instead of the talcum powder if desired. If the sheets have not been printed you may correct this repelling tendency in the ink by adding spirits of turpentine to the tint ink. The addition of the turpentine will not alter the tinctorial value of the ink. It would, however, be a good plan not to print up the stock until a satisfactory test has been made.

Wavy Edges on Stock Cause Wrinkles

By a peculiar coincidence, a recent mail brought three letters with specimens showing wrinkled sheets from plate forms. In each instance the work was in two colors. One letter, from a New York printer, follows: "We enclose sample sheet of a cover. After a series of exasperating experiences extending over several months we are unable to get proper results. If the stock is perfectly flat it prints all right, but when it is a least bit wavy the sheet wrinkles at the bottom, as seen on the sample. These wrinkles in a short time damage and eventually ruin the plate. We have tried every device we can think of or that has been suggested. It probably is not necessary to tell you that the large open space permits the stock to 'belly' down, and when the sheet comes to the last edge the heavy, continuous border prevents it from straightening or flattening out. If there is any method to overcome this difficulty we certainly shall be glad to know it. The job is printed on a cylinder press."

Answer.— It would be quite impossible for us to tell you the precise cause of your trouble. The best we can do is to suggest remedies or to point out causes that others have had. A yielding mount for a solid plate having openings may be a cause. We have seen such a case, and when the plate was remounted the form was finished without further wrinkling. In another instance it appeared that the tympan was more or less yielding, and when a harder one was applied the trouble ceased. The yielding of plate and tympan we believe is the cause of many such troubles. We judge that you have already looked to the condition of the sheet when it is picked from the guides by the grippers. There should be no wrinkling at this point when the sheet leaves the feedboard. The slightest wrinkle or buckle of the sheet at guide edge may produce a wrinkle at the tail end of the sheet if it can not work out otherwise. We advise that you stop the press after the sheet has passed the guides and observe if any curve in the stock is visible between grippers. Aim to have the guide rests low enough so that no arc is formed by the paper, for this will often produce a wrinkle on forms of that character. Where the fault is not in wrinkles produced by grippers, but is located in plate or tympan, it is harder to eliminate, as the cause is often obscure. We have in mind a case where a pressman of wide experience had a persistent wrinkling of a form printed from a plate mounted on a wood base. Everything possible was done to correct the trouble, but to no avail; finally a solid metal base was substituted for the wood base, and the wrinkles ceased at once. A tympan of tough manila with the make ready covered by a thin pressboard and this pressboard covered with an oiled manila top sheet should be sufficiently resilient to give a good impression and yet not yield enough to wrinkle the sheet.

Printing on Enamel or Gloss Card

A Kansas printer asks how he can print from a wood block or wood type on enamel or gloss finished card without the ink peeling the surface of the card.

Answer.— The peeling of the surface of the stock is not always general, but at the point which separates last from the form. If this is the case the special grippers with extensions will help, as they can be arranged to make the separation of sheet from form simultaneous at all points. If the picking, however, is general it is doubtless due to the use of too tacky an ink, or the speed of machine is greater than it should be. If the ink is at fault send a sample of card to the ink dealer, stating what you desire. He will furnish you a soft ink. If this ink is used with good judgment and you do not operate your press too fast you should have no trouble. Do not reduce ordinary inks; it makes them too weak, as you have already noted.

Blotter Printed Neatly

A California printer submits a neatly printed blotter, and asks plan to print a long run. He also wants criticism on presswork.

Answer.— We suggest the following: If you have a long run and enough time, it is advisable to print four or six up, if size of press permits. Have stereotypes or electrotypes if you are unable to print from linotype slugs. Make ready with a hard tympan, and use a soft ink. Make provision for an occasional wash up as the lint from the stock fills up the form. A plain rule border of two or three point face with nicely joined corners will set off the text to better advantage than the borders that are used. Besides this, it is easier to print. Except that the colors are a trifle speckled, the blotter is an attractive advertisement and one you can well feel proud of.

BOOK REVIEW

This department is designed particularly for the review of technical publications pertaining to the printing industry. The Inland Printer Company will receive and transmit orders for any book or publication. A list of technical books kept in stock will be found in our catalogue, a copy of which will be sent upon request.

"Art Simplified"

Art has for some time been considered as one of the essentials in modern business. Indeed, as a writer once said, "Industry without art is brutality." It is important, therefore, that due attention be given the subject as it relates to the industrial world. For several years the book, "Art Simplified," has been regarded as one of the best text books published on commercial art. A copy of the second edition, which was recently received by The Inland Printer, has among the features which made the first edition notable, a number of additional illustrations and a hand painted color chart for the scientific study of color, which greatly increase the value of the work. Students, teachers and professional artists will find much of value in this volume.

"Art Simplified," by Pedro J. Lemos and John T. Lemos. Published by The Prang Company, 1922 Calumet avenue, Chicago, Illinois.

"Technique of Practical Drawing"

Time was when an artist scorned to do what is termed "commercial" work. But now we are told that even the president of the English Royal Academy draws pictures for a soap firm, and in our own country some of the most prominent names in the art world today appear on advertising illustrations. Commercial art is becoming more and more popular as a field for artists, and since the success of the drawings for advertising purposes depends upon their reproduction, it is important that the question of technique be given consideration. In the case of the artist who draws for reproduction, the original picture is only the first step in a series of operations. Few art schools consider this phase of artwork to any great extent. The need is now filled to a large degree by a book entitled "Technique of Practical Drawing." In this work, after a brief introduction to the possibilities of the field of commercial art, separate chapters are given on the technique of the pencil, pen and brush. Numerous illustrations clarify the text, and the entire 150 pages are packed with live information for aspiring commercial artists. Printers, as well as artists, should read this book.

"Technique of Practical Drawing," by Edward S. Pilsworth. Published by the Macmillan Company, New York city.

"Making Advertisements — and Making Them Pay"

In this book the author takes off his coat and comes right down and rubs elbows with his audience. There's none of your highbrow, I know it all attitude with him. Does he split hairs over the psychological effect of an advertisement if read on Sunday morning between the hours of 9 and 11? Not he — he simply uses common sense; in fact, gives an entire chapter to this very subject. The book is as interesting as your favorite magazine, and the arguments for sensible advertising are sound and convincing. Although this is a business book, it won't bore you. For instance, read this extract from the chapter on "Atmosphere":

> The people who most thoroughly realize the importance of atmosphere in advertisements are those who are selling high priced merchandise. . . . They like the restraint and stateliness of Bodoni, the delicacy of Kennerley or its sisters, Goudy and Cloister Old Style, and at times they are in the mood for the absolute purity of Caslon Old Style No. 471. Occasionally they go wild — reaching out after some of the decorative types whose originators must have set themselves the task of designing the most intricate possible network of fine lines. Certainly they never could have intended their handiwork to be read.

Then here's another one that ought to arouse the interest of a few of us who are so bold as to suggest that typography should have a more important place in an advertisement than to fill a space fenced off by the artist and labeled "Type":

> These days very few intelligent advertisers need to be sold on the idea of hand composition by an outside job printer. But occasionally one encounters a man who demurs at paying the price of having his advertisements properly set.
>
> Such men as Will Bradley, Benjamin Sherbow, Everett R. Currier, and one or two other specialists in typography have done an incalculable service to advertising in educating advertisers to want and expect and be willing to pay for typesetting that is pleasing to look at and easy to read. They have been the landscape architects of the printed advertising page. Fortunately their example has been an inspiration to many other men who have the sense and taste to give typography the serious, conscientious attention that it deserves. And, unfortunately, their example has also attracted a lesser group of those who in another profession would be called quacks. Apparently it seems very easy to sit in a large, airy office and charge fees for doing nothing but arranging type without even touching it. But the results of the work of the real ones are the surest indication of the tremendous amount of technical training and natural taste that this new and uncrowded profession requires. Typography is especially commended to the attention of the man with an ambition to enter the advertising business by a door that still stands wide open.
>
> The most successful typographers have small patience with beauty for beauty's own sake. A long paragraph entirely set in capital letters and properly placed upon a page with wide margins of white space may be a delight to the eye, but it is infernally hard to read. And since the first requirement of an advertisement is to get itself read, an advertisement which is simply a beautiful design is not a good advertisement.
>
> Typography's big service to advertising is in making advertisements easy to read — by the choice of type, by proper spacing between words and lines, and by using the right size of type for the eye to follow with comfort and pleasure along a line of any given length.

The author is a practical advertising man, but he has not allowed himself to become technical. His book holds the interest without being "breezy"; it is instructive without becoming tiresome.

"Making Advertisements — and Making Them Pay," by Roy S. Durstine. Published by Charles Scribner's Sons, 597 Fifth avenue, New York city.

INITIATIVE

Initiative means the desire and the ability to think up a better and easier way to do your work. It means using your head as well as your hands. The efficiency of an organization can never mean anything else than the efficiency of the human beings that compose it. We are not only workers together, we are thinkers together. It's not machinery that wins, it's not the scheme or management that wins, it's not the work that wins, so much as it is the brains behind all these. And when every worker is thinking and planning how to use all his skill, cleverness and intelligence in making everything he does count for the most, he is more than a laborer, he is a craftsman.—*Dr. Frank Crane.*

TRADE NOTES

Brief mention of men and events associated with the printing and allied industries will be published under this heading. Items for this department should be sent before the tenth day of the month.

Supplymen Hear Advertising Expert

James A. Davis, manager of the Advertisers' and Investors' Protective League, was the speaker of the evening at the monthly meeting of the Printers' Supplymen's Club of Chicago on November 5. He told of the work of his organization in protecting the public from fraudulent advertisers. His address was listened to with a great deal of interest by the supplymen, and some new angles were given on the subject of advertising.

New York Salesmen Plan Big Entertainment Program

The Printers' Supply Salesmen's Guild of New York is planning to hold four big affairs during the coming season. One of these will be the annual dinner dance to be held Thursday evening, December 9. The first was a dinner and vaudeville entertainment held on November 4; another will be an entertainment in conjunction with the Craftsmen Club, and the fourth will be an entertainment for the New York Employing Printers' Association. The recording secretary, Meyer F. Lewis, 41 Park Row, New York city, will be glad to furnish further information to interested inquirers.

Apprentices Wanted at Bureau of Engraving and Printing

The United States Civil Service Commission has announced examinations for the positions of apprentice plate cleaner, apprentice transferrer, apprentice picture engraver, and apprentice letter engraver, these examinations to take place on December 10, 1920, and January 19, and February 23, 1921. Applicants should write to the Civil Service Commission, Washington, D. C., asking for Form 304 and stating the title of the examination desired.

School of Journalism for Chicago

Through the coöperation of the *Chicago Tribune* and the Northwestern University, a school of journalism is to be established within the next few months in Chicago. The new school will be the only metropolitan newspaper training institution west of the Alleghenies, and is to be known as the Joseph Medill School of Journalism, in honor of Joseph Medill, former editor of the *Chicago Tribune*. The school will have not only the hearty support of the *Tribune*, but active coöperation from the other Chicago papers. Announcements will be made in the near future as to the head of the school as well as the members of the faculty. All will be persons thoroughly versed in newspaper work. The outcome of the venture will be watched with interest.

An Estimating Chart

Layout men will appreciate the estimating chart recently issued by the Superior Typesetting Company, 732 Federal street, Chicago. By comparison of a line of typewritten copy with any of the 132 monotype faces or 104 linotype faces shown on the chart, it is the work of but a few minutes to determine how much set matter the copy will make. There are various questions that come up in the ordinary course of work in the solving of which this chart would be useful.

Fifth Volume in Warren Service Library Appears

Warren's Printone is featured in Volume 5 of the "Better Paper—Better Printing" series of sample books being distributed during 1920 by the S. D. Warren Company. This paper is particularly adapted for the reproduction of photographs in horticultural and gardening publications, and several typical specimens of such halftones appear in the book. Type arrangements likewise present a pleasing appearance on Printone, as will be seen by examining the specimen pages. Extra copies will doubtless be furnished the trade by the manufacturers at Boston, Massachusetts.

Seventh District Typothetæ Convention at Springfield, Ohio

One of the most enthusiastic gatherings of printers was held in Springfield, Ohio, November 8 and 9, the occasion being the convention of the Seventh District Typothetæ Federation. Employing printers from the States of Ohio, Kentucky, West Virginia, and Indiana attended and were enthusiastic in their praises of the sessions. Over a hundred delegates registered for the meeting, and there were numerous others from Columbus and Dayton who came to Springfield to attend the Monday evening session. The program reads like a convention of the national organization, such men at W. J. Eynon, Julian Wetzel, "Dad" Mickel, E. J. McCarthy, and others appearing on the program for addresses. Much credit is due Allen Collier, president of the federation, for the success of the convention.

Porte Is Secretary of Salt Lake City Employers

R. T. Porte, a regular contributor to The Inland Printer, and creator of the characters, Jefferson Bell, and his co-workers, John Smith and Mamie, has recently been honored by re-election as secretary of the Ben Franklin Club of Salt Lake City. He is no novice in organization work, and we prophesy continued success for the work of the club.

Joseph A. Borden Goes With A. W. P. Company

Joseph A. Borden, until recently general secretary of the United Typothetæ of America, has joined the forces of the American Writing Paper Company as sales service director with headquarters at the general offices of the company at Holyoke, Massachusetts. In his new connection Mr. Borden will maintain a contact with the paper merchants of the country and will have a prominent part in spreading the advertising campaign of the manufacturers of "Eagle A" papers. His friends in the printing fraternity will join The Inland Printer in wishing him success with the American Writing Paper Company.

Evening Classes in Printing

Harry E. Milliken, supervisor of the printing department of the Worcester Boys' Trade School, Worcester, Massachusetts, has favored the editor with a copy of a folder announcing the evening classes in printing for 1920-21. An interesting program is offered by the school for the work of the term, giving the ambitious journeyman or apprentice an opportunity to perfect himself for future advancement. A series of talks has been prepared, to be given by local men who are leaders in their respective lines, and covering a wide range of subjects directly connected with the trade. The series has the coöperation of the local Typothetæ.

Estey with James H. Rook Company

Charles L. Estey, until recently director of publicity of the United Typothetæ of America, has been engaged as advertising and sales counselor of the James H. Rook Company, Chicago. Friends of Mr. Estey will be pleased to know that his efforts will continue to be directed for the benefit of the printing business.

Printers Guests of American Writing Paper Company

The members of the Boston Club of Printing House Craftsmen and members of the United Typothetæ of America from Springfield, Worcester, Northampton and nearby Massachusetts towns, were guests of the American Writing Paper Company at its general offices at Holyoke. Inspection trips through Linden and Gill mills and the department of technical control, to witness the process of paper manufacturing and watch the experimental work in the laboratories of the company were features of the entertainment. The latest publication of



Boston Club of Printing House Craftsmen on Pilgrimage to Mills of the American Writing Paper Company.

the American Writing Paper Company, "Discovering New Facts About Paper," was distributed to the visitors.

James M. Pierce

James M. Pierce, publisher of the *Iowa Homestead*, Des Moines, Iowa, *The Wisconsin Farmer*, Madison, Wisconsin, and the *Farmer and Stockman*, Kansas City, Missouri, died at his home in Des Moines, November 1. Death was due to a sudden heart attack.

Mr. Pierce was one of America's most conspicuous figures in agricultural journalism. He was born in Richland county, Ohio, May 9, 1848, and as a boy he served as an apprentice in the printing office of the *Shield and Banner*, Mansfield, Ohio. At fifteen he enlisted in the Union army, being mustered out with an honorable discharge in 1866. Soon afterward he located on a farm in northern Missouri, later becoming owner and editor of the Grant City (Mo.) *Star*. Ambitious to enlarge his field he soon bought the Hopkins (Mo.) *Journal*, the Taylor County (Iowa) *Republican*, and the Osceola (Iowa) *Sentinel*. These he edited and published until 1885, when he moved to Des Moines and purchased the *Iowa Homestead*. In 1893 Mr. Pierce purchased two other farm weeklies, *The Wisconsin Farmer*, Madison, Wisconsin, and the *Farmer and Stockman*, Kansas City, Missouri. He successfully developed these along the lines of the *Homestead*.

In 1913 Mr. Pierce began the erection of the present plant occupied by Pierce's Farm Weeklies — the largest agricultural publishing plant in the world. The administration or office building, three stories high and 160 feet in width, is faced with white terra cotta and is one of the show buildings of the capital city of Iowa. The mechanical building, immediately adjoining, is 60 by 200 feet, seven stories high.

C. D. Traphagen's Generous Act

Ex-President C. D. Traphagen of the United Typothetæ of America, although at one time prominent in the organization of master printers, has not in recent years taken as active a part as many of his friends would like. However, he is always to the fore, because he is a natural born leader. Lincoln, Nebraska, is his home town, where he is a power for good.

Several years ago he was one of the commissioners who worked on the new workmen's compensation law before it became a part of the statutes. He did the best he knew how, and there has never been a voice raised in protest as to the fairness of the law. On September 21 occurred the first fatal accident in the *State Journal* plant in forty-one years. Chester B. Bissell, the assistant engineer, was killed in the engine room. Under the existing law Mr. Traphagen's company would be required to pay $150 funeral expenses and $15 a week to the widow for 350 weeks.

This is what the concern did: It paid $533.50, covering all the expenses of the funeral; then it paid $1,575.45 to discharge the mortgage on the widow's home. And it will also pay compensation at $15 a week for 350 weeks. Mrs. Bissell, the widow, has two small children, one less than a year old. She has a neat, pretty cottage, clear of debt, and while nothing can be done to make up for the loss of her husband, the Journal company reduced the burden she is to carry as much as it was humanly possible.

A few hours after the accident, Mr. Traphagen said: "You can talk all you please about the industry bearing the burden of its accidents, you can write columns for newspapers and magazines about the theory and justice of the compensation law, but when one of those fatal tragedies comes home direct to you, it is a different proposition." In this day and age the usual procedure is to pay just what the law provides in cases of accident, so when the opportunity occurs to commend a generous act, why not do so?

Frank N. Hoen, Famous Lithographer, Passes Away

Frank N. Hoen, of A. Hoen & Co., lithographers, of Baltimore, has just passed away in his sixty-second year. Mr. Hoen took an active interest in every cause for the improvement of Baltimore. He was president of the Merchants' and Manufacturers' Association, and as president of the Board of Trustees of the Maryland Institute he gave much of his time to the encouragement of art among students and among the general public.

The firm of A. Hoen & Co. was established before the Civil War by August Hoen, an uncle of Frank, who became a member of the firm in 1884. The Hoen firm was one of the pioneers in lithography in America, and many of the processes in use today were developed by its members. The present plant is at Chester, Chase and Biddle streets, Baltimore, with a branch in Richmond, Virginia.

Joseph T. Mackey Honored

Joseph T. Mackey, treasurer of the Mergenthaler Linotype Company, completed the twenty-fifth year of his service with the company on November 6. This date gave his friends the opportunity to arrange for a celebration in his honor, and as a token of the esteem in which he is held by his associates about four hundred employees of the Mergenthaler Company gathered in the dining room of the new matrix building in Brooklyn to express their appreciation of Mr. Mackey and to help make the day one to be remembered for some time. To judge from reports which have come to THE INLAND PRINTER editorial rooms their efforts were not unsuccessful. Just to make doubly sure that the day would not soon be forgotten, a chest of silver was presented to the guest of honor, on behalf of the office organization with whom Mr. Mackey is associated. In the evening a dinner was given to him in the Engineers' Club, where

the good wishes and expressions of esteem were continued. Mr. Mackey rose to his present position by progressive promotions, and was elected treasurer of the Mergenthaler company in 1917 after the death of Mr. Warburton, whom he had served for many years as assistant.

New Manager for Chicago Branch of Jaenecke-Ault Company

James M. Alden, who has recently been appointed western manager of the Jaenecke-Ault Company, with headquarters in



James M. Alden.

Chicago, is well known throughout the Middle West. He is a practical printer and newspaper man, having been owner and proprietor of two weekly papers, the *Duran Clipper*, Duran, Illinois, and the *Genoa Republican*, Genoa, Illinois. In 1901 Mr. Alden went with the Western Newspaper Union, traveling out of the Chicago office and later as a representative of the branch at Wichita, Kansas. Since 1906 he has been selling printing inks, and during that time has traveled several thousand miles in covering the States of Michigan, Indiana, Iowa, and Wisconsin. Mr. Alden is now established in Chicago, where he will be glad to meet all his old friends of the trade and also welcome many new ones.

Printers Meet with Paper Mill Superintendents

Printers and pressmen were given an opportunity to air their views regarding the paper situation at the semi-annual convention of the American Pulp and Paper Mill Superintendents' Association, held in Chicago November 12 and 13. The sessions held on Friday and on Saturday forenoon were for the benefit of the members and those particularly interested in the manufacture of paper. Saturday afternoon three sectional meetings were held — one for boxboard superintendents, another for the superintendents of chemical pulp mills, and the third especially for printers. N. A. Altmann, of the Research Department of the Butler Paper Corporations, gave a talk on "The Relation of Air Volume in Paper to the Halftone Dot," F. A. Barmeier, chemist with the American Printing Ink Company, spoke on "Standardization of Paper and Printing Ink," and the last paper was read by Christen Olsen, superintendent of the Manz Engraving Company, Chicago, on "The Service Expected by the Buyer of Printing." A general discussion followed, and the direct result of the meeting was a better understanding between the paper mill superintendents and the printers.

Kable Brothers Company Shares Profits with Employees

Instead of the directors of Kable Brothers Company, Printers, Mt. Morris, Illinois, "cutting the melon" for their own particular benefit, the employees have been given a share in the profits along with the stockholders. Recently $13,145.44 was divided among 105 employees ranging in sums from $48.48 to $237.81, depending on the number of hours worked during the year, the amount of wages received, and the number of years of continuous service. This plan of dividing excess profits with employees on a "fifty fifty" basis was adopted at the annual stockholders' meeting held in October, 1919, going into effect at once, consequently this year's distribution was the second to be made. The object is to increase production and efficiency by securing friendly coöperation of the employees and to reduce the labor turnover. It is significant that 105 participated, against only 75 on the 1919 list, and that of the 75 of last year the names of all but six appear on the new list. Of these six, the company says that not one left to secure employment in another printing plant, which goes to show that they were not attracted to some other plant by a promise of higher wages or different working conditions. The revised rules applying to this profit sharing plan are given in an extended article appearing in the Mt. *Morris Index* for October 28. Extra copies will doubtless be furnished to interested persons who apply to the editors.

Proof of the growth of Kable Brothers Company is shown in the annual report for the fiscal year ending September 30. Total sales were $611,825.22, compared with $352,402.09 for the previous year, an increase of nearly seventy-five per cent.

At the annual meeting it was voted to increase the capital stock from $250,000 to $500,000 to provide for future expansion. It is planned to build another addition in the near future to consist of an extension of the main factory part of the building the same size as the original plant, and making a total of 17,280 square feet of floor space.

A New Quoin Key for Printers

The Adzit Printers Supply Company, Grand Rapids, Michigan, has recently placed on the market what is said to be one of the most radical improvements in quoin keys that have ever been made. The handle is made to fit the hand, with a small hammer on one end and a furniture spreader on the other. It has a removable steel bit, either end of which may be used. The key is furnished with two extra bits, giving the wear of six keys. Extra bits may be purchased at any time afterwards for the same handle.

The company that manufactures this new quoin key also announces that a modern machine shop has been installed as an addition to the business. This no doubt will promise to be a big asset to the printers of western Michigan. Aside from manufacturing articles of its own invention for the printing trades, the Adzit company is prepared to repair or rebuild printing machinery of every description.

Chicago Lithographing House Acquires Milwaukee Plant

An announcement of importance and interest to the lithographing industry is the report of the sale of the Milwaukee Lithographing Company, Milwaukee, Wisconsin, to the Edwards & Deutsch Lithographing Company, of Chicago, for a cash consideration of nearly a quarter of a million dollars. The latter concern is a leader in the production of lithography, and the Milwaukee firm has likewise enjoyed an enviable reputation for quality.

The plant of the Milwaukee Lithograph-



Upper left—Chicago Plant of the Edwards & Deutsch Lithographing Company. Bottom—Recently Acquired Milwaukee Plant. Inset—Joseph Deutsch, President of Both Companies.

ing Company is located in one of the most desirable sections of the city, at 2101-2113 Sycamore street. Among the tangible assets involved in the transaction may be named $44,000 worth of paper actually in stock, $11,500 worth of ink, and other supplies and property in like proportion.

The business was established in 1852 by Henry Seifert, a pioneer in American lithography, who came to this country from Germany a few years before that time. It is reported that the Edwards & Deutsch Lithographing Company will operate the Milwaukee plant along the same general lines that have been followed in the past. Through the purchase of the Milwaukee plant it will now be possible to transfer work from one plant to the other as necessity arises. It is the intention of the company to maintain its headquarters in Chicago, where the purchasing departments of both plants will also be located. The name of the Chicago plant will remain the same, but that of the plant at Milwaukee will be changed to the Edwards & Deutsch Milwaukee Lithographing Company.

Joseph Meadon, New President of Direct Mail Association

Joseph Meadon, president of the Franklin Press, Detroit, was elected president of the Direct Mail Advertising Association at the recent convention held in Detroit. He is an Irishman by birth, coming to the United States twenty years ago, as he expressed it, "to take a post graduate course." Since coming to the country, however, he has become so absorbed in American methods that he says a return to Europe is out of the question. Mr. Meadon was for a time publication manager of the Architectural Builders' Association of New York, and later general superintendent of the Republican Publishing Company, Hamilton, Ohio. Here he founded the "Graphic Arts and Crafts Year Book" and edited it for four years.

In a recent statement regarding the outlook for the direct advertising field, Mr. Meadon said, "I expect that we will produce a million dollars' worth of printed advertising during 1921, and seventy-five per cent of it will be direct by mail."

In connection with the convention were a number of educational exhibits representative of important branches of the printing industry. Papermaking processes were featured, as well as photoengraving, stereotyping, electrotyping and offset processes.

Handsome Sample Book Issued by B. D. Rising Company

Housatonic Bond is effectively shown in a recent sample book issued by the makers, the B. D. Rising Paper Company, Housatonic, Massachusetts. All of the weights from Substance No. 9, especially designed for aeroplane mail, to No. 28, suitable for deeds, legal documents and the like, are shown to advantage in this compact book, a copy of which was sent to THE INLAND PRINTER for examination. In addition to furnishing Housatonic Bond in the standard sizes for ordinary printing, it will doubtless prove of interest to many of our readers to know that it can be obtained in rolls for tracing papers, map bond, and other like purposes, and also boxed in the form of stationery. Not the least attractive feature is the cover design which is shown in these columns. Much of the beauty of the original is lost in our one color reproduction. The decoration appears in black and white, with the Indian's head in colors.



Cover Design of New Sample Book of the B. D. Rising Paper Company.

Miller Saw-Trimmer Instruction Book

The Miller Saw-Trimmer Company is distributing to the trade the latest Miller Saw-Trimmer Instruction Book. This is supplemented by three printed sheets giving the number of every Miller saw-trimmer part, including parts for the router and jig saw attachment. Careful study of the instruction book by the men who operate the saw will broaden their knowledge and increase the scope of usefulness of these machines. When repair parts are desired their numbers can be readily ascertained from the printed sheets. Extra copies will likely be furnished on application to the nearest selling house of the company. Owners and operators of the Miller Saw-Trimmer should have copies for reference.

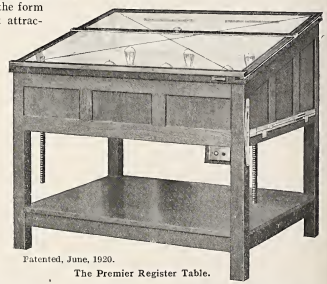
New England Printing Exhibition Closes

Saturday, November 20, was the closing day of the printing exhibition, after a two weeks' stay in Boston. As explained in the November issue of THE INLAND PRINTER, the exhibition was in two sections — the American Institute of Graphic Arts display which has been on tour of the country for the last six months or more, and the printed matter shown by New England printers. It is estimated that over fifty thousand people interested in the graphic arts visited the exhibition while it was in Boston.

The Premier Register Table

Every printer realizes that there is ordinarily a large amount of waiting time on cylinder presses, due to delays in getting an O. K. for position. This time is a loss, and any device that will eliminate a part of this lost time will be welcomed in the printing plant. The Premier Register Table has been perfected as a simple and rapid lineup device. Ease of operation, speed, and accuracy are the chief characteristics claimed for it.

The press sheet for lineup is laid on the glass top, with the gripper edge flush against the base bar at the front edge of the table, and clamped securely by catches in the bar. The sliding parallel bar is then used for drawing the horizontal lines, measurements being obtained from the steel rules at either end of the table. The vertical lines are drawn across the width of the sheet by means of a T-square which slides along the base bar. For registering backup the illuminating compartment is lighted. Illumination is said to be sufficient to make the heaviest paper translucent, bringing every printed line into bold relief. The accompanying illustration gives a good idea of the appearance of the table.



Patented, June, 1920.

The Premier Register Table.

The body is made of oak, and all steel parts are machined and nickeled. The table, which measures 42 by 54 inches over all on the top surface, is built with an inclined top, which is of heavy plate glass.

An illustrated folder and complete information may be had by writing to the Premier Register Table Company, 107 West Canton street, Boston, Massachusetts.

THE INLAND PRINTER

HARRY HILLMAN, EDITOR.

Published monthly by

THE INLAND PRINTER COMPANY

632 SHERMAN STREET, CHICAGO, U. S. A.

NEW YORK ADVERTISING OFFICE, 41 PARK ROW.

ADDRESS ALL COMMUNICATIONS TO THE INLAND PRINTER COMPANY, 632 SHERMAN STREET, CHICAGO.

VOL. 66. DECEMBER, 1920. No. 3

THE INLAND PRINTER is issued promptly on the first of each month. It aims to furnish the latest and most authoritative information on all matters relating to the printing trades and allied industries. Contributions are solicited and prompt remittance made for all acceptable matter.

Members of Audit Bureau of Circulations; Associated Business Papers, Inc.; National Editorial Association; Graphic Arts Association Departmental of the Associated Advertising Clubs of the World; New York Master Printers' Association; Printers' Supplymen's Club of Chicago; Chicago Association of Commerce.

SUBSCRIPTION RATES

One year, $4.00; six months, $2.00; payable always in advance. Sample copies, 40 cents; none free.

SUBSCRIPTIONS may be sent by express, draft, money order or registered letter. Make all remittances payable to The Inland Printer Company.

When Subscriptions Expire, the magazine is discontinued unless a renewal is received previous to the publication of the following issue. Subscribers will avoid any delay in the receipt of the first copy of their renewal by remitting promptly.

Foreign Subscriptions.—To Canada, postage prepaid, four dollars and fifty cents; to all other countries within the postal union, postage prepaid, five dollars per annum in advance. Make *foreign* money orders payable to The Inland Printer Company. No foreign postage stamps accepted.

IMPORTANT.—Foreign money orders received in the United States do not bear the name of the sender. Foreign subscribers should be careful to send letters of advice at same time remittance is sent, to insure proper credit.

Single copies may be obtained from all news dealers and typefounders throughout the United States and Canada, and subscriptions may be made through the same agencies.

Patrons will confer a favor by sending us the names of responsible news dealers who do not keep it on sale.

ADVERTISING RATES

Furnished on application. The value of THE INLAND PRINTER as an advertising medium is unquestioned. The character of the advertisements now in its columns, and the number of them, tell the whole story. Circulation considered, it is the cheapest trade journal in the United States to advertise in. Advertisements, to secure insertion in the issue of any month, should reach this office not later than the fifteenth of the month preceding.

In order to protect the interests of purchasers, advertisers of novelties, advertising devices, and all cash-with-order goods, are required to satisfy the management of this journal of their intention to fulfil honestly the offers in their advertisements, and to that end samples of the thing or things advertised must accompany the application for advertising space.

THE INLAND PRINTER reserves the right to reject any advertisement for cause.

FOREIGN AGENTS

JOHN HADDON & Co., Bouverie House, Salisbury square, Fleet street, London, E. C., England.
RAITHBY, LAWRENCE & Co. (Limited), De Montfort Press, Leicester, England.
RAITHBY, LAWRENCE & Co. (Limited), Tranet House, 231 Strand, London, W. C., England.
PEYROUX & Co., 109 Farringdon Road, London, E. C., England.
WM. DAWSON & SONS, Cannon House, Breams buildings, London, E. C., England.
ALEX. COWAN & SONS (Limited), General Agents, Melbourne, Sydney and Adelaide, Australia.
ALEX. COWAN & SONS (Limited), Wellington, New Zealand.
F. T. WIMBLE & Co., 87 Clarence street, Sydney, N. S. W.
H. CALMELS, 150 Boulevard du Montparnasse, Paris, France.
JOHN DICKINSON & Co. (Limited), Cape Town, Durban and Johannesburg, South Africa.
A. OUDSHOORN, 23 Avenue de Gravelle, Charenton, France.

WANT ADVERTISEMENTS

Prices for this department: Under heading "Situations Wanted," 35 cents per line; minimum 70 cents; three lines for $1.00. Under all other headings, price is 50 cents per line; minimum, $1.00. Count ten words to the line. Address to be counted. Price the same whether one or more insertions are taken. **Cash must accompany order.** The insertion of ads. received in Chicago later than the fifteenth of the month preceding publication not guaranteed. We can not send copies of THE INLAND PRINTER **Free** to classified advertisers. Remit 40 cents additional if copy is desired.

BOOKS

CHRISTMAS GIFT?—None gives better satisfaction than a good book. "Seven Legs Across the Seas" (by Samuel Murray), foremost travel book, would be much relished, with its entertaining comment on life in foreign lands. Special price to printers, $2.00 (postage prepaid); selling price, $2.50. Order from publishers, MOFFAT, YARD & CO., 31 Union square West, New York city.

BUSINESS OPPORTUNITIES

OFFICIAL NOTICE.—In compliance with Section 22 B, Constitution and By-laws of the Sovereign Camp, Woodmen of the World, proposals to print and deliver at its office in Omaha, Nebraska, blanks, blank books, stationery, advertising, leaflets, constitutions and by-laws, receipts, blank applications, etc., as needed during the year 1921 are invited. Specifications and conditions will be furnished on application to W. A. Fraser, Sovereign Commander, and John T. Yates, Sovereign Clerk, W. O. W. Bldg., Omaha, Nebraska, and will be submitted at the first meeting in 1921 of the Sovereign Executive Council. It being understood that should any or all of the bids submitted be unsatisfactory they may be rejected and proposals again invited. W. A. FRASER and JOHN T. YATES, Supply Committee, Sovereign Camp.

ADVERTISER will sell half-interest in small job printing office in a rapidly growing Southern city: has two-revolution cylinder press (Scott), three jobbers, electric motor, etc.; turns out excellent work; business established several years and growing; fine climate. B. F. ADAMS, 371 Hart av., Detroit, Mich.

WANTED—One live hustling printer in each locality to handle our line of sales and order books, duplicate and triplicate, carbon sheet or carbonized; large demand; liberal commission. THE WIRTH SALESBOOK CO., Chicago.

JOB OFFICE FOR SALE—Good business in best winter resort in Florida; price, $6,500 cash. T. R. PUCKETT, West Palm Beach, Fla.

FOR SALE—New York State county seat weekly; a money-maker; will take money to buy it. D 254.

FOR SALE—Good established job printing office in Indiana county seat; price, $3,500. D 224.

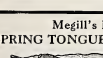
FOR SALE

WE CARRY a large stock but list a few of our good machines we have for sale: 30 by 74 Cottrell late style; 44 by 62 Cottrell; 44 by 62 two-color Miehle; 44 by 62 two-color Huber-Hodgman; 44 by 62 one-color late model Miehle; 44 by 62 first model Miehle; 39 by 52 Huber heavy four track, four roller press; 39 by 53 S. K. White old model Miehle, four track, four roller, front fly delivery style; 33 by 45 Brown Togo job folder; 40 by 56 Omaha front delivery attached folder; 25-inch Emmerich & V. pebbling machine; 51-inch Kohlbach bronzer—sheets go straight through; 29 by 42 Scott and 27 by 40 Swink fine two-revolution cylinders; 8 by 12, 10 by 15, 14½ by 22 C. & P. presses; 13 by 16 Seybold Duplex trimmer; four 10 by 15 Kirkmans and one 12 by 18 Humana feeders; 11 by 17 Auto press; 30-inch National and Perkins rotary perforators; 25 by 32 Potter full-page proof press with inking attachments, feed and delivery board, grippers and auto trip; 44 by 60 Potter and Century cylinder cutters and creasers; 25 by 41 Harris two-color sheet-fed rotary press for paper boxes or cardboard signs. We sell new and over-hauled machinery, and invite you to write us your wants, or the machinery you wish us to buy or sell for you. WANNER MACHINERY CO., 714-716 S. Dearborn st., Chicago.

FOR SALE—One Straight Kidder rotary press, size 28 by 20 inches, printing one color on each side of the web, press equipped to deliver product either flat or folded, speed 8,000 to 10,000 revolutions per hour, machine in perfect condition, has never been used, possession at once; also one Kidder 30 by 40 inch rotary press, printing two colors on the face and one color on the reverse side of the web; one one-color and one two-color 6 by 6 inch New Era press; three Kidder two-color 12 by 18 inch roll feed bed and platen presses; one Kidder latest improved 30 by 20 inch one-color roll product wrapping paper press, good as new, immediate delivery, bargain price. GIBBS-BROWER CO., 261 Broadway, New York city. Telephone, Barclay 2080.

PRINTERS: THIS IS YOUR OPPORTUNITY—Must be sold at once. I have several PRACTICALLY NEW, right up-to-date Babcock Optimus two-revolution presses; exceptional BARGAIN if purchased before removal; these presses have bed 45 by 65 and will take a 44 by 60 sheet; possess every modern improvement including geared angle rollers with vibrators, extension delivery, counter, slitter and motor base. Also 60-inch MODERN DEXTER auto power paper cutter; 57-inch Oswego Auto pinking machine with 50-foot extension table and electric cloth cutter; several Sheridan large embossing presses. Write at once, as I must vacate premises. D 258.

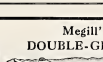
Megill's Patent
SPRING TONGUE GAUGE PINS



QUICK ON
Send for booklet this and other styles.

MEGILL'S PATENT
Automatic Register Gauge
automatically sets sheets to perfect register. Applies instantly to any make of popular job press. No fitting. Great in efficiency. Method of attaching does not interfere with raising tympan.
E. L. MEGILL, Pat. and Mfr.
60 Duane Street NEW YORK
From us or your dealer. Free booklets.

Megill's Patent
DOUBLE-GRIP GAUGES



VISE GRIP
Send for booklet this and other styles.

Please Mention THE INLAND PRINTER *When Writing to Advertisers.*

FOR SALE — PRINTERS AND LITHOGRAPHERS AND BINDERS EQUIPMENT AND MACHINERY: 2 power paper cutters; 3,000 paper drying racks; 1 small type cabinet and contents; 1 wire stitcher; 1 cutting knife grinder; 1 paper and cardboard shears; 1 book press and backing machine; 1 foot power numbering machine; 1 sewing bench; 1 ruling machine (Hickok); 1 roll roughing and embossing machine 30 inches wide with 5 different patterns of top rolls and 3 bottom rolls. EDWARDS & DEUTSCH MILWAUKEE LITHO. CO., 2101 Sycamore st., Milwaukee, Wis. Telephone, West 4630.

FOR SALE — Two Cottrell sheet-feed rotary presses, with feeders, motors and controllers; Cottrell magazine rotary press, delivering two sheets 33 by 45½; Cottrell 64-page magazine press, 6½ by 9½, two colors; 9 by 12 Gullberg & Smith gathering machine with wire stitchers; 7 by 10½ Sheridan bookbinding machine; Hoe two-color direct rotary litho press; Hall offset rotary press; and many other high-grade machines. Let us know your needs. BAKER SALES COMPANY, 200 Fifth av., New York city.

FOR SALE — One Harris S-1, 13 by 19 sheet; two Harris E-1 envelope presses; one John Thomson Laureate press; one Model C John Thomson; one 14½ by 22 Chandler & Price; one Miehle press 5/0, 45 by 65 bed; 2 Miehle two-color presses, 45 by 65 inch; two Reed two-color presses, 6 by 6. JAMES L. BECK, 214 West 34th street, New York.

FOR SALE — One Dexter folder 35 by 48, Serial No. 5574, in good mechanical condition, $4,000; terms if desired; also one Hickok ruling machine, two beam stacker, 38 inch between rails, in first-class mechanical condition excepting blanket, $1,080. Above bargains f. o. b. our plant. THE MANUFACTURING STATIONERS, INC., Phoenix, Arizona.

FOR SALE — About 4,000 pounds useful type faces, 6 to 72 point; full cases; used for stereotyping only in large newspaper display ads.; also California job cases and racks with steel runners. For particulars, address WESTERN PRINTING MACHINERY CO., 1214 Pine st., St. Louis, Mo.

JOB PLANT now in newspaper office; good location; plenty of work; equipment new with variable speed motors; Optimus 25 by 38 two-revolution, Colts 14 by 22, Pearl 7 by 11, Seybold automatic power clamp cutter, Rosback stitcher, perforator, puncher, job type, etc. GAZETTE, Lancaster, Ohio.

FOR SALE — John Thomson embossing press 12 by 18, now running and in first-class condition; also a Seybold upright power embossing press 22 by 28, in first-class condition and now running. THE ROSE COMPANY, 804 Sansom st., Philadelphia, Pa.

FOR SALE — One Dexter folding machine, size 21 by 28, and 30 by 49, two feed boards; folds sheet 32 by 44; No. 3042; in good condition; a bargain at $850; first check gets this. A. H. CATHER PRINTING CO., Birmingham, Ala.

FOR SALE — One Harris Automatic press, 15 by 18, nearly new; all feeds with an Automatic sheet feed and all special attachments; a bargain. For information, address SCHMEER'S PAPER BOX COMPANY, INC., Syracuse, N. Y.

FOR SALE — Printing office; one Gordon medium, 250 fonts of type, cutter, perforator, stitcher, etc.; centrally located; ground floor, low rent; established 25 years. H. A. PERSHING, South Bend, Ind.

FOR SALE — Three Falcon presses, 10 by 15, Crown Folio size. For full information, address PURCHASING DEPT., Continental Paper & Bag Mills, 16 E. 40th st., New York city.

BOOKBINDERS' MACHINERY — New Model National book sewing machines, also rebuilt machines. Write for particulars. JOSEPH E. SMYTH CO., 638 Federal st., Chicago.

METAL CARD HOLDERS for marking type cases, electro cabinets, stock bins and shelves. Send for samples and prices. HADDON BIN LABEL CO., Haddon Heights, N. J.

FOR SALE — Whitlock cylinder press with Dexter comb pile feeder, bed 22 by 28; too small for present use. ARROW PRINTING CO., INC., 296 State st., Rochester, N. Y.

FOR SALE — One Standard automatic high speed press with double feed attachment. GUBELMAN PUBLISHING COMPANY, 2 Garden st., Newark, N. J.

FOR SALE — 26 by 39 Scott mat roller; 23 by 26 double steam table, 16 by 24 inch melting pot; WANNER MACHINERY CO., 714-716 S. Dearborn st., Chicago.

FOR SALE — 22 by 28 Anderson folding machine, practically new: $900 f. o. b. Grand Rapids. ADZIT PRINTERS SUPPLY CO., Grand Rapids, Mich.

FOR SALE — Huber cylinder press, 44 by 60, crank movement; good condition; perfect register; New York city; low price. D 263.

FOR SALE — 1,500 mailing list galleys with reglets, etc., A-1 condition. AVE MARIA PRESS, Notre Dame, Indiana.

FOR SALE — Five hundred drying racks, size 26 by 40. SAUQUOIT TOILET PAPER CO., New Hartford, N. Y.

FOR SALE — 11 by 17 Autopress, 29 by 44 Optimus, 4 h. p. A. C. and 3 h. p. D. C. motors. D 73.

FOR SALE — Printing plant, with Miehle presses, job presses, type, etc., Complete. D 255.

PRINTING PRESS, 45 by 62, two revolutions; price, $1,000. BOX 137, Xenia, Ohio.

HELP WANTED

Artist

ARTIST, first-class retoucher on mechanical and catalogue work; steady position to high-grade man; submit samples and advise salary. BICKFORD ENGRAVING CO., Providence, R. I.

Bindery

SUPERINTENDENT FOR BINDERY — Must be experienced in loose leaf work and accustomed to handling female help; responsible position with old established firm in small Ohio city; give age, full details of experience and salary desired in first letter. D 251.

BINDERY FOREMAN for pamphlet department; must be familiar with modern folders and automatic stitchers, able to get production and properly superintend about 40 people. THE BURKHARDT CO., Inc., 165 Larned West, Detroit, Mich.

WANTED — Two first-class paper rulers; no labor troubles. Write BENNETT PRINTING COMPANY, Paris, Texas.

Composing Room

WANTED — Linotype operators, fast and clean, for book work in one of New York city's largest and best equipped book publishing offices; union; $51 to $60 per week; only the best operators are desired. MADISON SQUARE POST OFFICE, Box 65, New York city.

IN TEXAS there is a good permanent position for printer-operator who can care for machine and act as foreman; best working conditions; weekly paper and job office; also good ad and job man, must feed presses, Babcock Optimus and platens. Write, stating wages expected. WEST PRINTING CO., Livingston, Texas.

WANTED — Linotype machinist-operator take charge of four machines, night shift; must be man takes pride in producing results; give references, state salary; union; good working conditions. STATE JOURNAL CO., Frankfort, Ky.

WANTED — Two job compositors for large country printing plant, open shop, central New York; wages, $30 for 48 hours; board $9 a week; no distribution. D 237.

GOOD DISPLAY COMPOSITOR who can design first-class commercial work in city of 75,000; state credentials in first letter. D 184.

Managers and Superintendents

COMPOSING AND PRESSROOM FOREMAN — An opportunity is offered for young, loyal executive to join printing organization in New York; thorough practical knowledge of composing and press room are indispensable qualifications; we are 14 years in business, have middle-sized, well-equipped plant with linotypes, Miehle presses, jobbers, etc., and are located in most modern building. Give full particulars in your letter, state your experience, position held, references, age and salary expected. Your application will be treated strictly confidential and your references will not be looked up without your consent. D 260.

WANTED — Foreman-superintendent with executive ability to superintend daily newspaper job department; must be thoroughly capable and a good executive; state experience and salary expected. THE TELEGRAPH-HERALD, Dubuque, Iowa.

Pressroom

PRESSMAN WANTED — Have good position for first-class cylinder and platen pressman; must be capable of turning out good work and getting production from Miller feeders; permanent position for good man. Write to D 156.

Salesmen

PRINTING SALESMAN, who knows how to estimate, and may come from any city; here is a good opportunity for young printing salesman who wants to join sound and progressive printing establishment in New York; constructive ideas, clean record and vision for future are essential qualifications; we are 14 years in business and located in most modern building. Give full particulars in your letter, state your experience, position held, references, age and salary expected. Your application will be treated strictly confidential and your references will not be looked up without your consent. D 261.

SALESMEN SELLING PRINTING to sell gummed labels for package addressing as a side-line; 20 per cent commission. McCOURT LABEL CABINET CO., Bradford, Pa.

INSTRUCTION

PROOFREADING — Special short mail course fully equips you for the profession; good positions with large presses; certificate issued. SPECIAL LOW RATE TO COMPOSITORS. Write today for full information. PUBLISHERS SCHOOL OF PROOFREADING, 692 Foster building, Madison, corner 40th, New York.

PROCESS WORK —*and Electrotyping*

The Journal for all up-to-date Process Workers

All matters of current interest to Process Workers and Electrotypers are dealt with month by month, and both British and Foreign ideas as to theory and practice are intelligently and comprehensively dealt with. Special columns devoted to Questions and Answers, for which awards are given. It is also the official organ of the Penrose Employment Bureau.

PER ANNUM, $0.72. Post-free. Specimen Copy, Post-free, $0.08.

Specimen copies can also be obtained from The Inland Printer Company upon request.

A limited space is available for approved advertisements; for scale of charges apply to the Publishers.

Published by **A.W. PENROSE & Co., Ltd., 109 Farringdon Road, LONDON, E.C.**

LINOTYPE INSTRUCTION — Fifteen Mergenthaler linotypes: established fifteen years; more than 1,000 have attended. Call, write for particulars. EMPIRE SCHOOL, 133 E. 16th st., New York.

SITUATIONS WANTED

Composing Room

EXPERIENCED combination monotype operator desires position on West coast. D 259.

Editor

MANAGING EDITOR — I want a job I can't outgrow — a chance to display constructive as well as executive ability; young but experienced, with an enviable record of achievements; evening paper only; salary secondary to opportunity. D 256.

Executive

EMPLOYERS, do you want a MANAGER (in the full meaning of the term)? That is, a man aged 36 who can control and work at a profit a plant of any size, who can look ahead, plan, organize, systematize and initiate; a *creative* accountant who has had valuable administrative experience, who can increase production and who is keen on scientific management? If so, communicate with advertiser (who is touring America and Europe in search of latest ideas) and address WILLIAMS, care Thos. Cook & Son at San Francisco, 'till December 18, and after that date care Thos. Cook & Son at New York.

Managers and Superintendents

SUPERINTENDENT-MANAGER wishes to connect with progressive firm; able executive of 25 years' experience; 42 years old; private plant preferred, but will consider others; salary, $75 weekly; now employed as superintendent; will go anywhere; act quick. D 262.

SUPERINTENDENT OR MANAGER — Do you want a young man, ambitious, clean, alert? Experience in producing printing, practical and thorough; desire a medium-sized plant. Please state whether union or non-union. D 188.

Pressroom

PRESSROOM EXECUTIVE — Now employed, desires a position in either California, Havana, Cuba, or other South American countries; thirty years' practical experience in magazine, catalogue and better grade of color work; fully capable for executive position in modern large plant. D 240.

PRESSROOM FOREMAN — Ten years' experience in a plant with eleven cylinder presses, one a two-color, producing a fine grade of color, catalogue and commercial printing; 26 years in the business; can produce quality and quantity in minimum time; married, age 42. D 253.

PRESSROOM FOREMAN — Pressman, employed, at present in charge, seeks a change. D 252.

WANTED TO PURCHASE

WANTED — Secondhand Kidder or New Era roll feed bed and platen presses of any size or type, with or without special attachments; also Kidder one or two color roll product rotary wrapping paper presses. GIBBS-BROWER CO., 261 Broadway, New York city. Tel. Barclay 8020.

PRESSES WANTED — Two four-roller 56 or 62 inch Miehle presses; also three C. & P. jobbers, size 10 by 15, with Miller feeders. CENTRAL PUBLISHING CO., 101 Transportation bldg., Indianapolis, Ind.

WANTED TO PURCHASE — Model "B" Cleveland folder; state age, condition and also lowest cash price, f. o. b. your city. ADZIT PRINTERS SUPPLY CO., Grand Rapids, Mich.

WE WILL EXCHANGE 10 by 15 Kirkman automatic feeder for round hole foot power perforator. THOMAS PRINTING CO., Scottsville, Va.

MACHINE for looping tags and cards with string; must be in good condition. THE BURKHARDT CO., Inc., 165 Larned West, Detroit, Mich.

WANTED TO PURCHASE Miehle presses, all sizes. ADZIT PRINTERS SUPPLY CO., 232-240 Lyon st., N. W., Grand Rapids, Mich.

WANTED FOR CASH, Harris two-color automatic presses, 15 by 18. M. M. ROTHSCHILD, Inc., 712 Federal st., Chicago.

WANTED — Old style Model P-1 Harris rotary presses, 10 by 15 and 16 by 20, two colors. D 257.

WANTED — Meisel rotary sales book press; state full particulars and lowest price. D 117.

BUSINESS DIRECTORY

Advertising Service

HOWARD HANNEGAN, 2003 East Eleventh street, McKeesport, Pa.; writer of advertisements for printers. Direct-mail and newspaper. Member I. T. U.

Bookbinders' Machinery

HOFFMAN TYPE & ENGRAVING CO., 73 Fourth av., New York city. Large stock on hand.

Brass Dies for Stamping and Embossing

HOFFMAN TYPE & ENGRAVING CO., 73 Fourth av., New York city.

Brass Type Founders

HOFFMAN TYPE & ENGRAVING CO., 73 Fourth av., New York city. Large stock.

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

Calendar Pads

THE SULLIVAN PRINTING WORKS COMPANY, 1062 Gilbert av., Cincinnati, Ohio, makes calendar pads for 1921; now ready for shipment; the best and cheapest on the market; all pads guaranteed perfect; write for sample books and prices.

Carbon Black

CABOT, GODFREY L.— See advertisement.

Chase Manufacturers

BARNHART BROTHERS & SPINDLER — Electric welded silver gloss steel chases, guaranteed forever. See Typefounders.

Counting Machines

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

Cylinder Presses

ADZIT PRINTERS SUPPLY COMPANY, Grand Rapids, Mich.

BARNHART BROTHERS & SPINDLER — See Typefounders.

Demagnetizers and Ink Dryers

UTILITY HEATER CO., 230 Centre st., New York. Safety gas heaters, with automatic cut-offs, for all styles of presses. "Be a hot printer."

Electrotypers' and Stereotypers' Machinery

HOE, R., & CO., New York. Printing, stereotyping and electrotyping machinery. Chicago offices, 7 S. Dearborn st.

Embossing Composition

STEWART'S EMBOSSING BOARD — Easy to use, hardens like iron; 6 by 9 inches, 12 for $1.25, postpaid. THE INLAND PRINTER COMPANY, Chicago.

Engraved Letterheads

QUALITY WORK from steel engraved plates and dies. Specimens on request. DEAL & BROWN, 29 N. Water st., Rochester, N. Y.

Engraving Methods

ANYBODY CAN MAKE CUTS on ordinary sheet zinc at trifling cost with my simple transferring and etching process; skill and drawing ability not required; price of process, $1; particulars and specimens for 2-cent stamp. THOS. M. DAY, Box 1, Windfall, Ind.

LINE CUTS cast in stereotype metal directly from drawings made on Kalkotype Board; no routing of open spaces. Send postage for specimens. HENRY KAHRS, 240 East 33d st., New York.

Gummed Labels

THE McCOURT LABEL COMPANY, Bradford, Pa., prints gummed labels — specializing in printing GUMMED LABELS in rolls. Turn your orders for gummed labels over to us — we will pay you 20 per cent commission.

Job Printing Presses

ADZIT PRINTERS SUPPLY COMPANY, Grand Rapids, Mich.

BARNHART BROTHERS & SPINDLER — See Typefounders.

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

Looping Machine

AMERICAN looping machines for punching-looping, one operation with twine, books, tags, Christmas bells. WARD & McLEAN, Lockport, N. Y.

Motors and Accessories for Printing Machinery

SPRAGUE ELECTRIC WORKS, 527 W. 34th st., New York. Electric equipment for printing presses and allied machines a specialty.



EMBOSSOGRAPHY

TRADE MARK

The art of producing flexible and permanent embossed or engraved effects without the use of dies or plates, any color, also gold and silver, as fast as ordinary printing.

Write for Descriptive Matter, Testimonial Letters from Users, etc.

EMBOSSOGRAPH PROCESS CO., Inc.

251 William Street NEW YORK CITY

Neutralizers

UTILITY HEATER CO., 239 Centre st., New York. Gas machines that stop offset and electric troubles, quick dry ink, and are safe for all presses.

Numbering Machines

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

Paper Cutters

ADZIT PRINTERS SUPPLY COMPANY, Grand Rapids, Mich.

BARNHART BROTHERS & SPINDLER — See Typefounders.

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

Perforators

F. P. ROSBACK CO., Benton Harbor, Mich. Perforating machines of all kinds, styles and sizes.

Photoengravers' Supplies

LEVY, MAX, & CO., Wayne Junction, Philadelphia, Pa. Screens, cameras, lenses and gallery equipment for photo processes.

Presses

HOE, R., & CO., New York. Printing, stereotyping and electrotyping machinery. Chicago offices, 7 S. Dearborn st.

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

Printers' Rollers and Roller Composition

BINGHAM'S, SAM'L, SON MFG. CO., 636-704 Sherman st., Chicago; also 514-518 Clark av., St. Louis; 88-90 South 13th st., Pittsburgh; 706-708 Baltimore av., Kansas City; 40-42 Peters st., Atlanta, Ga.; 151-153 Kentucky av., Indianapolis; 1306-1308 Patterson av., Dallas, Tex.; 719-721 Fourth st., S., Minneapolis, Minn.; 609-611 Chestnut st., Des Moines, Iowa; Shuey Factories bldg., Springfield, Ohio; 1285 W. 2d st., Cleveland, Ohio.

WILD & STEVENS, Inc., 5 Purchase st., Boston 9, Mass. Established 1859.

Printers' Supplies

ADZIT PRINTERS SUPPLY COMPANY, Grand Rapids, Mich.

BARNHART BROTHERS & SPINDLER — See Typefounders.

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

Printing Machinery, Rebuilt

BARNHART BROTHERS & SPINDLER — See Typefounders.

Printing Material

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

Punching Machines

F. P. ROSBACK CO., Benton Harbor, Mich. Multiplex punching machines for round, open or special shaped holes.

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

Rebuilt Printing Presses

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

Roughing Machines

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

Stereotyping Outfits

ACME DRY PROCESS STEREOTYPING — This is a new process for fine job and book work. Matrices are molded in a job press on special matrix boards. The easiest of all stereotyping processes. Catalogue on receipt of two stamps. HENRY KAHRS, 240 E. 33d st., New York.

Tags

OUR SPECIALTY IS TAGS, blank, printed, numbered, wired, strung or equipped with special slots, holes, etc., when required. You take the order, we make and print the tags for you. Send for quotations on anything you need in the TAG line. Quick service. DENNEY TAG COMPANY, West Chester, Pa. Oldest and largest exclusive tag factory in the world.

Typecasters

THOMPSON TYPE MACHINE CO., 223 West Erie street, Chicago. Manufacturers Thompson type, lead, slug and rule caster.

Typefounders

AMERICAN TYPE FOUNDERS CO., original designs in type and decorative material, greatest output, most complete selection. Dealer in wood type, printing machinery and printers' supplies of all kinds. Send to nearest house for latest type specimens. Houses — Boston, 270 Congress st.; New York, 200 William st.; Philadelphia, 17 S. 6th st.; Baltimore, 215 Guilford av.; Richmond, 11 Governor st.; Atlanta, 24 S. Forsythe st.; Buffalo, 45 N. Division st.; Pittsburgh, 323 3d av.; Cleveland, 15 St. Clair av., N.-E.; Cincinnati, 646 Main st.; St. Louis, 9th and Walnut sts.; Chicago, 517-519 W. Monroe st.; Detroit, 169 W. Larned st.; Kansas City, 10th and Wyandotte sts.; Minneapolis, 419 4th st., South; Denver, 1621 Blake st.; Los Angeles, 121 N. Broadway; San Francisco, 820 Mission st.; Portland, 47 4th st.; Spokane, 340 Sprague av.; Milwaukee, 125 2d st.; Winnipeg, Can., 175 McDermot av.

BARNHART BROTHERS & SPINDLER, manufacturers and originators of type faces, borders, ornaments, cuts, electric welded chases, all-brass galleys and other printers' supplies. Houses at — Chicago, Dallas, Kansas City, St. Paul, Washington, D. C., St. Louis, Omaha, Seattle.

THE NATIONAL TYPE FOUNDRY, Bridgeport, Conn. Guaranteed foundry type; large variety of faces. Specimen sheets and catalogue on request. Old type taken in exchange if desired.

HANSEN, H. C., TYPE FOUNDRY (established 1872), 190-192 Congress st., Boston; 535-547 Pearl st., cor. Elm, New York.

Wire Stitchers

F. P. ROSBACK CO., Benton Harbor, Mich. Stitchers of all sizes, flat and saddle, ¼ to 1 inch, inclusive. Flat only, 1 to 2 inches.

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

Wood Goods

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

Wood Type

EASTERN BRASS & WOOD TYPE CO., 73 Fourth av., New York city. Large stock.

The STAR STICK

The choice of experts all over the country

THE EAGLE ENGINEERING COMPANY
Springfield, Ohio, U. S. A.

WOOD Eastern Brass & Wood Type Co. TYPE
Largest stock in all sizes always on hand.
Fourth Avenue and Tenth Street, New York City

Four Hundred Dollars

the first year for $100 investment in Morgans & Wilcox Lock and Register System. Let me tell you about it and 6r other money saving devices. Write for the Vest Pocket Catalogue.

"GENE" TURNER, 30 Euclid Arcade, Cleveland, Ohio



Use HERCULES
Leads and Slugs, Steel Chases, Steel Galleys, Brass Rule
Manufactured by
AMERICAN STEEL CHASE COMPANY
122-130 Centre St., New York, N. Y.
Order through your local dealer or direct from us.

Note—Send for Our List
of new and rebuilt CYLINDER PRESSES, ready for immediate delivery.
WALTER SCOTT & COMPANY, Plainfield, N. J.

J. W. PITT, INC.
Uprightgrain (Self Contained or Sectional)
Printing Base Systems
25-27 STEUBEN STREET, BATH, N. Y.



now sold by the following dealers

NEW YORK CITY
American Type Founders Co.
Conner, Fendler & Co.
Geo. Damon & Sons
Thos. W. Hall Co.
H. C. Hansen Type Foundry
Wm. C. James
Milton Paper Co.
Multicolor Sales Co.
Senefelder Litho Stone Co.
J. H. & G. B. Siebold

NEW YORK
American Type Founders Co., Buffalo
Gebhard Paper Co., Buffalo
J. & F. B. Garret Co., Syracuse
R. M. Myers & Co., Rochester

BALTIMORE
American Type Founders Co.
Henry D. Mentzel & Co.

BOSTON
American Type Founders Co.
H. C. Hansen Type Foundry

OHIO
American Type Founders Co., Cleveland
American Type Founders Co., Cincinnati
Blade Printing & Paper Co., Toledo
Commercial Equipment Co., Cleveland

PHILADELPHIA
American Type Founders Co.
Keystone Type Founders Supply House
Emile Riehl & Sons

American Type Founders Co., Chicago, Ill.
American Type Founders Co., Milwaukee, Wis.
American Type Founders Co., Minneapolis, Minn.
American Type Founders Co., Kansas City, Mo.
American Type Founders Co., Detroit, Mich.
American Type Founders Co., Pittsburgh, Pa.
American Type Founders Co., Richmond, Va.
American Type Founders Co., Winnipeg, Can.
Barnhart Bros. & Spindler, Washington, D. C.
Barnhart Bros. & Spindler, Chicago, Ill.
Barnhart Bros. & Spindler, St. Paul, Minn.
Barnhart Bros. & Spindler, Omaha, Neb.
Barnhart Bros. & Spindler, St. Louis, Mo.
Hammond & Chadbourne, Providence, R. I.
J. E. Linde Paper Co., Newark, N. J.
Otto Ludwig, Hartford, Conn.
The Leslie Donahower Co., St. Paul, Minn.
C. W. Shortt & Co., Ltd., London
Westman & Baker, Ltd., Toronto, Can.

get a pound can today
and convince yourself, right in your own shop, that

1. NOFFSET prevents offset smudges.
2. Eliminates "slip-sheeting," cutting down expenses.
3. Saves time. Run presses at full speed.
4. Efficient on all plain and multi-color work, particularly halftone jobs.
5. Will not affect rollers nor discolor ink.
6. Does not fill up type.
7. Prevents picking and tacking.
8. Permits full run of ink and production of clean, attractive work.

If your dealer does not sell NOFFSET send us his name and we'll see to it that you are supplied



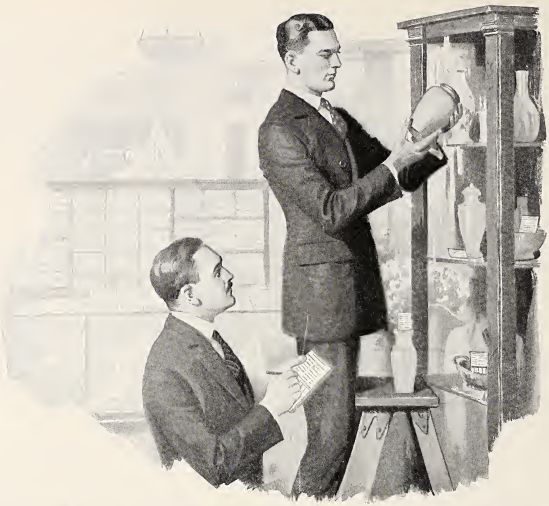
MANUFACTURED BY

Printcraft Supply Co.

10 East 43d Street, New York



CORRESPONDENCE FROM REPUTABLE DEALERS IS INVITED



Show Your Customer These Inventory Forms

THESE two forms put "pep" into the work of stock-taking, and provide accurate, instantly-available inventory figures.

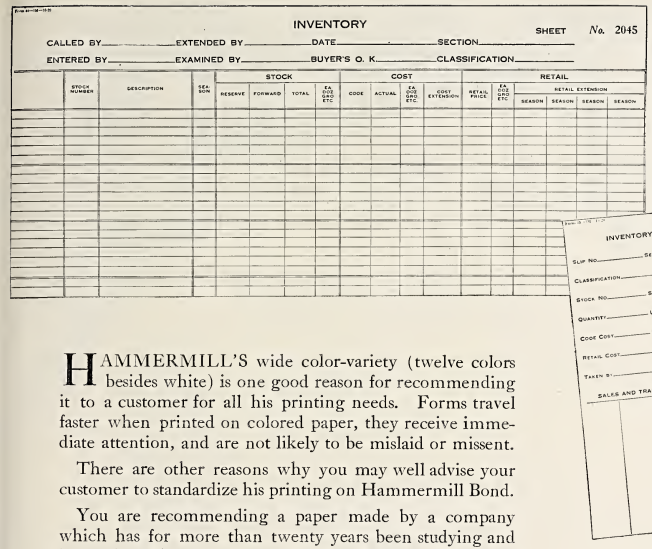
The smaller form is filled out and attached to stock. Entries are then transcribed to the larger sheet.

Show these forms to your customer. If they offer him something better than he is using, he will probably give you an order. Suggest a bright color for the smaller form—Hammermill pink or golden rod. For the larger form, a neutral tint, or white.

Look for this watermark—it is our word of honor to the public

HAMMERMILL BOND

The Utility Business Paper



HAMMERMILL'S wide color-variety (twelve colors besides white) is one good reason for recommending it to a customer for all his printing needs. Forms travel faster when printed on colored paper, they receive immediate attention, and are not likely to be mislaid or missent.

There are other reasons why you may well advise your customer to standardize his printing on Hammermill Bond.

You are recommending a paper made by a company which has for more than twenty years been studying and improving the manufacture of bond paper. You are offering a paper that is strong, clean, tough, of uniform quality and color, and lower in price than any other standard bond paper on the market.

For just the same reasons, it pays you to stock Hammermill Bond, and keep it running through your presses.

Write us for free portfolio of specimen forms printed on Hammermill Bond.

HAMMERMILL PAPER COMPANY, ERIE, PA.

Look for this watermark—it is our word of honor to the public

HAMMERMILL BOND

The Utility Business Paper

COLLINS OAK LEAF BRANDS

MAINTAINING OAK LEAF QUALITY

THE high quality of Oak Leaf Coated Cardboard is jealously guarded even to the final sorting.

The examination given to each individual sheet of stock before it is packed is most searching in its nature.

This work is directed by experienced workers thoroughly trained to detect the slightest blemish or spot.

Positive evidence of our extreme care is shown by the demand for our "seconds," containing as they do so many sheets that could ordinarily be passed as "perfects."

Many Dealers telegraph their orders on receipt of our monthly list of "seconds" to make sure of an acceptance.

SOLD UNDER THE BRAND NAME

OAK LEAF

Ultrafine White and Tinted Translucent	Reliable Litho Blank
Ultrafine Folding and Embossing Translucent	Oak Leaf Tough Check
Ultrafine Post Card Stock	Oak Leaf Railroads
Ultrafine Litho Coated Blanks	Oak Leaf Folding Satin
Velumet Coated Cover	Duotone Translucent
Castilian Coated Cover	

Every package of Cardboard bearing our Oak Leaf label is unreservedly guaranteed full count of absolutely perfect sheets—perfect in finish and uniformity of gauge.

"The Best in Cardboard Since 1857"

A. M. COLLINS MANUFACTURING CO.

PHILADELPHIA, U. S. A.

COLLINS OAK LEAF DEALERS

ONE HUNDRED DEALERS IN FIFTY-SEVEN CITIES CARRY OAK LEAF QUALITY PRODUCTS BECAUSE THEY KNOW THERE ARE NONE BETTER

ALBANY, N. Y.
Hudson Valley Paper Co.
Fischel Paper Co.

ATLANTA, GA.
*The Whitaker Paper Co.

BALTIMORE, MD.
*Henry D. Mentzel & Co.
*The Whitaker Paper Co.

BOSTON, MASS.
*The Whitaker Paper Co.
The A. Storrs & Bement Co.
Cook-Virtan Co.
Stone & Andrew, Inc.
The Arnold-Roberts Paper Co.
John Carter Co., Inc.

BRIDGEPORT, CONN.
*New Haven Paper Co.

BUFFALO, N. Y.
*The Alling & Cory Co.

CHICAGO, ILL.
*Chicago Paper Co.
Berkshire Company
Empire Paper Co.
Knox & Wolcott Paper Co.
Messinger Paper Co.
Midland Paper Co.
Parker - Thomas & Tucker Paper Co.
The Whitaker Paper Co.

CINCINNATI, OHIO
*The Whitaker Paper Co.

CLEVELAND, OHIO
*The Central Ohio Paper Co.

COLUMBUS, OHIO
*The Central Ohio Paper Co.

DALLAS, TEXAS
*E. C. Palmer & Co., Ltd.
West Cullum Paper Co.

DAYTON, OHIO
*The Whitaker Paper Co.

DENVER, COLO.
*The Whitaker Paper Co.

DES MOINES, IOWA
The Western Newspaper Union

DETROIT, MICH.
*The Union Paper & Twine Co.
*The Whitaker Paper Co.

HAGERSTOWN, MD.
Antietam Paper Co., Inc

HARRISBURG, PA.
Donaldson Paper Co.

HARTFORD, CONN.
Rourke-Eno Paper Co.
*New Haven Paper Co.

HOUSTON, TEXAS
*E. C. Palmer & Co., Ltd.
The Paper Supply Co.

INDIANAPOLIS, IND.
*C. P. Lesh Paper Co.
*The Whitaker Paper Co.

JACKSONVILLE, FLA.
*Antietam Paper Co., Inc.

KANSAS CITY, MO.
Kansas City Paper House
The Mid Western Paper Co.

LINCOLN, NEB.
Lincoln Paper Co.

LOS ANGELES, CAL.
*Zellerbach Paper Co.
Blake, Moffitt & Towne

LOUISVILLE, KY.
*Louisville Paper Co., Inc.

LYNCHBURG, VA.
Caskie-Dillard Co., Inc.

MILWAUKEE, WIS.
*The W. F. Nackie Paper Co.

MINNEAPOLIS, MINN.
*The John Leslie Paper Co.

NASHVILLE, TENN.
*The Graham Paper Co.

NEW ORLEANS, LA.
*E. C. Palmer & Co., Ltd.

NEWARK, N. J.
*J. E. Linde Paper Co.
*Lasher & Lathrop, Inc.

NEW YORK CITY, N. Y.
Jay H. Albere
American Paper Mills Corp.
Alexander-Holden Paper Co. Inc.
Beekman Paper & Card Co., Inc.
Forest Paper Co., Inc.
Joseph I. Grady, Inc.
Harlem Card & Paper Co.
Holden & Hawley, Inc.
C. B. Hewitt & Bros., Inc.
Junger Paper Co.
Lasher & Lathrop, Inc.
*J. E. Linde Paper Co.
Manhattan Card & Paper Co.
Richter Card & Paper Co.
Royal Card & Paper Co.
M. & F. Schlosser
W. G. Willmann Paper Co., Inc.
Whitehead & Alliger Co.

NEW HAVEN, CONN.
*New Haven Paper Co., Inc.

NORFOLK, VA.
R. P. Andrews Paper Co.

OAKLAND, CAL.
*Zellerbach Paper Co.

OKLAHOMA CITY, OKLA.
The Western Newspaper Union

OMAHA, NEB.
Carpenter Paper Co.
*Western Paper Co.
Field-Hamilton & Smith Paper Co.

PHILADELPHIA, PA.
Charles Beck Co.
A. S. Datz & Son
Garrett-Buchanan Co.
*A. Hartung & Co.
*D. L. Ward Co.

PITTSBURGH, PA.
*The Alling & Cory Co.

PORTLAND, ORE.
Blake, McFall Co.
*Zellerbach Paper Co.

PROVIDENCE, R. I.
R. L. Greene Paper Co.

RICHMOND, VA.
*The Whitaker Paper Co.

ROCHESTER, N. Y.
*The Alling & Cory Co.

ST. LOUIS, MO.
*Acme Paper Co.
The Graham Paper Co.

ST. PAUL, MINN.
*Nassau Paper Co.

SALT LAKE CITY, UTAH
Lambert Paper Co.
*Western Newspaper Union

SAN ANTONIO, TEXAS
*San Antonio Paper Co.

SAN FRANCISCO, CAL.
Blake, Moffitt & Towne
*Zellerbach Paper Co.

SEATTLE, WASH.
American Paper Co.
*Zellerbach Paper Co.

SPOKANE, WASH.
*John W. Graham & Co.

SPRINGFIELD, MASS.
*The Paper House of New England

SPRINGFIELD, OHIO
Singer-Leedom Paper Co.

TOLEDO, OHIO
*The Central Ohio Paper Co.

TROY, N. Y.
Troy Paper Co.

WASHINGTON, D. C.
R. P. Andrews Paper Co.

WORCESTER, MASS.
*Chas. A. Esty Paper Co.

YORK, PA.
R. P. Andrews Paper Co.

WINNIPEG, CANADA
John Martin Paper Co., Ltd.

*Agents for "Oak Leaf Coated Covers." Watch for announcement of the new lines to be featured.

A. M. COLLINS MANUFACTURING CO.
PHILADELPHIA, U. S. A.

The broadside pictured below was printed on Foldwell and carried four actual size Saturday Evening Post advertisements in colors besides the Fayette R. Plumb Company's merchandising story for 1920. It is saddle stitched, has five repeated folds, 12 pages, and measures 17x50.



Foldwell and National Advertising

Big printed pieces must have extra strength to save their appearance—to stand up against extra folding and handling. That is why Foldwell—with its rag base and long fibres which give it unusual strength—is the logical paper for elaborated broadsides. Send for samples.

Foldwell
TRADE MARK
Coated Book
Coated Cover
Coated Writing

NATIONAL Advertisers are interested in printed pieces that will induce the dealer to "hook up" with their 1921 campaigns.

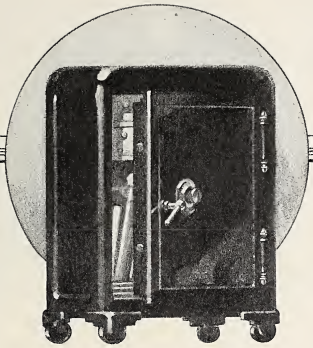
The idea is to present detailed plans of a campaign to the dealer so that he may become as enthusiastic over it as the advertiser. This year a great number of advertisers used unusual broadsides for these presentations in which the advertisements themselves were reproduced in actual size and color, with their purposes explained.

Such broadsides give the dealer a more comprehensive view of his sales possibilities, and naturally the advertiser's results show marked improvement.

Just ask the national advertisers in your territory if they are interested in such printed pieces for their next campaign.

CHICAGO PAPER CO., *Manufacturers*
919 S. Wells St., Chicago, Ill.

Nationally Distributed



The papers you keep in a safe

Most safes hold papers that are more or less valuable to the men they concern. Steel doors and powerful locks give good protection to these papers against theft and fire. Against time and usage they are worthless.

The qualities that fit a document to withstand deterioration and handling are in the paper itself. That is why our government has Crane & Company make the paper for its currency. Crane & Company have always been noted as makers of lasting papers.

Besides Crane's Bond there are other papers of The Lindenmeyr Lines that are strong enough to endure for many years. Among these are Strathmore Woronoco Bond, Brookdale Linen Bond, Mercantile Bond, Royal Bond, Old Hampden Bond, Tradesmens Linen Record, Scotch Linen Ledger, Brown's Linen Ledger, and Advance Linen Ledger. These papers are generally regarded as the more costly writings; but printers know that they have qualities which cheaper papers can not supplant.

We are glad to supply sample sheets of these or any other of the many book, bond, cover, or wrapping papers of The Lindenmeyr Lines.

Telephone Spring 9600

ESTABLISHED 1859

HENRY LINDENMEYR & SONS

32-34-36 BLEECKER STREET NEW YORK CITY N.Y.

16-18 Beekman Street
New York, N. Y.

64-66 Clinton Street
Newark, N. J.

58-60 Allyn Street
Hartford, Conn.

2005

THE LINDENMEYR LINES



Appealing to Women in Advertising

FIFTY per cent of all advertising matter is intended to appeal to women. Does it appeal to them 100%? A booklet may be written as interestingly as you please—but it fails of 100% effectiveness if it is cold and unfeminine in appearance.

But clothe its text with the luxury and daintiness of a luxurious, dainty *Strathmore Paper* and you add all the power of suggestion to all the logic of words.

We have prepared an interesting series on Expressive Advertising demonstrating the power of suggestion and sense appeal inherent in Paper, Type, Illustration and Color. We will gladly send you the series upon request.

Strathmore Paper Company, Mittineague, Mass., U. S. A.

"You have a printer who knows"

Strathmore Expressive Papers

COMPARISON
THE ONLY TRUE PAPER TEST

COMPARE

HOWARD BOND

WATERMARKED

WITH

ANY PAPER—ANY PRICE

AND WHEN YOU BUY, YOU WILL SPECIFY

HOWARD BOND

For the reason of its brilliant, gleaming white color, which linked with its unusual strength and cleanliness will at once impress you with its distinctive refinement and superior merit as the ideal quality for your customers' letterheads and all office requirements.

Our complete line of colors have been acclaimed the most beautiful shades on the market.

Sample portfolio gladly mailed you on request

THE HOWARD PAPER COMPANY
URBANA, OHIO

Does advertising add

The real answer to a question often asked by Printers and Paper Merchants

PROBABLY there is never an advertising campaign started that at least a small percentage of those interested directly or indirectly do not ask this question: "Who pays for the advertising?" All too often, especially in industries where advertising is somewhat of a newer thing, your questioner supplies a superficial answer by saying in the next breath: "After all, doesn't the consumer pay for the advertising?"

The officials of the American Writing Paper Company are frank to admit that a few men have asked them, directly or indirectly, the same question in regard to the Company's nation-wide newspaper campaign. We therefore felt it to be worth while to explain the function of advertising and how its cost is met.

Thousands of people believe that advertising is a waste, and that unadvertised goods cost less. When the average man is told that a single page insertion often costs thousands of dollars, he feels that he has put his finger on one of the causes of the high cost of living.

A typical mill

Now let us consider a paper mill that produces 2,000 pounds of paper a day. The balance sheet for this mill at the end of a year, assuming 200 operating days, looks something like this:

INCOME:		
400,000 lbs. paper at 20c		$80,000
EXPENSE:		
Raw Materials	$40,000	
Labor	16,000	
Overhead	20,000	
Total Expenses		$76,000
Profit		$4,000



The Watermark of Excellence

The item marked "Overhead" includes depreciation of the property, taxes, insurance, office help, salaries, water power, selling expense, and other items which are nearly fixed in amount, whether the mill runs or not.

AMERICAN WRITING

EAGLE A PAPERS: BONDS—WRITINGS—LEDGERS—BOOK PAPERS—OFFSET

Please Mention The Inland Printer *When Writing to Advertisers.*

to the cost of paper?

Savings that advertising brings

The Manager is convinced that the paper is good and should have a greater sale. So he spends $2,000 in advertising. The demand for the paper is stimulated, so that the next year the mill operates 300 days. The output of the mill is increased 50%, and the cost of materials and labor are increased 50%, but *the overhead charges are the same.* The balance sheet for the second year looks like this:

INCOME:		
600,000 lbs. paper at 20c		$120,000
EXPENSE:		
Raw Materials	$60,000	
Labor	24,000	
Overhead	20,000	
Advertising	2,000	
		106,000
Possible Profit		$14,000

In practice only a small part of this "possible profit" is taken in actual profit. The greater portion of the saving goes toward *reducing prices to the buyer of the paper.*

What, then, does the advertising do? It reduces prices to consumers. How can it do this? By keeping the machinery in continuous operation, thus spreading the fixed charges (overhead) over a larger tonnage of paper, and thus decreasing the overhead charges per pound of paper.

The objector to advertising sees the advertising expenditures, but he does not see the enormous losses caused by inoperative machinery. These insidious losses may be many times greater than the money spent in advertising.

Six specific advantages of advertising

In the foregoing analysis we have failed to state the case well enough for advertising. Other advantages possessed by the mill that advertises, may be summarized as follows:

1. Reduced labor cost per pound of paper made, when the mills are operating to capacity.
2. Better inspection of product, for the good will obtained by advertising costs money, and is an asset which is lost if the product deteriorates.
3. In periods of depression, advertised brands may be added to stock, eliminating the waste of idle machinery.
4. Reduced inventories, for advertising reduces the variety of items sold.
5. Better service to customers, for the advertised lines are carried in stock.
6. Even demand, for the advertised paper has a wide distribution. This insures uniformity and, therefore, more economical production.

Any expenditure is justified which eliminates a greater expenditure. A locomotive costs more than a horse and wagon, but the expense is justified, for it reduces the ton mile cost of hauling freight.

A manufacturer who made a good article and then waited for 100,000,000 people to discover him and buy his product, would be likely to go bankrupt.

Advertising and selling expense is justified to the extent that it eliminates two other enormous wastes—idle men and idle machines. By eliminating these and other losses, advertising reduces the cost of making and selling paper.

AMERICAN WRITING PAPER COMPANY
Holyoke, Mass.



The Watermark of Excellence

PAPER COMPANY

PAPERS—COVER PAPERS—PAPETERIES—TECHNICAL PAPERS—SPECIALTIES



The economic position of the paper merchant in the printing industry

Report No. 9, of a series on the present-day relationship between Paper Merchant, Paper Mill, Printer and Buyer

A LARGE hosiery manufacturer recently wrote the following: "The wholesalers have had a world of right on their side, but have lain back and hesitated to fight their cause, for probably the same reason that a great many real Americans lie back to-day and let foreign agitators do all the talking."

"Has the jobber and his salesman received credit?" asks another prominent business writer. "I do not believe he has. I do not believe that the jobber himself realizes his own value in the scheme of the distribution of goods. He has been abused so much by the thoughtless that he is often in the frame of mind that he is inclined to apologize for his own existence."

The Paper Merchant should continue this campaign



This about sums up the situation with Paper Merchants throughout the country. The Paper Merchant has a real economic reason for his existence. Yet he has not laid his case before the Printers* and Lithographers. This series of advertisements has been intended to start Paper Merchants, as well as Printers and Lithographers, investigating more

AMERICAN WRITING
EAGLE A PAPERS: BONDS—WRITINGS—LEDGERS—BOOK PAPERS—OFFSET

closely the trade relationships in the Paper Industry. Paper Merchants must secure facts and specific evidence of the service they perform and then present these facts and this evidence in a definitely worked-out campaign. We have made no more than a start in this direction.

The present tendency towards bulk buying is creating new and larger orders for paper by Printers and Lithographers. The Paper Merchant must handle these large orders as well as the small ones in order to keep down the cost of handling all.

The Paper Merchants of the country must encourage the Printer and Lithographer to buy their large orders through them, and the mills must join them in this movement.

A suggestion to Printers

To all Printers the American Writing Paper Company makes the following suggestions:

Work *with* your Paper Merchant.

Select your Paper Merchant on a basis of *service*, and then maintain a permanent business relationship with him.

A Resolution

THE resolution printed below was passed by the National Paper Trade Association in its meeting in New York. The American Writing Paper Company appreciates this vote of approval of its policy. The American Writing Paper Company is convinced that the Paper Merchant represents an economic saving, not only to buyers of printing, but to Printers, Lithographers and Paper Manufacturers as well. Following is the text of the resolution:

"Whereas, the American Writing Paper Company has undertaken by a series of advertisements in printing trade journals to present to the printer the economic position of the Paper Merchant in the printing industry, and

"Whereas, in so doing the American Writing Paper Company is performing a service of value to the Paper Merchants, be it

"Resolved, that the Fine Paper Division of the National Paper Trade Association in annual meeting assembled record its appreciation of the service rendered to its members by this advertising of the American Writing Paper Company, and that a copy of this resolution be sent to the Company."

AMERICAN WRITING PAPER COMPANY
Holyoke, Mass.

*Note: In general where the term "Printer" is used in this announcement, it refers not only to the commercial printer, but also to the offset printer, the lithographer, the engraver and the stationer.



The Watermark of Excellence

PAPER COMPANY

PAPERS—COVER PAPERS—PAPETERIES—TECHNICAL PAPERS—SPECIALTIES

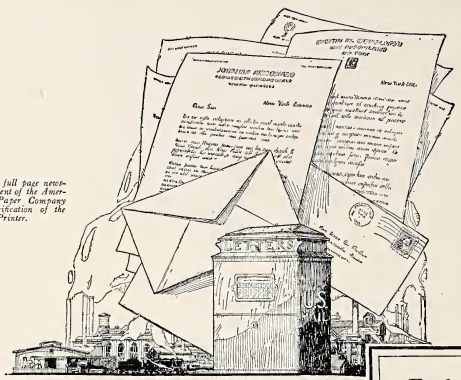


Illustration from full page newspaper advertisement of the American Writing Paper Company putting the specification of the paper up to the Printer.

Airpost Bond
Chevron Bond
Acceptance Bond

You can specify these papers with entire confidence

"WHAT paper shall I use for this job?" asks the modern Printer. His customer realizes that the Printer should specify it—that he is the only one who *should* judge. Yet with respect to many papers the Printer is in the dark. He does not know the materials that go to make them, the degree of care with which their quality is standardized and maintained. He does not know the accuracy with which they have been inspected.

The Scientific Research Laboratory of the American Writing Paper Company has been organized to relieve the Printer of this responsibility. Taking the ideas and suggestions of the practical mill men in its twenty-six mills, the Laboratory works out and perfects the best methods of paper making. All raw materials are carefully and scientifically inspected to make sure that the finished product will be up to standard. The finished product itself is carefully inspected.

The Watermark of Excellence

Airpost, Chevron and Acceptance Bonds are three papers that have been standardized and perfected in this way. They are all especially recommended for business stationery, for circular letters describing high-grade merchandise and service, for office forms requiring much handling.

Following are the stock sizes and weights:

17 x 22—13, 16, 20 and 24 pounds
22 x 34—26, 32, 40 and 48 pounds

AMERICAN WRITING PAPER CO.
Holyoke, Mass.

Eagle A Bond Papers

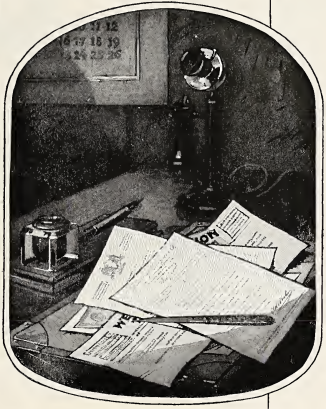
Coupon
Hurlbut Bank Bond 1822
Archive
Agawam
Government
Old Hempstead
Persian
Roman
Hickory
Contract
Standard
Bankers
Indenture
Vendome
Victory
Debenture
Security Trust
Assurance
Spartan
Japan
Wisconsin
Rival
AIRPOST
CHEVRON
Gloria
Quality
Revenue
Derby
ACCEPTANCE
Norman
Vigilant
Option
Freedom

AMERICAN WRITING PAPER COMPANY

EAGLE A PAPERS:—BONDS—WRITINGS—LEDGERS—BOOK PAPERS—OFFSET PAPERS—COVER PAPERS—PAPETERIES—TECHNICAL PAPERS—SPECIALTIES

The Burden of Every Printer's Mail is

'When?'



MOST of the letters he gets, most of his telegrams, all cry, "When—when—when will my job be finished?"

Most of his too-frequent telephone calls are to find out when he will finish a piece of work.

Most questions that begin with "when" are grossly unsympathetic.

Whistler, in reply to the "when?" of an impatient sitter, suavely answered, "perhaps never"—an answer, of course, which no printer can make. For, no matter how much art is expected of a printer, his customers refuse to treat him as anything but a business man—and a very resourceful and wonder-working business man at that.

In addition to Better Paper, the printer requires something else before he can produce Better Printing. And that is the element of moral support from his customers.

To aid materially in the prompt production of more beautiful work, S. D. Warren Company offers to printers and buyers of printing a dozen standard grades of printing papers. But in addition S. D. Warren Company bespeaks for your printer, and for all printers, a higher degree of sympathetic support, a little less insistence on "when," and a little more patience with him when he encounters difficulties in his efforts to give you work that will make money for you.

S. D. WARREN COMPANY, BOSTON, MASS

Briefly classified, Warren's Standard Printing Papers are

Warren's Warrentown Coated Book
Glossy surface for fine half-tone and process color work

Warren's Cumberland Coated Book
A recognized standard glossy coated paper

Warren's Printone
Semi-coated. Better than super, cheaper than coated

Warren's Artogravure
Developed especially for offset printing

Warren's Cumberland Machine Book
A dependable, hand sorted, machine finish paper

Warren's India
For thin editions

Warren's Cameo
Dull coated for artistic half-tone printing

Warren's Silkote
Semi-dull surface, noted for practical printing qualities

Warren's Lustro
The highest refinement of surface in glossy coated paper

Warren's Library Text
English finish for medium screen half-tones

Warren's Cumberland Super Book
Super calendered paper of standard, uniform quality

Warren's Olde Style
A watermarked antique finish for type and line illustration

better paper better printing

Warren's
STANDARD
Printing Papers

Manufacturers
of Printing
Machinery
and Supplies

Sell in Great Britain!

This long-established printers' supply house, maintaining extensive showrooms and operating an efficient selling organization, seeks the agencies for American-made machinery, equipment and supplies essential or advantageous to the printing, box-making, and allied trades.

We Can Guarantee Excellent Business For Good Products

British printers, handicapped for over four years by the restrictions forced by the war, anxiously await the opportunity to install items of American-made equipment of recognized merit.

As one of their leading engineers, supply houses, and manufacturers of printers' rollers and printing-inks, we are daily asked to fill the gap between them and the American manufacturer.

In addition to our facilities for handling agencies in a profitable and satisfactory manner, as outlined above, we can offer manufacturers the advantages of our good-will, developed by years of careful and conscientious service in behalf of our trade.

An association with this reliable house, therefore, should prove an asset for any manufacturer. Let us know what you have; we will give you our opinion of the possibilities for building up a trade with it in Great Britain.

WALKER BROS.

(Usher-Walker, Ltd.)

Engineers and Dealers in Machinery and Sundries for the Printing, Box-Making and Allied Trades

Main Offices and Showrooms, 33 Bouverie St., Fleet St., London (E. C. 4), England

The BASIC LINE
MADE IN U.S.A.

Advancing on every front

LESS than two years ago, we placed on the market BASIC BOND. It was developed in response to a definite demand. Today it is the acknowledged standard of its class,—in quality as in price.

Followed in rapid succession, BASIC LEDGER, BASIC SAFETY, BASIC ENVELOPES and RULED HEADINGS and BASIC COVERS. The practical evidences of approval accorded them have exceeded anything in our previous experience in fine paper industry.

Now we announce BASIC TEXT, a deckle edge, watermarked, antique book paper, of more than ordinary printability at a moderate price. White, Blue, Gray and India.
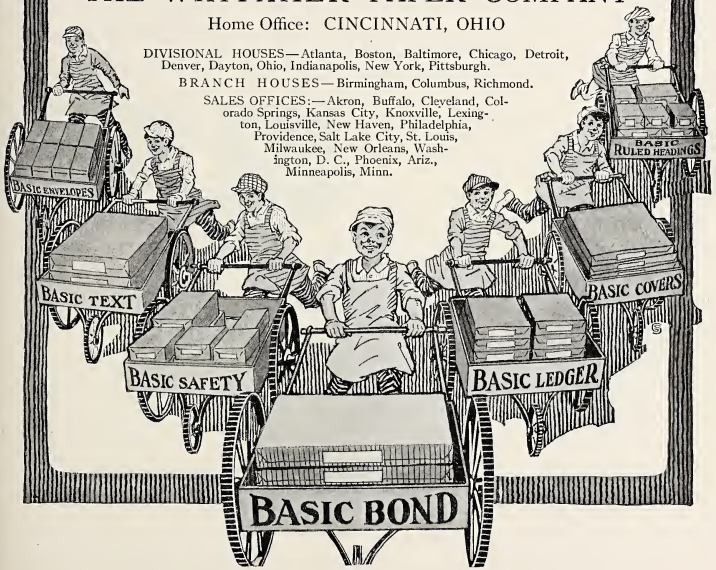
THE WHITAKER PAPER COMPANY

Home Office: CINCINNATI, OHIO

DIVISIONAL HOUSES—Atlanta, Boston, Baltimore, Chicago, Detroit, Denver, Dayton, Ohio, Indianapolis, New York, Pittsburgh.

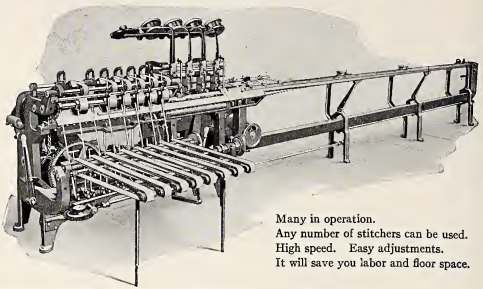
BRANCH HOUSES—Birmingham, Columbus, Richmond.

SALES OFFICES:—Akron, Buffalo, Cleveland, Colorado Springs, Kansas City, Knoxville, Lexington, Louisville, New Haven, Philadelphia, Providence, Salt Lake City, St. Louis, Milwaukee, New Orleans, Washington, D. C., Phoenix, Ariz., Minneapolis, Minn.



CHRISTENSEN'S *Latest Type* Stitcher-Feeding Machine

Do not confuse this machine with our former machines as this is a new design.



Many in operation.
Any number of stitchers can be used.
High speed. Easy adjustments.
It will save you labor and floor space.

THE CHRISTENSEN MACHINE COMPANY
RACINE, WISCONSIN

Canadian Agents:
TORONTO TYPE FOUNDRY CO., Ltd., Toronto, Canada
CANADIAN-AMERICAN MACHINERY CO.,
65 Farringdon Street, London, E. C.

Eastern Agents:
GEO. R. SWART & CO., Marbridge Building,
Broadway and 34th Streets, New York, N. Y.

Southern Agents:
J. H. SCHROETER & BROS.,
133-135-137 Central Avenue, Atlanta, Ga.

Chicago Office:
Room 469-71 Transportation Building,
609 South Dearborn Street, Chicago, Ill.

The Construction is Scientific



Modern Engineering Science has worked many wonderful improvements and economies in the processes of industry—

In the construction of the



In the old-fashioned furnace the flames touch only the bottom of the Pot



But in the PERFECTION the flames cover the entire Pot—sides as well as bottom

Perfection Metal Furnace

It shows a saving of nearly one-half in fuel and time required to melt a pot of metal

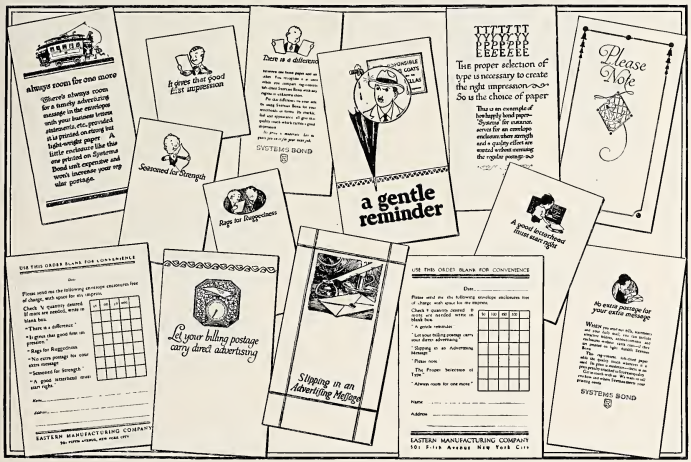
It does this very simply by making the outer shell conform exactly to the shape of inner pot. This confines the flames close to the pot, and the conical-shaped bottom permits the flames to reach up the sides, covering the entire pot. Thus the metal is melted in the shortest possible time, with greatest economy of fuel

Thirteen different sizes and styles of the PERFECTION are made—one to suit every Linotyper, Intertyper, Stereotyper or Monotyper—burning gas, gasoline, coal or wood
Ask us for specifications and price on the one that will be most efficient for your plant

Barnhart Brothers & Spindler

CHICAGO WASHINGTON DALLAS SAINT LOUIS
KANSAS CITY OMAHA SAINT PAUL SEATTLE

HELP FOR YOU



PUT these little business getters to work for you. These envelope enclosures are furnished free to printers who carry SYSTEMS BOND.

Pin the coupon below to your letterhead and send to

EASTERN MANUFACTURING COMPANY

501 FIFTH AVENUE, NEW YORK, N. Y.

COUPON

EASTERN MANUFACTURING COMPANY, 501 Fifth Avenue, New York, N. Y.

Please send samples of SYSTEMS BOND envelope enclosures. We {are / are not} using SYSTEMS BOND

Firm Name.....

Street..... *City*..... *State*.....

Requested by..... *Position*.....

Sail or Steam?



Original plate made for Midwest Engine Co.

The commerce of a hundred years ago was carried overseas in sailing ships. Depending on the winds for motive power, they lay idle in calm, and when head winds blew, they were held back.

The commerce of today goes abroad in steamships, running on definite schedules. Calms do not delay them. Head winds offer little resistance. Fair weather or foul, steam drives them steadily on.

The business of a hundred years ago was conducted practically without advertising. Manufacturers and merchants trimmed their sails to prevailing conditions. When business was dull, they sat down. When a financial storm blew, they turned and ran before it. And in those "good old days," a period of depression often lasted a decade or more, because the only driving force they knew was the wind of trade.

Even today there are some businesses which do not advertise, just as there are still a few sailing ships. But modern business does not depend on vagrant winds of trade. With a full head of advertising steam in their boilers, Kodak, Ivory Soap, Goodyear, Colgate, Westinghouse, Gold Medal, and hundreds of others forge steadily on, no more affected by financial squalls than ocean liners by an Atlantic gale. And it is because of such advertising, as much as for any other reason, that American business never stays long in the doldrums.

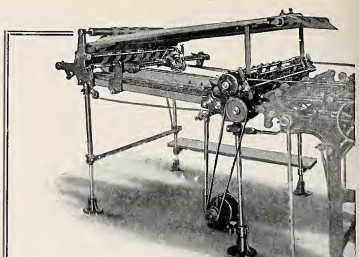
Our business is commercial art and engraving—the fuel that produces advertising steam. The quality is so high that it is used by hundreds of advertisers, some of whom are known from Atlantic to Pacific. If you're not entirely satisfied with the speed of your business ship, try Stafford for your illustrations and engravings.

STAFFORD ENGRAVING COMPANY

"The House of Ideas"

Artists : Designers : Engravers

CENTURY BUILDING, INDIANAPOLIS



The McCain Feeder Attached to Folding Machine

Can be Loaded While in Operation.

An Automatic Age

Mechanical operations today should be performed by machines and thus release the men for work without the range of machinery.

THE McCAIN Automatic Feeder

does more and better work than your most efficient hand feeder. Printers, big and little, testify to this statement. Install a McCain and watch production show an increase.

McCain Bros. Manufacturing Company

29 South Clinton Street, Chicago, Illinois

How Many Speeds Has a Motor?

Are your motors equal to all demands made upon them for speed? If you are unable to speed up when you want to, you are losing money.

PUSH-BUTTON CONTROL MOTORS

will give you all the speed you want, fast or slow, and when you want it. And they wear well, too. Don't forget that point!

Illustrated folder, giving prices, free on request.

Northwestern Electric Co.

408-416 South Hoyne Ave., Chicago, U. S. A.

KANSAS CITY, MO., 1024 Grand Ave. MONTREAL, QUE., 401 New Birks Bldg.
PITTSBURGH, PA., 710 Liberty Ave. MINNEAPOLIS, 8 N. Sixth St.
SEATTLE, WASH., 524 First Ave., S TORONTO, 308 Tyrell Bldg., 95 King St.



Specify AMERICAN when ordering

SKIPPING WHEELS *can be inserted in*

American Numbering Machines

Enabling you to print checks or other numbered forms two or more on a page. With the American Model 30 or 31 it is necessary only to insert a skipping unit wheel, skipping the desired number. Write for information and we will show you how.

A layout of jobs "2," "3," "4," and "5" on is shown below

JOB 2 ON SkipWheels Skipping 2

No. 1
No. 2

JOB 3 ON SkipWheels Skipping 3

No. 1
No. 2
No. 3

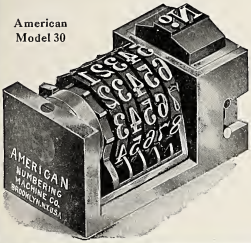
JOB 5 ON SkipWheels Skipping 5

No. 1
No. 2
No. 3
No. 4
No. 5

JOB 4 ON SkipWheels Skipping 4

No. 1
No. 2
No. 3
No. 4

American Model 30



AMERICAN Models 30 and 31

World-Standard Type-High Numbering Machines

In stock and for sale by dealers everywhere

AMERICAN NUMBERING MACHINE CO.

Brooklyn, N. Y. . 220-230 Shepherd Avenue
Chicago, Ill. . . . . 123 West Madison Street

Specify AMERICAN when ordering

Rouse Products

are Money Makers and Time Savers

Rouse Register Hooks and Bases are the choice of many of the largest and most progressive printers over the country. They are unexcelled for general efficiency, economy and durability, and are equally as satisfactory for color printing and close register work.

Rouse Job Sticks are unrivaled for accuracy and convenience. Adjustment to picas or nonpareils is but the work of a moment. The compositor appreciates the advantages of a Rouse Stick, and you will find them on the frames of many of America's leading typographers.

Send today for interesting circulars describing Rouse Products.

H. B. ROUSE & COMPANY

2214 Ward Street, Chicago



THE ROUSE PAPER LIFT

Will save the time the pressfeeder usually spends in putting up new lifts from the floor. A thousand more impressions a day is no unusual record when a Rouse Paper Lift is installed. Your pressfeeder can show a better record at the end of the day and your pressroom production is materially increased.

Franklin Printing Price List is a regular "humdinger." B. W. Bates, Roseburg, Ore.

Franklin Printing Price List is a great help. The Alden Times, Alden, Iowa.

It is a great book. Winfield Daily Free Press, Winfield, Kan.

We stick to the Price List every time. W. A. Brown, Friend, Neb.

We find it very practical. Ipswich Chronicle, Ipswich, Mass.

Franklin Printing Price List Just Fills the Bill. The Journal-Transcript, Franklin, N. H.

Every office needs it. Iron Mountain Press, Iron Mountain, Mich.

Greatly pleased with the Price List. A. W. Anderson, Cordell, Okla.

It's a wonderful aid to printers. A. C. Wrenn, Florence, Ariz.

The Judgment of Printerdom

Is FOR the

FRANKLIN PRINTING PRICE LIST

Hundreds of new users each month. From the great Northwest to the balmy clime of Florida — from the pungent pines of Maine to the big open Texas cattle country — printers are making it the ritual of the print shop. Why? Because it is making money for them.

Full particulars from

PORTE PUBLISHING CO.
21 ATLAS BLOCK
SALT LAKE CITY

Everything you have is 100 per cent — *Efficient.* G. Stanley Olmsted, Danville, Ill.



Halftone Inks–

that bring out all the beauty and detail of the halftone plates.

Try American Inks and let your pressman be the judge.

KINZIE HALFTONE $1.00
OAKLEY HALFTONE 50c

American Printing Ink Co.

Office and Factory:
2314 to 2324 W. Kinzie St., CHICAGO, ILLINOIS

Carey EZOLA TREADS AND MATS

—mean safety and efficiency



Ezola provides a good grip for the feet, it means no accidents from slipping. It provides a springy, restful standing place. It is water-proof, cold-proof, absorbs vibration, and is a non-conductor of and insulation against electricity.

Consequently it protects employer and workman against the consequences of much sickness, lost time, fatigue, and accident. Workers everywhere like it.

For particulars write

The Philip Carey Co.
516-536 Wayne Ave.
Lockland, Cincinnati, Ohio

STOCK

Whether news, machine finished, coated, light, medium or heavy—it's hard to get. But we are so accustomed to solving difficult problems, our customers say we usually succeed.

Having trouble getting what you want? Let us help you. Call, write, or phone.

C. B. HEWITT & BROS., Inc.
PAPER—BOARDS—GLUE
18-24 Ferry Street New York City



TICONDEROGA PULP & PAPER CO.

Quality

COLONIAL OFFSET
SPECIAL MAGAZINE
MACHINE FINISH
TICONDEROGA FINISH

MUSIC
EGGSHELL
SCHOOL TEXT
ANTIQUE LAID

Uniformity

SALES OFFICE, 522 FIFTH AVENUE, NEW YORK CITY, N. Y.

SHIPPING CASES
for
LINOTYPE COMPOSITION



A Boon to Linotype Composing Shops and Users of Linotype Matter

Made of Hard Wood **Strong and Durable**

A most convenient way to ship linotype matter. No wrapping or tying of metal; no trouble for customer to unpack. Time saved in both operations.

Literature and Prices Mailed Upon Request.

EUGENE COTTERMAN
Wichita, Kansas

Solves Your Glue Problems



"INTERNATIONAL" Electric Glue Heaters

Fireless cooker principle conserves and utilizes every bit of heat generated. Average operating cost, one cent per day. Keeps glue at correct temperature for greatest tensile strength. Properly glued joints never fail. This heater has a place in every shop and factory. Sizes, one pint to 50 gallons. Heavy spun copper construction. No seams or soldered joints. Three heats. No water bath. Clean, safe, economical. Portable. Fits any lamp socket.

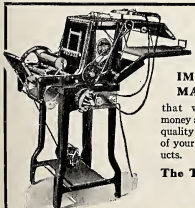
Used by prominent concerns everywhere.

INTERNATIONAL ELECTRIC COMPANY
MANUFACTURERS
ELECTRICAL HEATING APPLIANCES
INDIANAPOLIS, U S A

Write for folder, "EFFICIENT GLUE HANDLING"

"International Electric Heaters Are the Best"

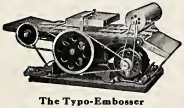
Printing and Embossing



The Do-More Automatic Process Embosser

with IMPROVED MACHINES

that will save you money and increase the quality and quantity of your printing products.

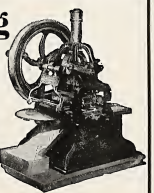


The Typo-Embosser

The Typo-Embosser is Our Improved Process Embossing Machine.
With double heater will take any size of stock up to 12 inches wide.
Write for our booklet No. 10 today.

The Automatic Card Printing Press has demonstrated to many its profitable operation on card printing.

The Do-More Automatic Embosser Feeds, Powders, Embosses and Stacks just as fast as pressmen pull the prints off the press.

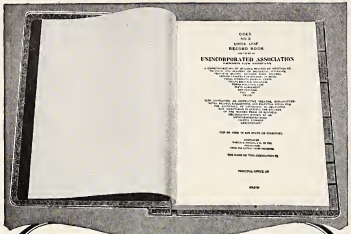


The Automatic Card Printing Machine

TERRITORY NOW OPEN

Automatic Printing Devices Co.
Patentees and Manufacturers
Second and Minna St., San Francisco, Cal.

WRITE FOR EXCLUSIVE AGENCIES



Go to Goes for

The Goes Loose-Leaf

Common Law

Record Book

No. 8

(Compiled by a member of the Chicago Bar)

A text-book and a reference-book containing an instructive treatise and many helpful suggestions and forms essential during the organization, and, later, in keeping the records of an Unincorporated Association (Common-Law Trust). Forms similar to those contained in The Goes Corporation Record Books, but made to fit the needs of a Common-Law Trust, are provided.

Just Published — *Write for descriptive matter*

The Goes Printers' Helps

also include

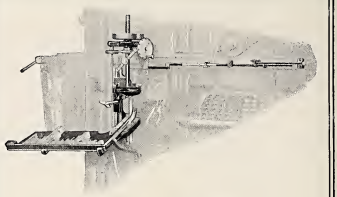
Common-Law Certificates — *Bond Blanks*
Stock Certificates — *Diplomas*
Bordered Blanks — *Certificates of Award*
Bound and Loose-Leaf Corporation Record Books
and
Art Advertising Blotters
Art Advertising Mailing Cards
Art Advertising Calendar Cards
Lithographed Calendar Pads

Blotter designs prepared especially for Holiday publicity similar to those illustrated below, are now available

Samples and prices of all of The Goes Printers' Helps will be sent when requested.

Goes Lithographing Company
45 West 61st Street Chicago





THE MOHR LINO-SAW

cuts slugs as they are ejected from the mold of the Linotype or Intertype to any desired length. It is a great time and labor saver.

MAY WE TELL YOU ABOUT IT?

MOHR LINO-SAW CO.
513-515 West Monroe Street, Chicago

South Stillwater Advertised in Remote Parts of World

THE village of South Stillwater will be known in every corner of the earth if the Osterlind Printing Press & Mfg. Co. has anything to say about it. Mr. W. M. Swenson, the general manager of the company, announced to the Trade News that during the past year, shipments of printing presses have been made to England, Union of South Africa, Belgium, France, Switzerland, South America, and Norway. The company has orders on their books from Portugal, Spain, and one from Calcutta, India, besides numerous orders from the States. Mr. Swenson stated that owing to the popularity of their press the factory output is oversold for six months.

Another innovation is to be added to their press shortly. It is an automatic feeder, which will solve the labor troubles of the printer. Hand feeding will be done away with entirely and with the machine automatically fed, one operator can easily take care of three or four presses at once. The feeder has been tried out and tested on all classes of jobs and works satisfactorily. It is expected that the company will double its present floor space on account of the unusual demand for their machine.

Osterlind Printing Press & Mfg. Co.
St. Paul, Minnesota

NEW MODEL COMPOSING ROOM SAW



Complete with Motor

"Better than Many —Equal to any"

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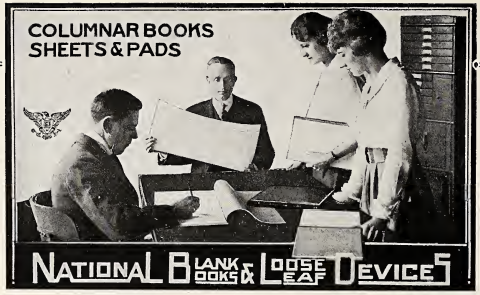
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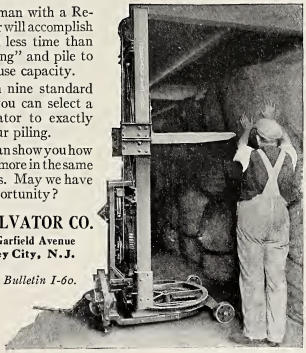
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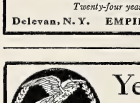
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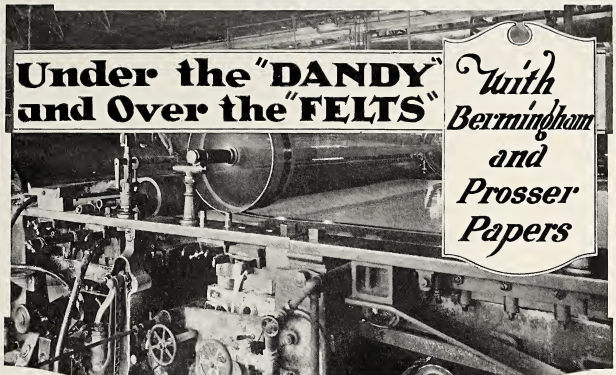
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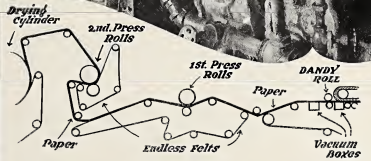
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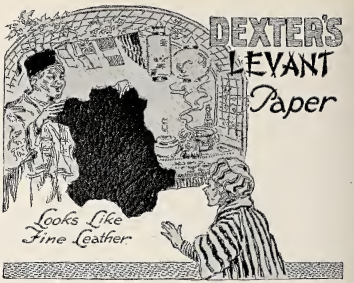
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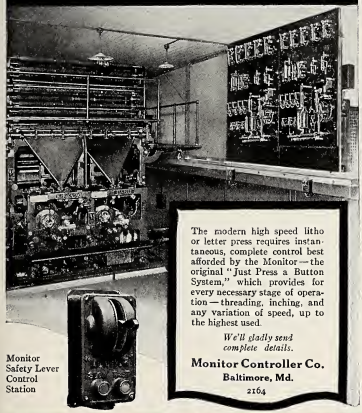
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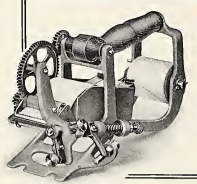
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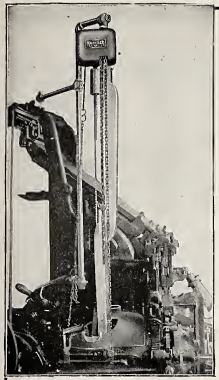
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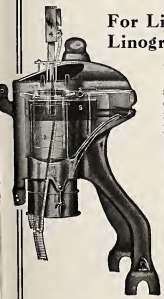
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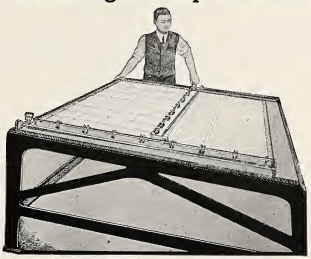
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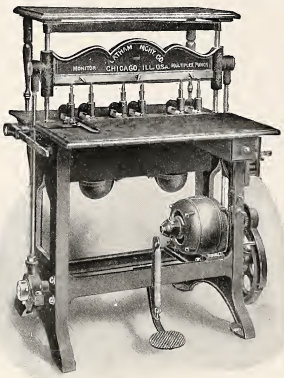
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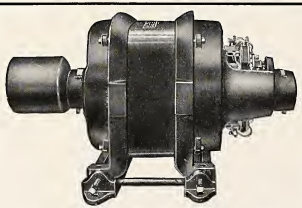
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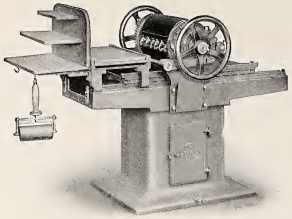
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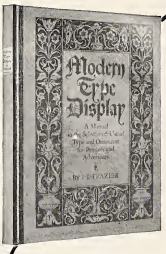
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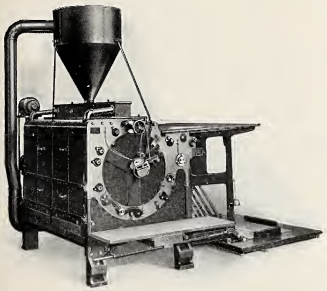
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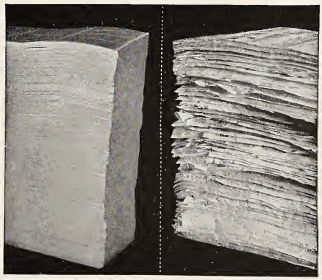
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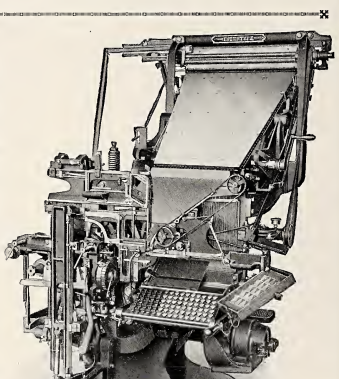
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ZINC ETCHINGS
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PAPER & INK

A Live, Lithographed Monthly Journal for Buyers of Paper, Lithographing and Printing

THE only magazine of its kind in the world. Shows black and white and color *inserts* of many brands of paper especially printed and lithographed for this book.

Cover stock and inside signatures are designated as to make, weight and size of paper used.

Interesting and practical, full of suggestions for advertisers.

Goes by parcel post; avoiding 2d class limitations. See one number. $3 a year; foreign, $5. Address:

PAPER & INK PUBLISHING CO., Inc.
382 Lafayette St., New York City

A Magazine "somewhat different" from the other periodicals devoted to the graphic arts is

THE PRINTING ART

Issued monthly by The University Press Cambridge, Mass.

You will find in every issue a wealth of valuable material available through no other single source. There are ideas and suggestions of help to the engraver, printer, artist, advertising man, and others in allied lines. Much of the work is supplied as exhibits, firms in all sections of this country and in foreign countries contributing. A "specimen exchange" would be a good description for THE PRINTING ART.

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Write for full details

THE PRINTING ART
CAMBRIDGE, MASS.



Get These Two Points

THROUGHOUT the price and supply disturbances of the past three years, two points of unusual stability have marked Western States service:

1 Full and unskimped substance weights of paper stock have been unremittingly maintained.

2 Firm prices have been quoted and deliveries invariably made at the quoted figure, regardless of market fluctuations.

If that is the kind of envelope house that you'd like to know more about, write today for our "Service Book" and latest Price List.

W-Notched Under Flap Reg. U.S. Trade Mark

Western States Envelope Co. Dept. N Milwaukee

Makers of Guaranteed "Sure Stick" Envelopes for Printers and Lithographers

We Protect the Trade



Our papers are supplied in fine wedding stationery, visiting cards, and other specialties, by Eaton, Crane & Pike Co., Pittsfield, Mass., and 225 Fifth Avenue, New York, whose boxes containing our goods bear the word CRANE'S.

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CROMWELL

Tympan Papers

Give Cleaner Impressions with a Minimum of Make-Ready

SAVING time on make ready, and securing sharp impressions are the two great things your press foreman has to strive for. With Cromwell Traveling, Shifting and Cylinder Tympan Papers, his draw sheets are always tight—no swelling—and they need not be oiled. They are also moisture-proof, protecting the packing against dampness.

You can turn a rush job quicker with Cromwell Tympan Papers because they resist offset, enabling you to back up reasonably wet sheets. Quick delivery is often your best selling argument.

Cromwell papers will take more impressions without replacing, and they *never* rot.

We especially recommend Cromwell Tympan Papers for trade journal and magazine printers where long runs are necessary without interruptions. It is ideal for book work and the highest grade of printing. Job printers will find it an excellent tympan paper for printing bond, linen and covers.

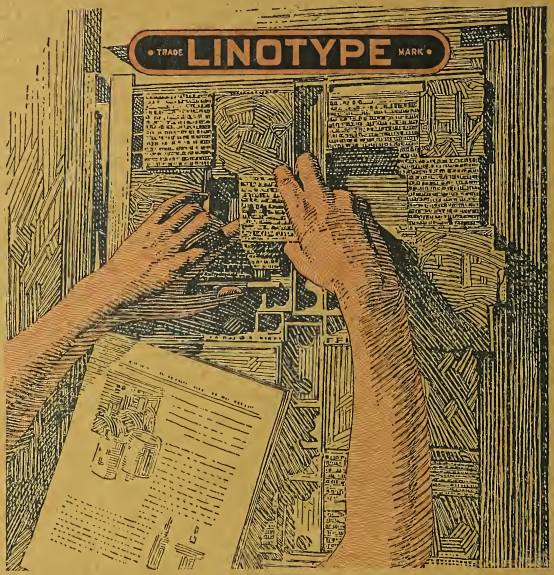
We carry Cromwell Tympan Papers in stock ready for quick shipment in rolls from 36 to 66 inches wide. Order today and secure the perfection and economy in printing that Cromwell Tympan Papers give.

Sample of our Tympan Paper sent on application.

The Cromwell Paper Co.

Department I. P. **Jasper Place** **Chicago, Ill., U.S.A.**

Trade  Mark



THE SIGNIFICANCE OF THE SLUG–II

The Run-Around Presents No Problem to the Linotype

The run-around, a bugbear in the one-type-at-a-time shop, presents no problem to the Linotype, *which quickly sets each required line to its correct measure and delivers the job in solid slugs that make for security, ease, and swiftness in all subsequent manipulations of make-up and lock-up.*

Mergenthaler Linotype Company

This advertisement, including border ornaments, is composed entirely of Linotype *material*

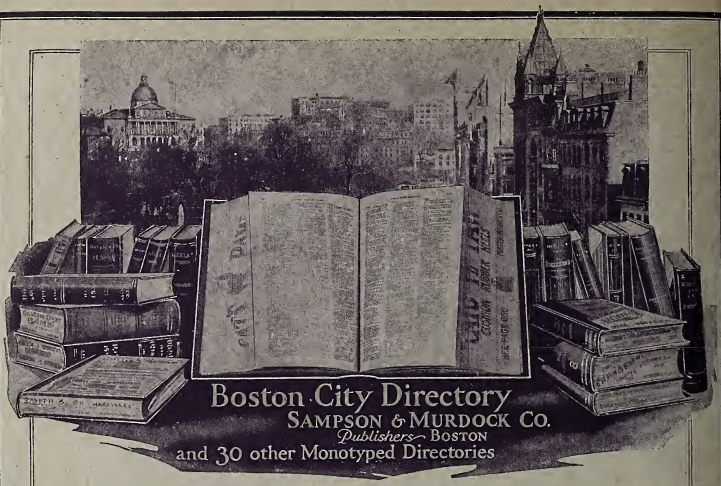
VOLUME 66 JANUARY, 1921 NUMBER 4

Smithsonian Institution
JAN 10 1921
National Museum

The INLAND PRINTER

Leading Trade Journal of the World
in the Printing & Allied Industries

Forty Cents



Twenty-seven Tons of Type Pages Standing—

Sixty-seven percent of corrections in each issue: 248,971 changes in 1920 Boston Directory alone!

The *simplicity* and *economy* of Monotype corrections—always by hand, at the cost of *man-time* only—is one of the reasons for the exclusive use of Monotype composing machines on Directory work.

Other reasons are: superior legibility and the Monotype System of Non-Distribution.

LANSTON MONOTYPE MACHINE COMPANY

NEW YORK CHICAGO PHILADELPHIA BOSTON TORONTO

MONOTYPE COMPANY OF CALIFORNIA: SAN FRANCISCO

This advertisement composed in Monotype No. 36 Series, and Monotype rule.

"Butler Paper is Better Paper"

Butler and PAPER

FOR MORE than three-quarters of a century the name of BUTLER has meant "Better Paper" to every man who knows paper and its commercial or industrial use. When J. W. Butler founded this organization he acted upon the principle that the one great essential beyond the making and selling of paper was service to the customer. BUTLER Service has grown with the years and the BUTLER institution has grown with it. The BUTLER organization has always been in tune with conditions; it has kept step constantly with the art of printing and its rapid development. Today there is no problem of the paper user—whether his needs be great or small—that BUTLER is not prepared to meet intelligently, understandingly and helpfully.

BUTLER PAPER CORPORATIONS

THIRTY BRANCHES AND AGENCIES DEALING DIRECTLY WITH THE PRINTER

New York • Chicago • San Francisco

BUTLER PAPER Paper IS BETTER PAPER

Established 1844

"Butler Paper is Better Paper"

TICONDEROGA PULP & PAPER CO.

Quality

COLONIAL OFFSET
SPECIAL MAGAZINE
MACHINE FINISH
TICONDEROGA FINISH

MUSIC
EGGSHELL
SCHOOL TEXT
ANTIQUE LAID

Uniformity

SALES OFFICE, 522 FIFTH AVENUE, NEW YORK CITY, N. Y.



A Money Maker

Because "the case with the Platform" makes possible the use of cards in bound *form*, but *without binding*, and requires no scoring, perforating, nor padding of the cards, it saves money for the user. Its appeal is instantaneous—*show it and it is sold*. Every buyer is a booster. Others imitate—none equal "the Case with the Platform."

Being Engravers —We Know!

As Engravers, we know what other Engravers need—hence the development of the Stauder Card Case—"the case with the Platform." It is handsome, substantial, practical. Holds any kind of card or paper, engraved, printed, or plain. Keeps flat or folded contents free from blemish of any kind. Holds one sheet as securely as when full. Each one slips out easily. Others easily inserted whether case is empty or partially filled. Carried in all standard card sizes. Special sizes to order.

Stauder Engraving Company, 239 N. Wells St., Chicago

Profit Producing Printing Papers

BONDS
FLATS
LEDGERS
TYPEWRITER PAPERS
BOOK PAPERS
COVER PAPERS
BRISTOLS
CARDBOARDS
DOCUMENT MANILA
ENVELOPE MANILA
BLOTTING PAPERS
ENVELOPES
CUT CARDS
RULED HEADINGS
SHIPPING TAGS
TWINES
TABLET CEMENTS, Etc.

Parker, Thomas & Tucker Paper Co.
535-539 South Franklin Street
Chicago

Super-Crash
for Bookbinders

SCHWAB & WOLF
411 Water St. New York

The INLAND PRINTER

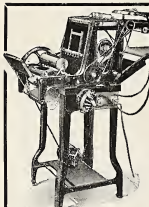
Vol. 66, No. 4 — HARRY HILLMAN, Editor — January, 1921

Published Monthly by
THE INLAND PRINTER COMPANY
632 Sherman Street, Chicago, U. S. A.
New York Advertising Office, 41 Park Row

TERMS—United States, $4 a year in advance; single copy, 40c. Canada, $4.50; single copy, 45c. Foreign, $5 a year; single copy, 50c.

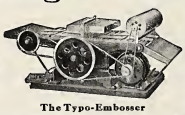
Entered as second-class matter, June 25, 1885, at the postoffice at Chicago, Illinois, under Act of March 3, 1879.

Printing and Embossing



The Do-More Automatic Process Embosser

with
IMPROVED MACHINES
that will save you money and increase the quality and quantity of your printing products.



The Typo-Embosser

The Automatic Card Printing Press has demonstrated to many its profitable operation on card printing.

The Do-More Automatic Embosser Feeds, Powders, Embosses and Stacks just as fast as pressmen pull the prints off the press.



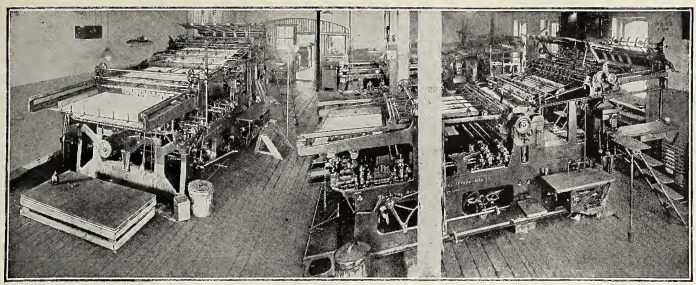
The Automatic Card Printing Machine

The Typo-Embosser is Our Improved Process Embossing Machine.
With double heater will take any size of stock up to 12 inches wide.
Write for our booklet No. 10 today.

TERRITORY NOW OPEN

Automatic Printing Devices Co.
Patentees and Manufacturers
Second and Minna St., San Francisco, Cal.

WRITE FOR EXCLUSIVE AGENCIES



"Cross Continuous Feeders Run While You Load"

A Three-Cylinder Plant Entirely Cross Fed

"WE have not had a minute's trouble with the feeders since installing them over a year ago, and as I look back I wonder how we ever got along without them," says Orrin Terry of the Times Print Shop of Waterville, N. Y.

The illustration above is from a circular this concern mailed their customers to advertise their plant. The following quotation is taken from the folder: "The only large cylinder pressroom in central New York entirely equipped with accurate mechanical feeders."

The number of printers who are equipping all their presses with automatic feeders is growing. You should investigate the increasing demand for Cross Feeders. Write us for a list of users in your territory.

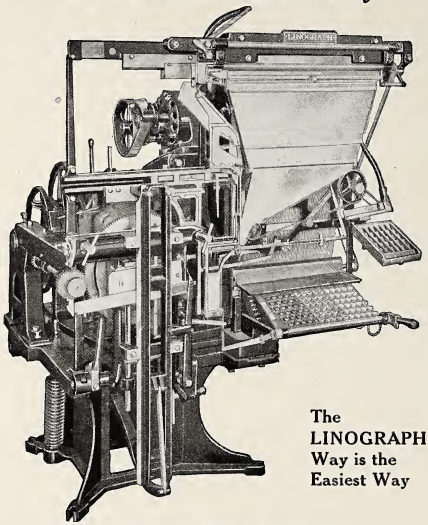
DEXTER FOLDER COMPANY, 200 Fifth Avenue, New York

Folders, Cross Continuous Feeders, Dexter Feeders, Inserting, Covering and Wire Stitching Machines

CHICAGO PHILADELPHIA BOSTON DALLAS ATLANTA SAN FRANCISCO

THE LINOGRAPH

Is the First Machine to Buy



The LINOGRAPH Way is the Easiest Way

Here Are a Few Reasons:

A Linograph is used more and is the most useful machine in the shop.

A Linograph makes possible a greater amount of news that is still new.

A Linograph enables you to keep the rest of your equipment in more regular use, thus increasing your income and profits.

A Linograph enables you to spend more time with your patrons, which gives you a wider acquaintance in the community.

A Linograph actually pays off the old debts while paying for itself, and then proceeds to make you financially independent.

Write us for more details.

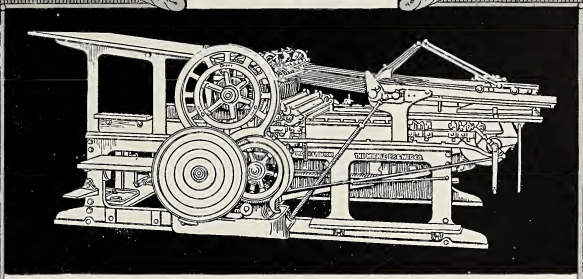
THE LINOGRAPH COMPANY

DAVENPORT, IOWA, U. S. A.

ETABLISSEMENTS PIERRE VERBEKE
General European Agent
Rue des Boiteux 21, Brussels, Belgium.

PARSONS & WHITTEMORE, Inc.
Agents for Australasia
30 Market Street, Sydney, Australia, N. S. W.

The Miehle



LEGAL TENDER

IT is interesting to observe, in the vast majority of all cases where the selection of a cylinder press is determined after thorough investigation of every phase of the question, that a Miehle is chosen.

As a matter of fact the exercise of individual judgment is no longer necessary. The numerical superiority of Miehle presses everywhere is definite proof that the judgment in their favor is practically unanimous.

The Miehle has come to be "legal tender" in the printing world. Its standard price and its high re-sale value are matters of common knowledge to practically every printer.

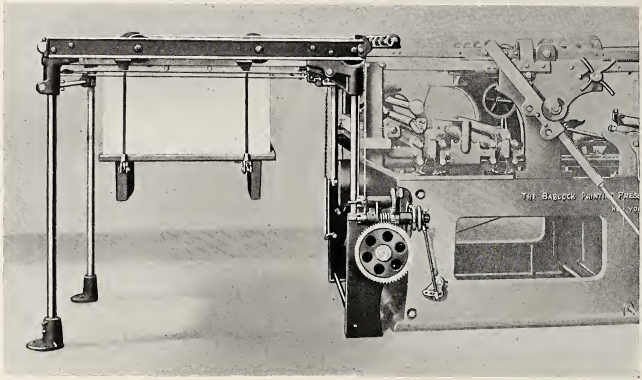
MIEHLE PRINTING PRESS & MFG. CO.

Principal Office: **Fourteenth and Robey Streets, Chicago**

Sales Offices in the United States

CHICAGO, ILL., 1218 Monadnock Block — PHILADELPHIA, PA., Commonwealth Trust Bldg. — BOSTON, MASS., 176 Federal St.
NEW YORK, N. Y., 2940 Woolworth Bldg. — DALLAS, TEX., 611 Davis Bldg. — SAN FRANCISCO, CAL., 993 Mission St.
ATLANTA, GA., Dodson Printers Supply Co. — DISTRIBUTERS for CANADA: Toronto Type Foundry Co., Ltd., Toronto, Can.

YOU NEVER HEARD OF A MIEHLE BEING SCRAPPED



The manufacturer who claims that his product has not required an improving change in years, might just as logically claim that the telephone is a luxury.
EDMUND A. CHANDLER

To Our Patrons since the "Old Days"

BESIDES anticipating the needs of Printers by keeping the efficiency standards of the "OPTIMUS" years ahead of other printing presses, we have also been mindful of the welfare of *our early patrons.*

Careful consideration of the application of each feature introduced has enabled us to give modern operating advantages to the plant owner who has standardized on Babcock Equipment *without his making radical changes on his older presses.*

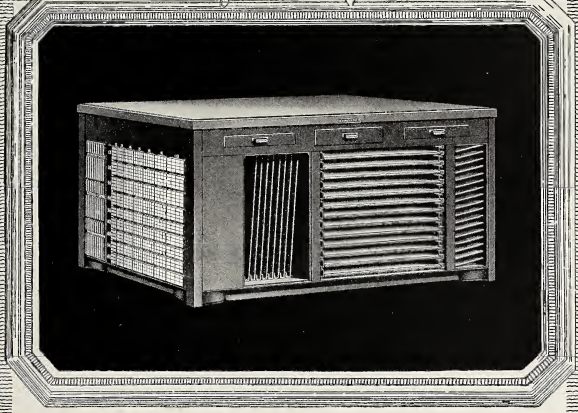
For Example—The Babcock Extended Delivery has been introduced since the advent of the Universal Equipment "OPTIMUS," *yet*—it may be attached to any 4-roller "OPTIMUS" since (and including) Serial No. 2869, and to *some* even older sizes.

The Babcock Printing Press Manufacturing Co.
Main Office & Factory New London, Connecticut
New York Office 38 Park Row

BARNHART BROS. & SPINDLER, General Western Agents, Chicago, St. Louis, Dallas, Kansas City, Omaha, St. Paul, Seattle
MILLER & RICHARD, General Agents for Canada, Toronto (Ontario) and Winnipeg, (Manitoba)
JOHN HADDON & COMPANY, Agents, London, Eng. GORDON & GOTCH, General Agents for Australia
NATIONAL PAPER & TYPE COMPANY, General Agents for Mexico, Central America and South America
LETTERGIETERIJ "AMSTERDAM," General Agents for Holland, Belgium and the Dutch Possessions
HANSEN & SKOTVEDT, General Agents for Norway KARL M. GRONBERG, Agent for Sweden F. L. BIE, Agent for Denmark

"Our Best Advertisements are not Printed—They Print"

STEEL GOODS
HAMILTON
WOOD GOODS



PERMANENCY



PERMANENCY should be the ambition of business-builders as well as nation-builders. Hesitancy over necessary costs is characteristic of feeble and puzzled spirits. The energetic and progressive build for the present and the future—they use the tested steel—they need *build but once.* Permanency combined with maximum utility gives satisfaction, and is the only true economy. —*Daniel Webster.*

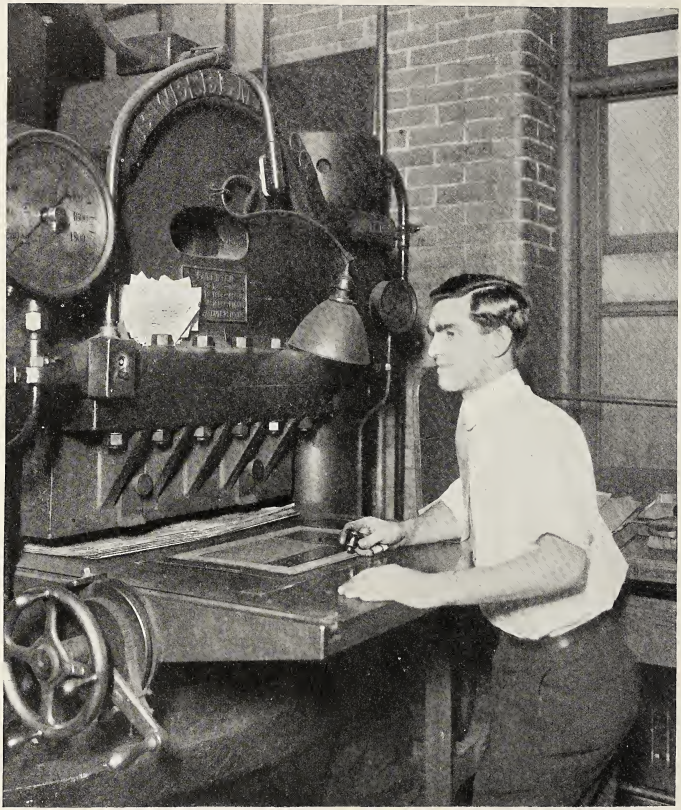
Illustration hereon is Hamilton No. 729 Steel Imposing Table with Cast Iron Top, size 51 x 75. A permanent, dependable lock-up equipment, complete in itself. It saves time and space, and makes for increased accuracy. Accuracy at the imposing table reduces expense and delay on the press.

The wisdom of Webster, applied in your composing room, would cut down "repairs" and "replacements."

The Hamilton Manufacturing Company

Eastern House: Rahway, N. J. Two Rivers, Wisconsin

Hamilton Goods are For Sale by All Prominent Type Founders and Dealers Everywhere



Royal Quality
SINE DUBIO

"EDDIE"

Our A–1 *Plus Lead Moulder*

EDWARD P. SAUERWEIN

Eddie challenges all the lead moulders in the world to meet him in the two thousand ton class.

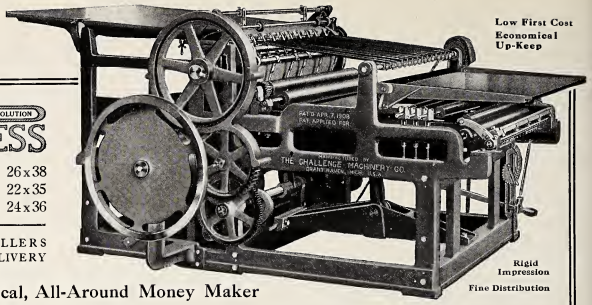
Eddie is a young man. But he is not as young as the art of Lead Moulding. He was just coming "out of his time" when the lead moulding press reached the Royal plant. Like all youngsters, Eddie watched the installation of the new machine with longing eyes. His hands itched to grasp the throttle and direct the energy of the monster that was to exert a pressure of two thousand tons with a 23" ram.

Eventually he was given his chance—it was his baby and he knew it. So Eddie has grown up with the demand for lead moulding—the whole history of the new art is no older than his personal experience. He can turn out lead moulds which the most rigid inspection shows to be perfect. They can pin nothing on Eddie—and yet it is he who hands it to the rest of the shop—in this way: "It's useless for me to try to get by unless every mould is perfect and every dot up."

We rather guess that most anybody would like to have Eddie do their lead moulding, knowing as they do that there is a Royal man back of every subsequent move to insure the best made duplicates money can buy.

Royal Electrotype Company
Philadelphia

Member of International Association of Electrotypers



Low First Cost
Economical
Up-Keep

Rigid
Impression

Fine Distribution

LEE TWO-REVOLUTION PRESS

Size of Bed - - - 26x38
Size of Form - - 22x35
Takes Sheet up to 24x36

TWO FORM ROLLERS
FRONT FLY DELIVERY

The Economical, All-Around Money Maker

From Feed-Board to Delivery-Table

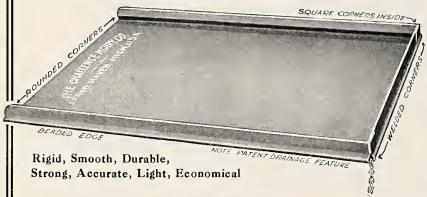
the Lee Two-Revolution Press will more than make good every claim.

Their use in all parts of the civilized world is a substantial testimonial of real merit for this machine, a noteworthy achievement in printing press construction.

The Lee Two-Revolution Press was designed by press experts, and every demand for a really economical press has been more than fulfilled. Not one item, from low first cost to the simplification of parts, economy of maintenance and ease of handling, has been overlooked.

YOU OWE IT TO YOURSELF TO SEND NOW FOR FULL PARTICULARS AND PRICES.

Challenge Pressed Steel Galleys



**Rigid, Smooth, Durable,
Strong, Accurate, Light, Economical**

are the choice of the Galley-Wise Printer

The Single Piece, All-Purpose Steel Galley

CHALLENGE PRESSED STEEL GALLEYS are moulded into shape from a *single piece* of selected cold-rolled steel, smooth as brass, with no flakes or blisters. They have reinforced electric-welded *square* corners inside and a beaded edge of metal extending around bottom of galley, which gives it extra strength and rigidity. This style of construction permits type matter to stand squarely on its feet for proofing, also provides drainage channels which, leading to drainage holes in corners, carry off all cleaning fluids, insuring freedom from rust or corrosion — *a patented feature.*

CHALLENGE PRESSED STEEL GALLEYS are made in all standard job, news and mailing sizes, including the new sizes, 13 ems plus 1 point and 26½ ems plus 2 points for newspaper work. These latter sizes can be furnished with Challenge Non-Removable or Removable Galley Locks.

CHALLENGE PRESSED STEEL GALLEYS are packed in waxed paper and shipped in specially designed wire-bound wood containers, reaching purchaser in perfect condition — no bent galleys.

A SAMPLE GALLEY will be cheerfully sent for examination upon request, to any one interested. WRITE TODAY.

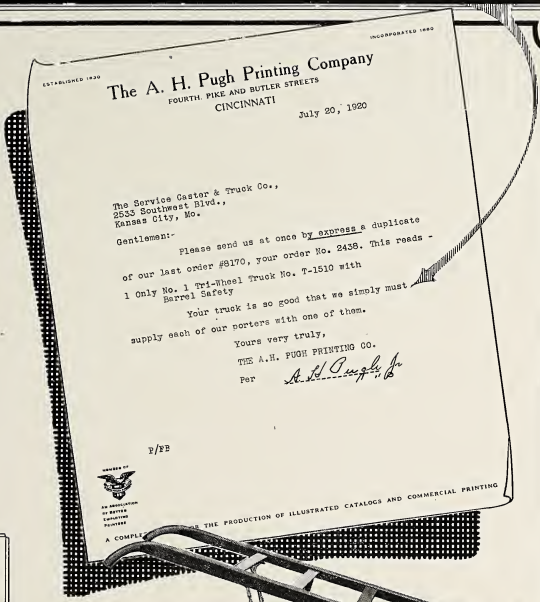
Write us or any dealer in printers' supplies and specify "Challenge Pressed Steel Galleys."

Also send for our Free Vest Pocket Catalog "Challenge Creations," explaining many other good things for Printers.

The Challenge Machinery Co.

Grand Haven, Mich.
CHICAGO NEW YORK

"A Tri-Wheel Truck for each porter"



ESTABLISHED 1920 — INCORPORATED 1920

The A. H. Pugh Printing Company
FOURTH, PIKE AND BUTLER STREETS
CINCINNATI

July 20, 1920

The Service Castor & Truck Co.,
2533 Southwest Blvd.,
Kansas City, Mo.

Gentlemen:-

Please send us at once by express a duplicate of our last order #8170, your order No. 2438. This reads -

1 Only No. 1 Tri-Wheel Truck No. T-1510 with Barrel Safety

Your truck is so good that we simply must supply each of our porters with one of them.

Yours very truly,
THE A.H. PUGH PRINTING CO.
Per A. H. Pugh, Jr.

F/FE

AN ASSOCIATION OF BETTER EQUIPPED PLANTS

A COMPLE... THE PRODUCTION OF ILLUSTRATED CATALOGS AND COMMERCIAL PRINTING



Service Casters and the Service Eleveyor Truck are other units of Service equipment which are making for better transportation in countless establishments. Let us show wherein they are most economical for you to use.

The Service Tri-Wheel wins such letters of commendation because it's a happy combination of a two wheel, one-man, truck and a platform truck. With a Tri-Wheel, one man can "break over" a load that would require two men using an ordinary two wheel truck.

The Service Tri-Wheel is a great saver of your truckman's energy since it carries *all* the weight of the load.

We'll be pleased to send descriptive literature.

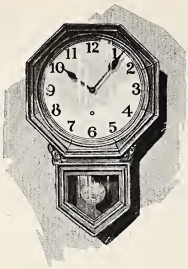
The Service Caster and Truck Co.
Kansas City, Mo.

Sales Office
Transportation Bldg.
Chicago, Ill.

Sales Representatives in Principal Cities

SERVICE

CASTERS **TRUCKS**



TIME-

the most important thing a printer sells

Avoid

Slip-Sheeting
Jogging
Paper Spoilage
Waiting for Ink to dry
Slow-Speed Runs
Static Electricity

Eight Hours—or Seven?

Would it make any difference in your annual earnings if a day had only seven working hours instead of eight?

Most certainly! Profits would be reduced by 300 hours or so.

Well, now, are you getting more than *seven hour production* in your pressroom in the eight hours your plant now is open? Are you?

Isn't it a fact that slip-sheeting, "static," jogging and offset difficulties *cost you* on an average of one hour a day?

Yes, you say, but it can't be helped.

Can't it? The Johnson Perfection Burner *has been* helping it—has been preventing all these troubles for nine successive years. Don't accept our word—write to any of the hundreds of printers who are using them.

We believe, would be willing to wager, in fact, that if you put one Johnson Perfection Burner on a press you soon will have Perfection Burners on all your presses. That's how good they are and that's how firmly you will be convinced of their benefits *after you see one actually do* what we claim it will do.

Stop wasting money on slip-sheeting and other unnecessary operations by installing Perfection Burners. Write us now for full information, giving the specifications of your presses. Don't delay—winter is upon you and "static" is most troublesome in winter.

THE JOHNSON PERFECTION BURNER CO.
2188 East Second Street
Cleveland, Ohio

Distributors

Barnhart Brothers & Spindler
Chicago — Washington, D. C.
Dallas — St. Louis
Kansas City — Omaha
St. Paul — Seattle

Des Moines Printers Exchange
Des Moines, Iowa

Dobson Printers Supply Co.
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C. I. Johnson Mfg. Co.
St. Paul, Minn.

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Richmond, Va.

A. F. Wanner & Co.
Chicago, Ill.

Distributors for Canada

Toronto Type Foundry Co., Ltd.
Toronto, Montreal, Winnipeg, Regina

Sales Offices

New York City, James L. Beck, Rep.
San Francisco, Wm. Griswold, Rep.
Pittsburgh, Wm. P. Gregg, Rep.
Dallas, E. G. Myers, Rep.

Johnson Perfection Burner

LESS SPOILAGE AND MORE SPEED

Please Mention The Inland Printer *When Writing to Advertisers.*

THE SCOTT

DIRECT DRIVE CUTTING AND CREASING PRESS

met with an enthusiastic welcome by the progressive carton manufacturers not only in this country but throughout the world. During the past year more Scott Cutting and Creasing Presses were sold than of all other makes combined. The small machine with bed 34 x 44 inches and which takes a sheet 30 x 40 inches is rapidly replacing the slow running platen presses formerly used for this work. Our large machine with bed 48 x 69 inches is the strongest, fastest and smoothest running press of its size on the market. Both machines are designed and built for highest speed and warranted to stand up under the most exacting requirements of the trade.

PROGRESSIVE PRINTERS AND LITHOGRAPHERS

now realize that a great deal of work now being printed on slow running flat bed presses can be printed to better advantage and more economically on Scott Rotary Offset Presses. The Offset Method of Printing has opened up a new field for the progressive lithographic or printing house.

A Large and Progressive Concern

which is operating two large printing and lithographic concerns states that regardless of business conditions there will be plenty of work for Offset Presses as there will be no difficulty in switching work now being printed to the Offset Machines. The only difficulty is that they cannot obtain offset presses immediately.

Scott Rotary Offset and Box Making MACHINERY

is built to suit all the requirements of the trade and our circulars and catalogues will be sent upon request. We await the pleasure of serving you.

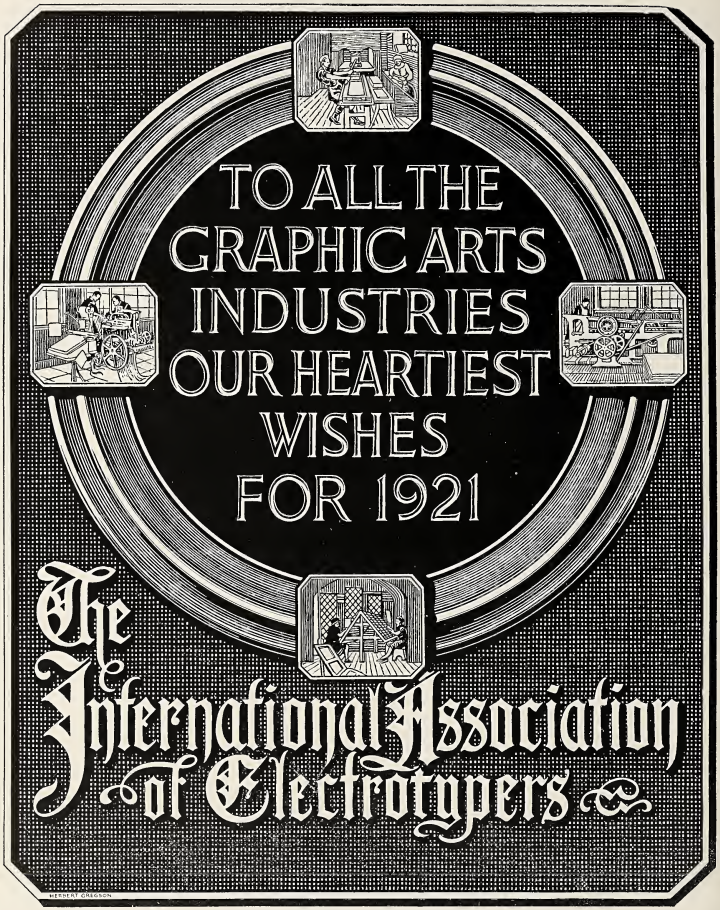
WALTER SCOTT & COMPANY

Main Office and Factory:

PLAINFIELD, NEW JERSEY, U. S. A.

NEW YORK OFFICE: 1457 Broadway CHICAGO OFFICE: 1441 Monadnock Block

CABLE ADDRESS: Waltscott, New York CODES USED: A B C (5th Edition) and Our Own


TO ALL THE
GRAPHIC ARTS
INDUSTRIES
OUR HEARTIEST
WISHES
FOR 1921
The International Association of Electrotypers

GET READY

to meet changed conditions

Printing, like other lines, must now face vastly changed conditions. It is no longer a question of finding a printer in shape to get work out promptly. Quality and price are going to play the leading parts in 1921.

Some printers are sitting around, fretting and worrying; but others are thinking keenly and planning wisely. When business picks up again, it is the latter who will be the first to benefit, and who will continue to lead.

Right now, when you are not rushed, is the time to get ready for the new conditions. Find out, by comparative tests, whether the materials you have been using are the best for producing fine printing and for saving time and labor. The use of the right ink corrector, for instance, can greatly improve the quality of your presswork and effect distinct savings of labor and press-time.

Make a thorough test of REDUCOL in comparison with the ink corrector you are now using. Order 5 or 10 lbs. on approval. Use it 30 days. At the end of that time, if you and your pressmen are not satisfied that REDUCOL is better than what you are now using, tell us so, and we will cancel our charge.



Here's what REDUCOL does: It absolutely eliminates picking and mottling. It gives you much better distribution, which means not only better, easier work, but also a saving of 10% to 50% on ink. Although neither a dryer nor a non-dryer, REDUCOL has a marked tendency to cut down slip-sheeting and offset. On color work REDUCOL prevents crystallization, thus permitting perfect overlapping. It retains the full brilliancy of colors, and keeps fine line cuts clean, because it softens the ink instead of thinning it. It is a good preservative for rollers.

Here's our proposition: We want you to compare REDUCOL with any or every other ink corrector on the market. We offer to send it to any reputable printing house on approval, backed by our unconditional guarantee that it will produce the results named above. That's fair, isn't it?

Send in your trial order today
for 5 or 10 lbs., at 65c per lb.

INDIANA CHEMICAL & MFG. CO.

Dept. I-1, 135 S. East St., Indianapolis, Ind., U. S. A.

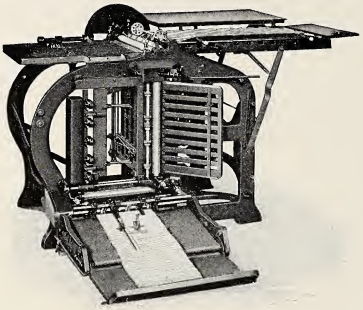
23-25 E. 26th St., New York City
Pacific Coast Agents: Geo. Russell Reed Co.
San Francisco, Seattle, Portland

608 S. Dearborn St., Chicago
Canadian Agents: Manton Bros.
Toronto, Montreal, Winnipeg

The Cleveland Folder

For

Maximum Bindery Efficiency



Showing right angle delivery

The Ideal Machine for Folding

A wide range of attractive and efficient forms—191 in all, including "so-called" standards

In parallel folding the Cleveland will take a sheet as large as 26x58 and as small as 4x7

In right angle or oblong folding the Cleveland will take a sheet as large as 26x40 and as small as 8x8

Our descriptive booklet sent on request

THE CLEVELAND FOLDING MACHINE CO.

General Offices and Factory - Cleveland

New York - Aeolian Building

Chicago - 532 S. Clark Street

Boston - 101 Milk Street

Philadelphia - The Bourse

Printed on

Österlind Job
Cylinder
Press



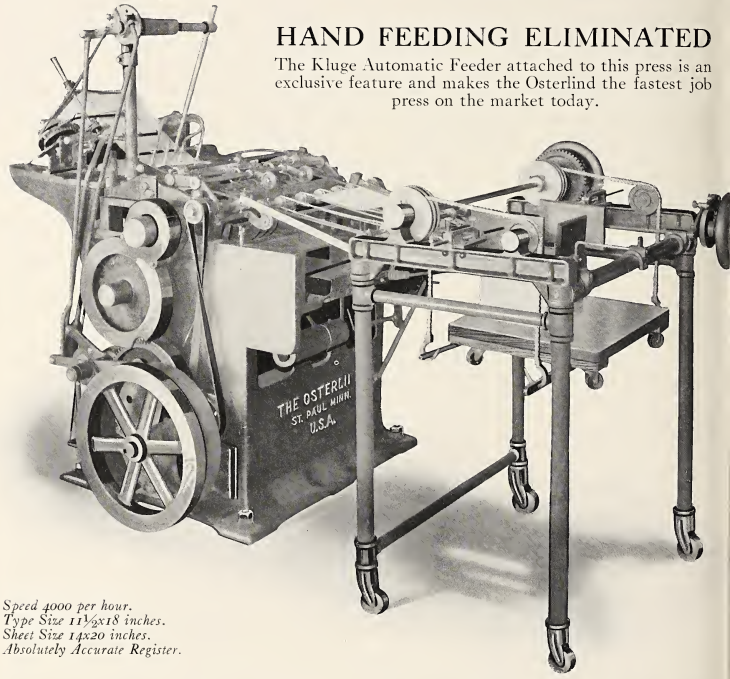
Printed on

Österlind Job
Cylinder
Press

ÖSTERLIND JOB

HAND FEEDING ELIMINATED

The Kluge Automatic Feeder attached to this press is an exclusive feature and makes the Osterlind the fastest job press on the market today.



Speed 4000 per hour.
Type Size 11½x18 inches.
Sheet Size 14x20 inches.
Absolutely Accurate Register.

Introduction The Osterlind Printing Press and Manufacturing Company takes great pleasure in introducing to the Printing Industry the Osterlind Job Cylinder Press with Kluge Automatic Feeder and Extension Sheet Pile Delivery. The desirability of a small automatic cylinder press has been long felt and recognized by printers. The flat impression of the Platen Press is at a great disadvantage in this day and age, therefore it must be conceded that the cylinder press is the solution to the problem.

CYLINDER PRESS

Automatic Feed The Kluge Feeder was primarily designed for Platen Presses and has been in use for some months; its adaptability to the Osterlind Job Cylinder was soon recognized and has proven to be entirely satisfactory. The pendulum like motion carries the sheet down to the guides and insures uniformity and absolutely accurate register.

Impression The cylinder principle is employed, the bed and cylinder being automatically ground to absolute precision, one quarter of a thousandth of an inch being the greatest allowable variation, insures an initial perfection of impression heretofore undreamed of in printing presses. This condition is materially helped by the sharp curve of the cylinder, the diameter of which is only 8½ inches.

Ink Distribution The inking facilities are at least equal, considering the surface covered, to the best four-roller, two revolution press of the day, and the machine is equipped with automatic cut-off in the ink supply when the impression is tripped, thus insuring absolute uniformity of distribution.

Accessibility The construction of the Osterlind Job Press is such that the form and roller carriages can be opened to the operator in a fraction of a minute. The impression trip is automatically operated. The Feeder and feed board are easily swung around to the right so that the operator has free access to bed and cylinder. All adjustments are plainly in sight, simple and easily made, that no special instruction is necessary.

Equipment, Etc. The machine is equipped with two electric-welded chases properly marked for headline, one set of cast rollers, one extra set of roller cords, one set-back counter, roller stand and necessary wrenches. It occupies a floor space of 4x5 feet and requires only one and one-half horse power to drive.

The Osterlind Job Press is absolutely guaranteed by the manufacturers against imperfections in workmanship and materials.

The Osterlind Job Cylinder Press with Kluge Automatic Feeder and Extension Sheet Delivery can be seen in actual operation in the window of the Chicago Agency at 441 South Dearborn Street as soon after January 10th, 1921 as possible. The manufacturer is proud of this achievement and wants every one connected in any capacity with the Printing Industry to see this wonderfully complete unit.

Österlind Printing Press and Manufacturing Co.

General Office: CENTRAL BANK BUILDING, ST. PAUL, MINN.

Factory at SOUTH STILLWATER, MINN.

Chicago Agency: 441 SOUTH DEARBORN STREET — *Eastern Agency:* GIBBS-BROWER, 261 BROADWAY, N. Y.

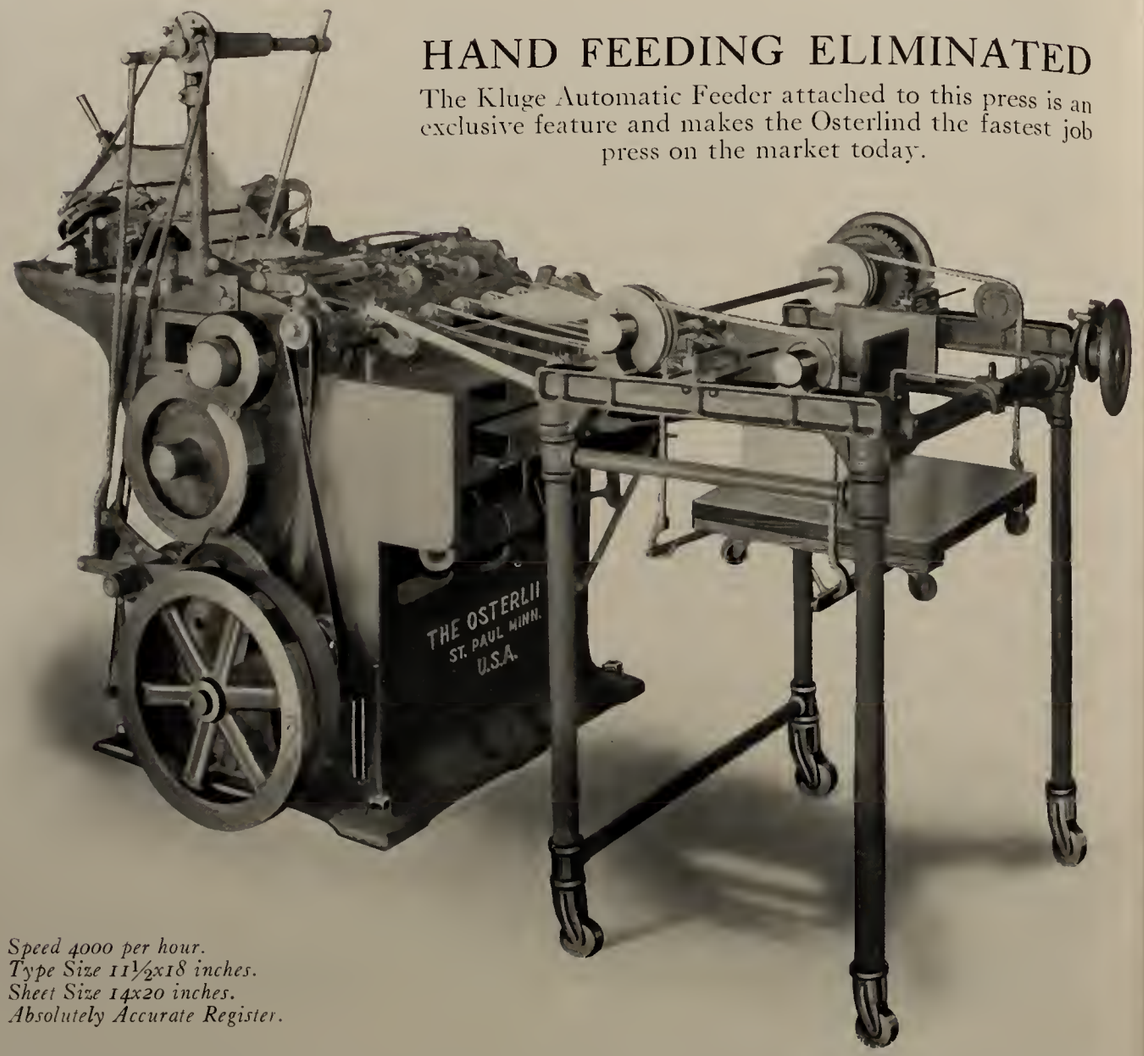
MILLER & RICHARD, *Sole Agents in Canada*
123 PRINCESS STREET, WINNIPEG — 7 JORDAN STREET, TORONTO

British Isles: WALKER BROS. 33 BOUVERIE ST, LONDON, ENGLAND — *European Agency:* PIERRE VERHEKE BRUSSELS, BELGIUM — *Scandinavian Countries:* TRYGVE JOHNSEN & CO. CHRISTIANIA, NORWAY

ÖSTERLIND JOB CYLINDER PRESS

HAND FEEDING ELIMINATED

The Kluge Automatic Feeder attached to this press is an exclusive feature and makes the Osterlind the fastest job press on the market today.



Speed 4000 per hour.
Type Size 11½x18 inches.
Sheet Size 14x20 inches.
Absolutely Accurate Register.

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Factory at SOUTH STILLWATER, MINN.

Chicago Agency: 441 SOUTH DEARBORN STREET
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MILLER & RICHARD. *Sole Agents in Canada*
123 PRINCESS STREET, WINNIPEG
7 JORDAN STREET, TORONTO

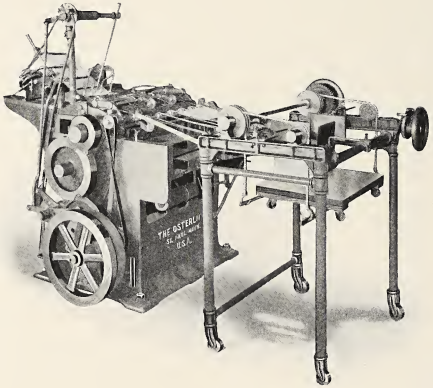
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33 BOUVERIE ST. LONDON, ENGLAND

European Agency: PIERRE VERHEKE
BRUSSELS, BELGIUM

Scandinavian Countries: TRYGVE JOHNSEN & CO.
CHRISTIANIA, NORWAY

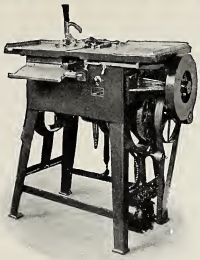
Printed on

Österlind Job
Cylinder
Press



Printed on

Österlind Job
Cylinder
Press



The Ludlow Typograph
Display Composition 8 to 60 point without any mold or machine change

The Ludlow System permits you to mark your copy with absolute certainty that there will not be type shortages to force delays and substitutions

Send for descriptive literature

Ludlow Typograph Company
General Office and Factory, 2032 Clybourn Avenue, Chicago
Eastern Office, 606 World Building, New York

THE LUDLOW

A Complete System for DISPLAY *Composition*

Set on slugs in Ludlowtype Series. Note perfectly designed Full-Kerning Italics.

The Only Combined Line-up and Register Table on the Market

IF
you want to prepare an accurately lined up strike sheet in two to three minutes

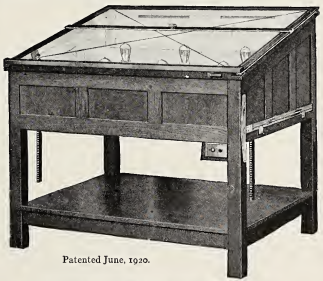
IF
you want to prepare a key sheet for color forms without the necessity of going to press with the key form

IF
you want to be sure that every form is backed up accurately

IF
you want to eliminate press-waiting time

IF
you want to save hours of productive time in every department

Then satisfy these wants by installing



Patented June, 1920.

Standard sizes, 38″ x 50″ sheet, 45″ x 65″ sheet.
Other sizes to order.

The Premier Line-up and Register Table

Assures accuracy, speed and increased profits. Write for literature.

PREMIER REGISTER TABLE COMPANY
107 West Canton Street, Boston 18, Mass.

Reliable Printers' Rollers

Sam'l Bingham's Son Mfg. Co.

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636-704 Sherman Street

PITTSBURG
88-90 South 13th Street

ST. LOUIS
514-516 Clark Avenue

KANSAS CITY
706 Baltimore Avenue

ATLANTA
40-42 Peters Street

INDIANAPOLIS
151-153 Kentucky Avenue

DALLAS
1306-1308 Patterson Avenue

MINNEAPOLIS
719-721 Fourth St., So.

DES MOINES
609-611 Chestnut Street

CLEVELAND, OHIO
1285 West Second Street

SPRINGFIELD, OHIO
Shuey Factories Building

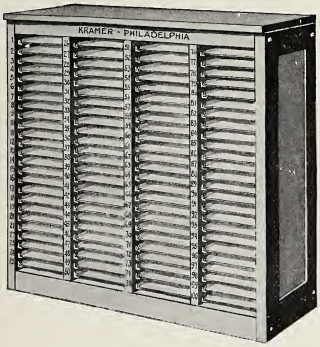
Kramer Unit Storage Galley Cabinets

For "LIVE" and "DEAD" TYPE MATTER

A Quick and Convenient Way to Handle Any Kind of Composition

MADE IN BOTH STEEL AND WOOD

Of Superior Construction



K-282 Galley Cabinet Unit made of hardwood with steel angle runs, capacity 100 pressed steel galleys 8¾ x 13″ inside. Dimensions: 43½ x 13⅝ x 40⅞″ high. Units can be placed end to end, back to back and two high where floor space is limited. Eight Units holding 800 galleys 8¾ x 13″ occupy only 27¼ x 87″ of floor space.

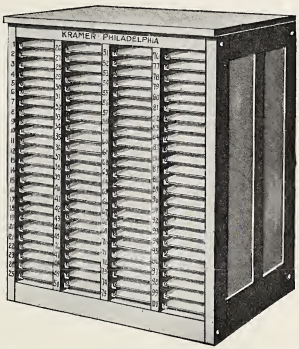
In Steel S-4235

Unit Page Galley Cabinets also made for Pressed Steel Galleys 10 x 16 and 12 x 18″.

In Stock—All Sizes

Pressed Steel and Non-Rusting Galleys.

Unit Page Storage Galley Cabinets should be installed in every Composing Room for storage of "live" and "dead" type matter, Catalogues and magazine pages. The system is superior to letterboards and is 100 per cent efficient.



K-601 Galley Cabinet Unit made of hardwood with steel angle runs, capacity 100 pressed steel double column galleys 6¼ x 23½″ inside. Dimensions: 34⅜ x 24⅞ x 40⅞″ high.

In Steel S-4247

Unit Galley Cabinets made for steel galleys 3½ x 23½, 8½ x 23½, 10½ x 23½″.

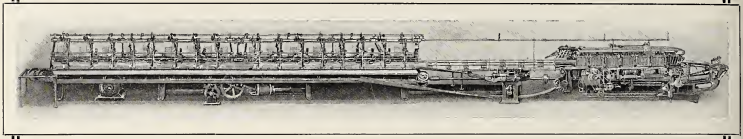
Immediate Delivery of Either Steel or Wood

KRAMER WOODWORKING COMPANY (Kramer Steel-Products Co.)

THIRD AND CUMBERLAND STS. CONTINUOUSLY SINCE 1797 PHILADELPHIA, PENNSYLVANIA

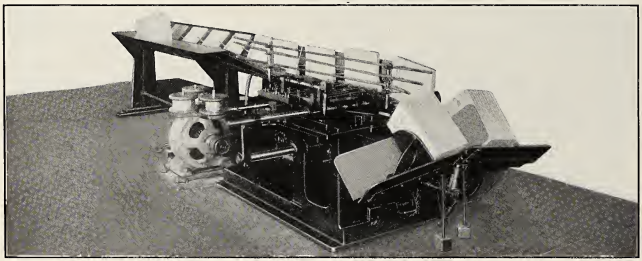
JUENGST
Gatherer, Stitcher and Coverer

THE ONLY MACHINE that will Gather, Jog, Stitch and Cover Books, all while in Continuous Motion



Will detect missing inserts or doublets.
Will gather any signatures from singles up, on any kind of stock.
Built in combination or in single units.

Has no equal for Edition Books.



Juengst Continuous Side Stitcher

The only stitcher that will drive 1, 2, 3 or 4 staples without stopping the book.

Built as a separate unit, with feed table and delivery.

Let Us Solve Your Bindery Troubles
and give you accurate books, better books, and more books, at less cost.

AMERICAN ASSEMBLING MACHINE CO., Inc.
416 N. Y. World Building, New York City


The
Mill Price List
Tekvo-Enamel
Marquette Enamel
Sterling Enamel
Westmont Enamel
Vanguard Enamel
Embossing Enamel
Westvaco Litho.
Westvaco Super
Westvaco No. 1
Westvaco Eggshell
Westvaco Text
Minerva Onion Skin
Ortega Writing
Westvaco Index Bristol
Westvaco Post Card
ch 1st, 1920



The Westvaco Brands of the West Virginia Pulp & Paper Company are stocked and sold exclusively by the following distributors through the Mill Price List:

DETROIT . . .	The Union Paper & Twine Company
CLEVELAND . .	The Union Paper & Twine Company
CINCINNATI . . .	The Chatfield & Woods Company
PITTSBURGH . . .	The Chatfield & Woods Company
BOSTON	The Arnold-Roberts Company
PHILADELPHIA	Lindsay Brothers, Incorporated
WASHINGTON, D.C. NORFOLK, VA. YORK, PA.	R. P. Andrews Paper Company
CHICAGO and NEW YORK	The West Virginia Pulp & Paper Company

Be Sure Your Name Is On the Mailing List of Our Nearest Distributor So That You Receive the Mill Price List Each Month.

This insert is not a sample of any of the papers advertised

A Good Sign to Remember

—the mark of the Meisel Press

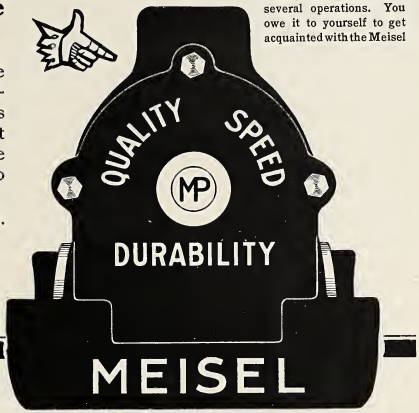
THIS mark is the registered Trade Mark of the Meisel Press Manufacturing Company, and identifies presses of Meisel manufacture. It appears on every press leaving the Meisel factory, whether made to order or of stock design.

Resolve to investigate the Meisel. No obligation for an inquiry.

MEISEL PRESS MFG. COMPANY

944-948 Dorchester Ave.
BOSTON, MASS.

MEISEL presses are running on work which ordinarily would require a variety of machines and several operations. You owe it to yourself to get acquainted with the Meisel



Trade Mark Registered U. S. Patent Office.

WHEN PURCHASING YOUR NEW EQUIPMENT

DON'T WAIT FOR VARIABLE SPEED MOTORS

SPECIFY

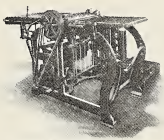
"HORTON"

VARIABLE SPEED

PULLEYS



DRIVE SHAFT Model "R" on a Chandler & Price Press.



DRIVE SHAFT Model "C" on a Cleveland Folding Machine

THE ONLY SATISFACTORY VARIABLE SPEED DEVICE

NO DELAY—IMMEDIATE SHIPMENTS

COUNTER SHAFT TYPES

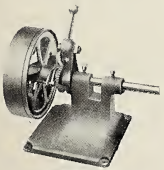
ADAPTABLE TO A WIDE VARIETY OF MACHINES

WRITE FOR
CATALOGUE AND PARTICULARS

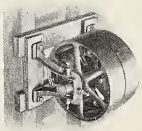
HORTON MANUFACTURING CO.

Cable Address HORTOKUM

3008-3016 University Ave., S. E., MINNEAPOLIS, MINN.
U. S. A.



"HIGH DUTY"
COUNTER SHAFT TYPE
HORSE POWER ½ to 7½
BELTED SPEED
500 to 800 R.P.M.



"STANDARD"
COUNTER SHAFT TYPE
HORSE POWER ¼ to 4
BELTED SPEED
200-350 R. P. M.



Ask DOWD *of Beloit about good Paper Cutting Knives*

The end of a perfect job is at the cutter

And that is the point at which many a job is ruined. A rough, poor cutting knife spoils all the good work that has been done before.

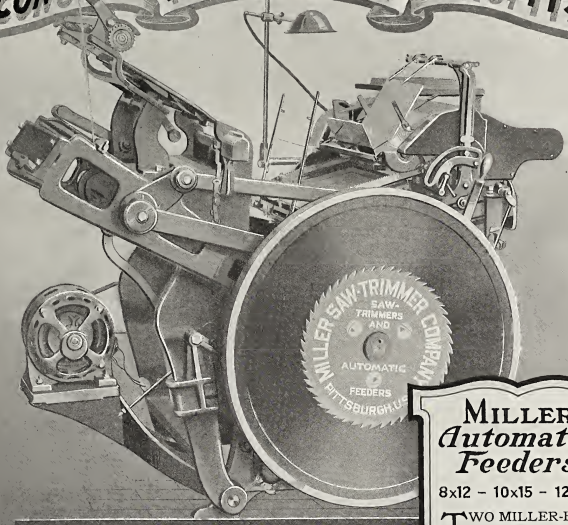
DOWD Knives have a keen edge. The edge lasts. The cut is smooth, clean, true.

Swedish tool steel, specially heat treated, skilled workmen and a critical inspection during manufacture make this possible.

Are your cutters equipped with DOWD Knives? They ought to be. Order by name. Specify DOWD Knives.

R. J. Dowd Knife Works
Makers of better cutting knives since 1847
Beloit, Wis.

ECONOMY PRODUCTION PROFITS



MILLER
Automatic Feeders
8x12 – 10x15 – 12x18

TWO MILLER-FED PRESSES and One Operator, Yield the Same Output as FOUR Hand-fed Presses and FOUR Hand Feeders. Write Today for the Full Story

EFFICIENCY







Miller Saw-Trimmer Company
PITTSBURGH, PA., U.S.A.
Branches:- Atlanta - Boston - Chicago - Dallas - New York - Philadelphia - San Francisco.

The Sheridan 12 In. Horizontal Coverer

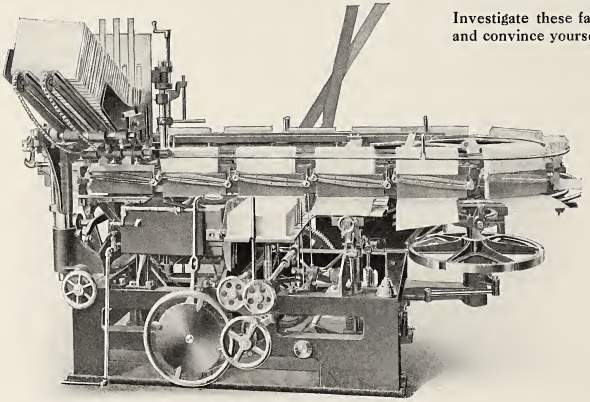
The time to conserve is now. Eliminate the high cost of pamphlet covering by installing a Sheridan 12″ Horizontal Coverer

For wire stitched pamphlets, where the daily output is not more than twenty thousand, this machine is by far the most efficient and economical on the market.

For the Job Bindery, this is the machine—easily changed for different sizes—will handle work 5 x 7½ up to 9 x 12½, and up to 1½″ in thickness.

Price $4,000.00. Output up to 20,000 books a day

Product a beautifully covered book, far superior and more uniform than a hand covered book. Spoilage eliminated—Saving of floor space and saving of glue enormous.



Investigate these facts and convince yourself.

Other Time and Labor Saving Machines

The new Sheridan Continuous Coverers and Binders will easily handle over twenty-five thousand books per day.

The new Gullberg & Smith Book Gatherer—The machine that thinks. It cuts the cost of gathering in half, eliminates spoilage, and saves two-thirds of the floor space.

The new Sheridan Case-Maker produces from ten to fifteen thousand cases per day. Only one operator required.

Write for full particulars.

T. W. & C. B. SHERIDAN CO.

NEW YORK, 401 Broadway CHICAGO, 609 So. Clark St.

Print Any Form on Your Job Press that Will Fit the Chase

No Streaking *No Smearing*

Eliminate All Double Rolling and Most Offset

The Doyle-Allen Ink Distributor

A small investment that will double the capacity of your press

1—Improve the quality of your job work.

2—Eliminate double rolling of heavy forms.

3—Save a large percentage of your slip-sheeting.

4—Prolong life of press by reducing the impression.

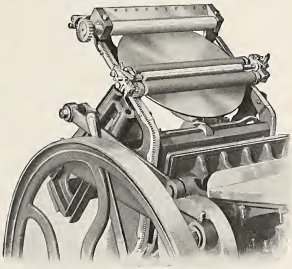
5—Increase the capacity of platen presses for larger work.

6—Reduce the wear and tear on rollers.

7—Overcome streaking in heavy half-tone and solid tint forms.

8—Eliminate the use of form bearers.

9—Economize on amount of ink used from 20 to 50 per cent.



The Doyle-Allen Ink Distributor attached to a Chandler & Price Gordon Press

The fact that there are some five thousand Doyle-Allen Ink Distributors in operation in approximately three thousand plants, shows that a large percentage of our business has been repeat orders, and that there is real merit in this money-making and time-saving device. Have your platen presses equipped with Doyle-Allen Ink Distributors if you want them to produce better and more profitable work.

The Doyle-Allen Ink Distributor is protected by basic patents which cover the positive drive of distribution rollers by gears. This is the identical method employed on cylinder presses and we guarantee perfect distribution on any form that will fit your platen press. There is no other method of obtaining the necessary vibration. The gears do the work. The Doyle-Allen Ink Distributor *distributes*.

Write for booklet describing the merits of this device. With this attachment on your Chandler and Price presses you can produce work that can not be duplicated on any other platen press. You can print any form that will fit on the press, regardless of solids, and print single rolled without streaks. Slip sheeting on job presses is frequently eliminated by the minimum amount of ink possible to run with our vibrator and still get perfect distribution.

THE DOYLE-ALLEN APPLIES REAL CYLINDER PRESS DISTRIBUTION TO YOUR JOBBERS

This insert printed on a 10x15 jobber, equipped with Doyle-Allen Ink Distributor, single rolled, not slip-sheeted

BRITTON & DOYLE

812 Huron Road **Cleveland, Ohio**

Manufacturers also of

THE DOYLE VACUUM SHEET CLEANER

For cylinder presses—to remove dirt and lint from paper before touching type form. Keeps plates and ink clean and free from paper dust. Large percentage of washups eliminated and clean printing assured. Indispensable on presses with long runs of high speed work and where quality is necessary.

PREVENT OFFSET ELIMINATE STATIC

By Using

The DOYLE ELECTRIC SHEET HEATER

For all kinds of Printing Presses, Folding Machines, Kelley Presses and Miller Feeders



Showing attachment for face-up delivery. Can be used with fly delivery in front of cylinder or behind cylinder under feed board

"We have increased the speed of our big Hoe rotary and have improved our product. The Doyle Electric Sheet Heater has given us great satisfaction."—THE OHIO FARMER PUBLISHING CO., *Cleveland*

CONSTRUCTION

AN open glow, hot, heater, throwing an intense live heat on the entire sheet or any part of it. It may be fastened to any part of any press. A combination switch at each end regulates each individual unit so heat may be used where it is needed and no heat wasted. This means efficiency and economy.

A special formula wire of recent invention is used at only one-third of its capacity to insure perfect results and durability. This heater is made from the very best material that can be obtained. It is absolutely guaranteed and is designed to outlive your press. Invented by a practical pressman to meet practical pressroom requirements.

MERITS

DRIES the ink, thus preventing offset and allowing the carrying of sufficient ink. It permits quick backing-up and avoids aggravating delays.

Eliminates static electricity, which insures perfect jogging, good register and an honest day's run. It reduces paper spoilage, and in other ways makes the running of presses a less exacting science by removing many of the natural barriers to good results in presswork.

Electricity does not use valuable life-giving oxygen from the atmosphere. It does not give off deadly, health-menacing fumes. It does give tremendous, clean, steady, strong heat, right where heat is needed to relieve the worst of pressroom annoyances.



Protected by Patents

BRITTON & DOYLE . . . CLEVELAND, OHIO

Press Room Efficiency Appliances

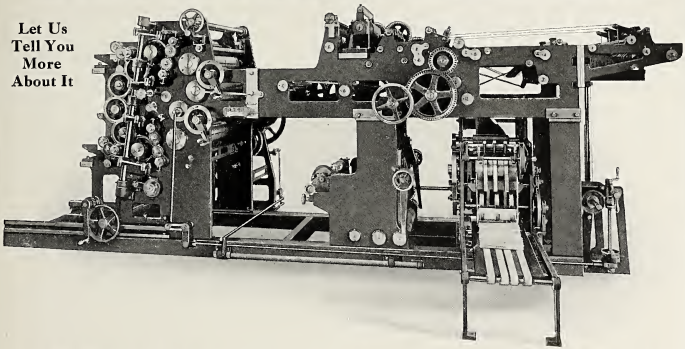
DOYLE ELECTRIC SHEET HEATER
DOYLE VACUUM SHEET CLEANER
DOYLE-ALLEN INK DISTRIBUTOR
DOYLE PLATEN PRESS PLATE HEATER

When writing mention the size and kind of press and voltage of electrical current.

A HIGH SPEED STRAIGHT ROTARY PRESS

Prints One Color on Each Side—Offset Web—Delivers Sheets Either Flat or Folded
Size: 28 in. x 20 in.—You Can Use This Press to Advantage on Your Long Run Work

Let Us Tell You More About It

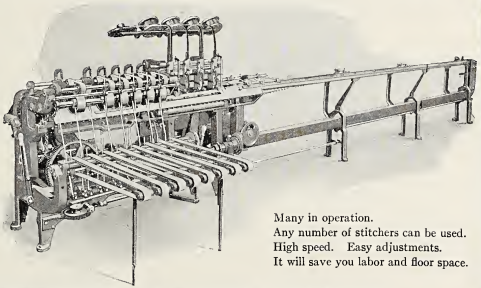


KIDDER PRESS COMPANY, DOVER, N. H.

NEW YORK, 261 Broadway **TORONTO, CANADA, 445 King Street, West**

CHRISTENSEN'S *Latest Type* Stitcher-Feeding Machine

Do not confuse this machine with our former machines as this is a new design.



Many in operation.
Any number of stitchers can be used.
High speed. Easy adjustments.
It will save you labor and floor space.

THE CHRISTENSEN MACHINE COMPANY
RACINE, WISCONSIN

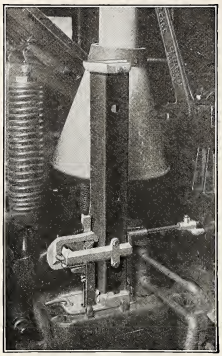
Canadian Agents:
TORONTO TYPE FOUNDRY CO., Ltd., Toronto, Canada
CANADIAN-AMERICAN MACHINERY CO.,
63 Farrington Street, London, E. C.

Eastern Agents:
GEO. R. SWART & CO., Marbridge Building,
Broadway and 34th Streets, New York, N. Y.

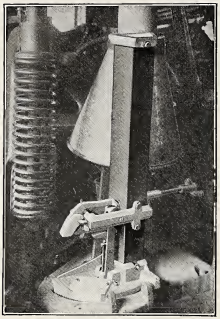
Southern Agents:
J. H. SCHROETER & BROS.,
133-135-137 Central Avenue, Atlanta, Ga.

Chicago Office:
Room 469-71 Transportation Building,
609 South Dearborn Street, Chicago, Ill.

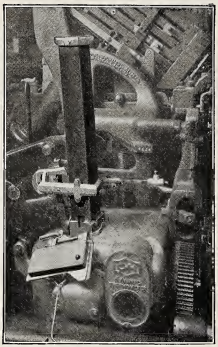
Linotypers **SIMPLEX** METAL FEEDER Linotypers



No. 3 Simplex Feeder
for Intertype Gas Pot



No. 2 Simplex Feeder
for Linotype Gas Pot.



No. 4 Simplex Feeder
for Electric Pot.

What the Simplex Metal Feeder will do for Linotype Machines

IT will automatically feed type-metal into the pot of any make line-casting machine.

IT will feed the metal just when required and just enough.

IT will feed Blatchford metal or similar pigs without previous recasting.

IT is the only feeder signaling when more metal is required.

IT is the only feeder that covers the entire opening of the metal pot.

IT saves a great amount of heat.

IT feeds slowly and regularly, keeps the metal level and the heat uniform.

IT prevents oxidation of type-metal.

IT prevents sticks in the mold, hollow slugs and dull face.

IT requires no installation charge, no holes to be drilled.

IT is the only feeder having but three movements.

IT can be placed on any line-casting machine in one minute's time.

IT decreases instead of increasing the burden of the man in charge.

IT does not interfere with any ventilating pipes.

IT saves a great amount of the operator's time.

IT uses type-metal blocks 24 inches long, weighing 25 lbs. each.

The total weight of the Simplex Metal Feeder is 5½ lbs.—is strong and neat.

The Simplex Metal Feeder

is $50.00 positively net F. O. B. New York

This includes one iron ingot mold 24 inches long

Simplex Metal Feeder Company, Inc.

Temple Court Building **3-5-7-9 Beekman St., New York City**

Phone 4114 Cortlandt **Send for descriptive circular**

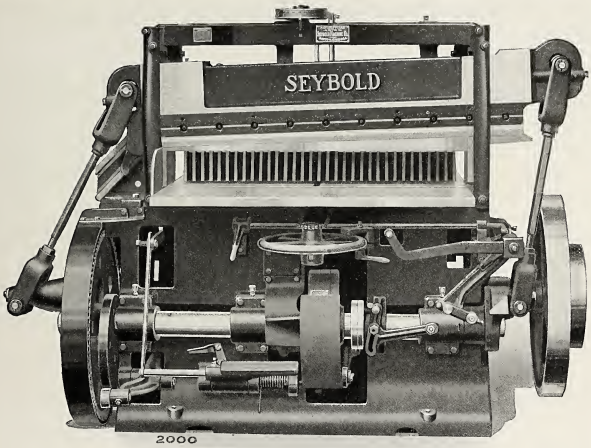


Illustration 40″, 44″, 50″ size Seybold Automatic Cutter

The Clever Man is not the One Who Waits but the One Who Acts

To talk reverently of pre-war conditions is to speak a dead language. Courage will count from now on as it did during the war and after the armistice. The man who hesitates to improve and increase the ability of his productive powers will lose out again just as surely as he has always lost to the man who prepares for future and bigger business.

* * *

THE SEYBOLD MACHINE CO.

Main Office and Factory

DAYTON, OHIO

Makers of SEYBOLD and OSWEGO Cutters and Die Presses

Branches and Agencies

NEW YORK CHICAGO ATLANTA DALLAS SAN FRANCISCO TORONTO
PARIS LONDON BUENOS AIRES STOCKHOLM

Stop turned corner losses!

EVERY day turned corners are increasing pressroom and bindery costs—reducing output, wasting pressmen's and feeders' time, spoiling valuable stock, clogging folding machines, causing frequent stops for wash-ups from double inking, slowing up production.

The
"WAYFIELD DOUBLEFLY"
Solves the Problem

Prevent these costly wastes in *your* plant. Equip your presses with the "DOUBLEFLY"—the latest "WAYFIELD" money-saver. It will end forever all your turned corner troubles and pay for itself in a few weeks in paper and labor saved alone.

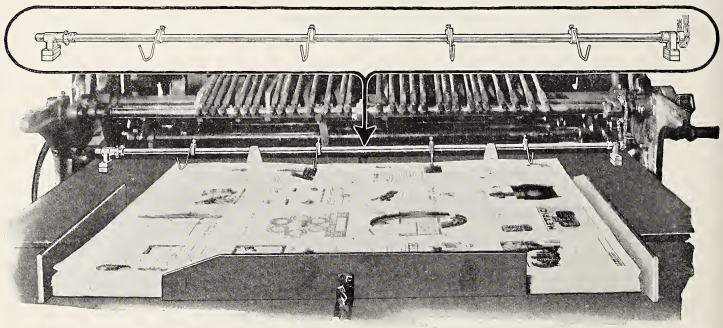
The "WAYFIELD DOUBLEFLY" is simply an *extra* fly that falls on the printed sheet the instant it is delivered to jogger and holds it flat while the regular fly is returning. The "DOUBLEFLY" is so constructed that the fingers remain on the paper longer than is really necessary—guaranteeing that corners cannot turn.

Wake up to what turned corners are costing you. Save these preventable losses now slinking away unseen.

Let us tell you all about the "WAYFIELD DOUBLEFLY," where you can see it work, what users say, what it costs, how it will increase your profits. Address

638 Federal St. **WM. A. FIELD COMPANY** Chicago, Ill.

Manufacturers of Machinery for Printers, Electrotypers, Stereotypers and Engravers



Our thanks for a

Prosperous year 1920 and

Our best wishes for 1921

Are more pertinently expressed

To our successful clientele by

Our greatly increased facilities

And activities in the

Production of new inks



SIGMUND ULLMAN COMPANY

NEW YORK CHICAGO



Battery of Chandler & Price presses at the plant of the Welch-Haffner Printing Company of Denver.

Welch-Haffner Printing Co.

DENVER, COLORADO

ONE of the really big printing houses of the west is the Welch-Haffner Printing Company, of Denver. Their work covers every branch of printing,—copy, cuts, composition, printing, binding. Every department is manned by specialists. The platen-press department turns out a great volume and variety of work equal in quality to the demands of the firm's high standing. Chandler & Price presses are used exclusively for job work. Purchases of new presses of the same make from time to time indicate that these presses have given full satisfaction.

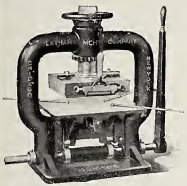
Write for booklet "The Profit in Printing"

Chandler & Price Presses

The Chandler & Price Co., Cleveland, Agencies in All Principal Cities

The Chandler & Price Semi-Steel Chase—Guaranteed Against Breakage

The Monitor Bench Lever Embosser



This Monitor Embosser does all kinds of work with either type or embossing plates on cloth, leather, paper, keratol, celluloid, wood and other materials. Is one of the simplest and easiest operated machines made and turns out an unusual volume of high grade work.

WRITE FOR CATALOG No. 27 TODAY

MONITOR

Quality, Speed, Service

"MONITOR-izing" Always Means Greater Shop Efficiency

Each Monitor Machine made has been developed to meet some specific need of Printers and Bookbinders. It represents the cumulative manufacturing experience of more than a quarter of a century. *That's why you are taking no chances when you install MONITORS.*

Quality and Service Are Inbuilt

The makers of Monitors know just the sort of demands that will be made on the machines they sell you. They know just where the excessive strain will come. They know just the range of work the machine must do if it is to be a profitable investment. *That's why you always find Quality and Service Inbuilt in every Monitor.*

Monitors Include—Stitchers, Perforators, Tab and Indexing Machines, Punching Machines, Round Corner Cutters, Paging and Numbering Machines, Creasing and Scoring Machines, Bench Lever Embossers, Standing Presses, Board Shears and other Special Shop Equipment.

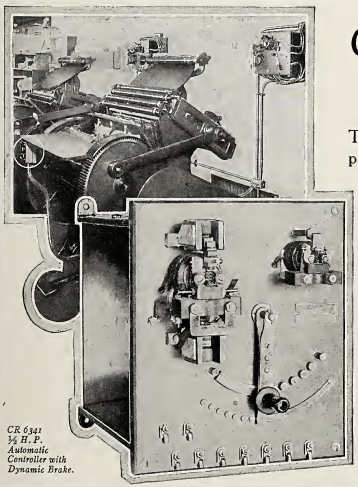
LATHAM MACHINERY COMPANY

"Latham Machines Last Longest"

BOSTON — 1153 FULTON STREET, CHICAGO, ILLINOIS — NEW YORK

FOREIGN REPRESENTATIVES

Wm. Dawson & Sons, Ltd.	Otley, England	Lettergieterij	Amsterdam, Holland
Fonderie Caslon	Paris, France	H. J. Logan	Toronto, Canada
John Dickinson	Cape Town, S. A.	Geo. M. Stewart	Montreal, Canada



CR 6341 ½ H.P. Automatic Controller with Dynamic Brake.

Cutting the Cost of Doing it Better

The Sprague Electric Type CR 6300 line of predetermined speed controllers for job presses, folders, pony cylinders and other small machines in the print shop has introduced *increased output, greater safety to operators,* and *better working conditions.*

This has been done through the standardization and simplification of the automatic control, thus reducing the cost to a basis where the manual control is no longer attractive.

We will be pleased to send you our bulletins.

SPRAGUE ELECTRIC WORKS

Of General Electric Company

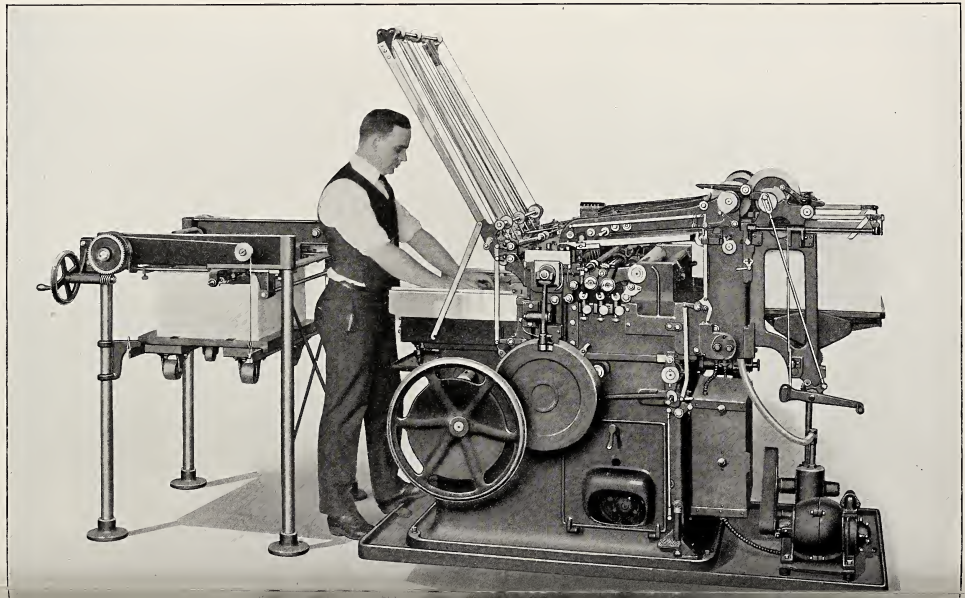
Main Offices 527 West 34th St. New York

Branch Offices in Principal Cities

Please Mention THE INLAND PRINTER *When Writing to Advertisers.*

The KELLY PRESS, *with Extension Delivery*

THE EXTENSION DELIVERY IS NEW AND AN EXTRA



The KELLY

AUTOMATIC—HIGHEST SPEED—PERFECT PRODUCT

Now First Advertised, though over Eighteen Hundred (1800) Kelly Presses are now in use, fifty per cent of which were Repeat Orders.

Printers Use the Kelly because it Earns more per sq. ft. of floor space and more per wage-dollar than any other Unit in the Pressroom

PUT on the market in 1915, the Kelly was an immediate big success. Orders largely exceeded our earlier manufacturing facilities. Deliveries were necessarily delayed. To reduce disappointments to a minimum, we have hitherto refrained from all advertising. Our sales have been the result solely of an instant appreciation of the unapproached merits of the Kelly. With greater and growing manufacturing facilities, we now, for the first time, dare to advertise. The Kelly is made in the Central Plant of the American Type Founders Company, Jersey City.

FOR SALE AT ALL SELLING HOUSES OF THE

AMERICAN TYPE FOUNDERS COMPANY

DEVELOPER AND MANUFACTURER OF THE KELLY PRESS

Foreign Agencies for the Kelly Press.—CANADA (EAST OF MANITOBA): Toronto Type Foundry Co., Ltd., Toronto and Montreal. (CANADA, WEST: Orders are taken by American Type Founders Co., Winnipeg, Manitoba.) MEXICO, CUBA, SOUTH AND CENTRAL AMERICA AND WEST INDIES: National Paper and Type Co., head office 32 Burling Slip, New York City; Branch Houses in Mexico City, Monterrey, Tampico, Habana, Buenos Aires, Rosario, Montevideo, Lima; with Agencies in Bahia, Pernambuco, São Paulo, Bogota, Medellin, San José, Guatemala, San Juan, Caracas. GREAT BRITAIN: Canadian-American Machinery Co., London. FRANCE, BELGIUM, ITALY AND SPAIN: La Société Omnia, Paris. AUSTRALIA AND NEW ZEALAND: Alex. Cowan & Sons, Ltd., Melbourne, Sydney, Adelaide and Wellington. SOUTH AFRICA, BURMA AND INDIA: John Dickinson & Co., Ltd., Cape Town, Rangoon and Calcutta. HOLLAND AND JAVA: Lettergieterij Amsterdam (Voorheen N. Tetterode), Amsterdam and Batavia. SWEDEN: A.-B. S. Gumelius Maskinaffar, Stockholm. NORWAY AND FINLAND: Trygve M. Johnson & Co., Christiania and Helsingfors. CHINA: Ault & Wiborg, Shanghai and Hongkong.

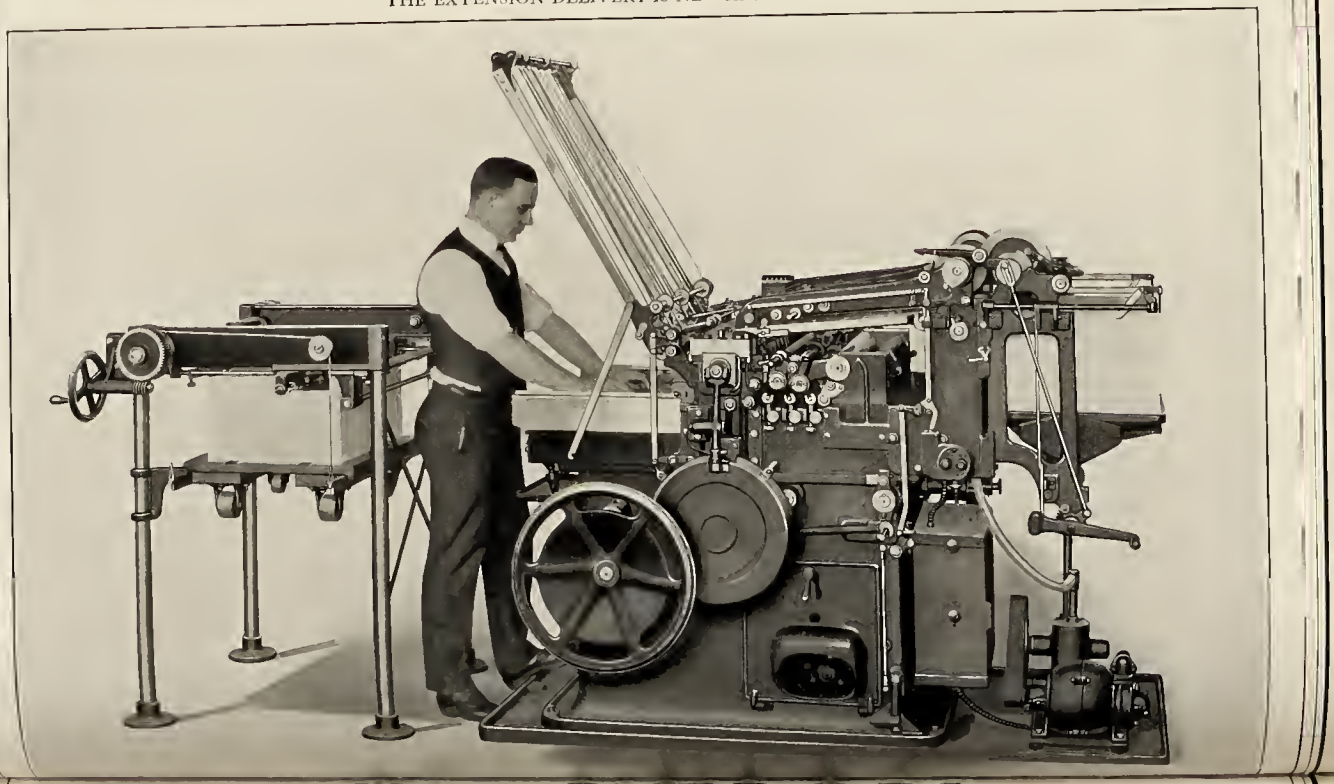
Send for descriptive circular, "THE PRINTING MACHINE THAT REVOLUTIONIZED THE JOB PRESSROOM"

Please Mention THE INLAND PRINTER *When Writing to Advertisers.*

Please Mention The Inland Printer When Writing to Advertisers.

The KELLY PRESS, *with Extension Delivery*

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FOR SALE AT ALL SELLING HOUSES OF THE

AMERICAN TYPE FOUNDERS COMPANY

DEVELOPER AND MANUFACTURER OF THE KELLY PRESS

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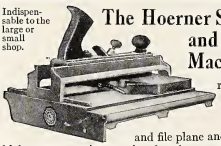
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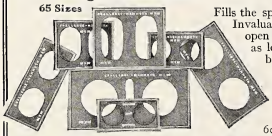
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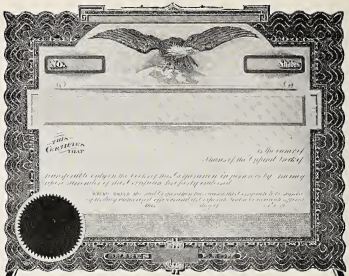
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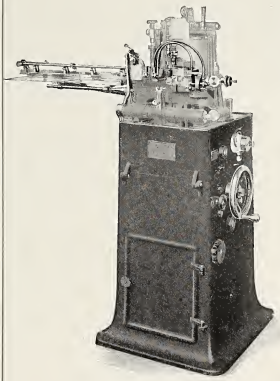
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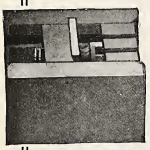
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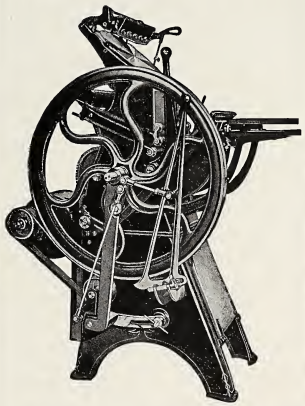
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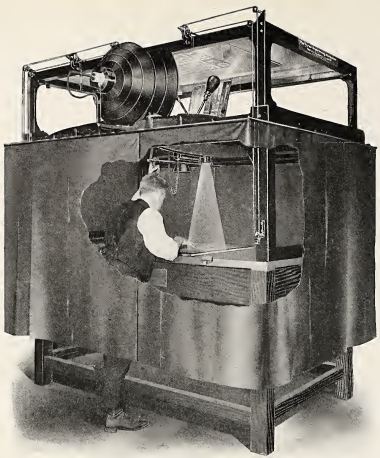
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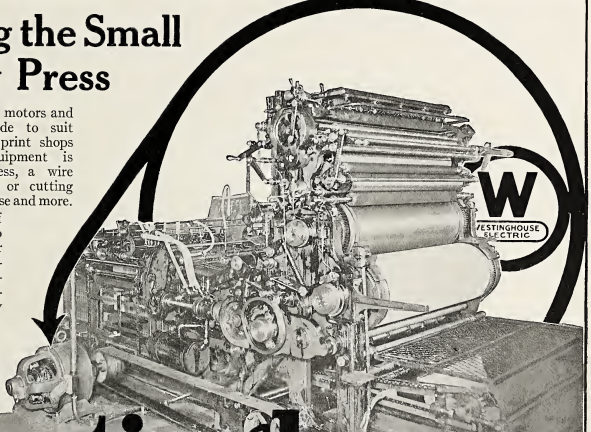
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The Inland Printer

Vol. 66, No. 4 January, 1921

The Leading Trade Journal of the World in the Printing and Allied Industries

HARRY HILLMAN, Editor

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The Inland Printer

LEADING TRADE JOURNAL OF THE WORLD IN THE PRINTING AND ALLIED INDUSTRIES

VOLUME 66 JANUARY, 1921 NUMBER 4

DO YOU READ TRADE PAPERS?

BY REUBEN EDSON DOCKHAM

While this article is a direct presentation of the benefits to be derived from studying trade papers it contains so much of a sound, practical nature of value to every reader that we recommend a careful reading of it.— EDITOR.

IN a general way, "that man is most successful who knows the most about his business." There is a wealth of information in the world for the person who uses his eyes to see with. That may sound a little paradoxical to you readers, but it is not so much so as you might imagine, for the busy man of our day and generation seems not to use his eyes for this purpose. It is good fun sometimes to stand on a busy street corner with your eyes wide open and watch what is going on. Try it some time and you will find that all the comedy and tragedy of life isn't depicted upon the stage or printed in books. All of which is by way of introduction to the following.

I have been going about visiting some of the offices of men of the building trades and talking with them about business in general and have, by a little maneuvering, brought the conversation around to the subject of trade papers. In many places I have found well known trade publications upon the desk of the proprietor, some wide open, some laid aside with marks designating particular articles or paragraphs, and in many cases have found copy after copy, unopened and laid away in their original wrappers, just as the postman delivered them. It is apparent that almost everybody takes trade papers, but it can not be truthfully said that everybody reads them.

It seems incredible that we should fail to appreciate the wealth of general information contained in the advertising section, and the amount of good in the various articles contributed by men of practical and scientific ability. We hardly realize that we have a veritable mine of information right at hand.

To get back, however, my interviews with these good brother craftsmen have been of much interest to me. One tells me that he reads his trade publications religiously — and he receives several — that he goes back to his office Saturday afternoons when the help are all gone, and spends the time going over them. This man is one of the biggest men in his field in his vicinity, progressive and alert, constantly taking advantage of everything new. His entire business establishment has an air of prosperity, and his office looks like the last word in business efficiency.

Another, a small man in business, tells me that he doesn't read trade papers. His was one of the places where I found the papers unopened. His shop for some reason or other does not carry an air of prosperity, not, I think, wholly because he doesn't read trade papers perhaps, but because of a reason that I am going to get to later.

Another says: "Oh, yes, I read them some, but there isn't much in them; why, those writers make me tired, some of them don't know as much about business as I do myself, they are visionaries. Why, some of these chaps who write can not put the things they write of into practice." Well, what of it? Truth is truth, and a man may have a vision of the ideal, though he may fall far short of attainment. We must not lose sight of the fact that he who writes does not invariably try to present himself to his readers, but rather the bigger part, his thought as he conceives it.

One of the greatest works on psychology, perhaps the greatest of the century, one which for saneness and practicability stands foremost among works of its kind,

was written by a man who through bodily weakness and affliction fell far short of the aim of his book, but that fact detracts nothing from the value of his message. The fact is we speak and act, not alone from experience but from aspiration and hope. Some men are tellers, or, as our Science friends would say, way showers, and not, perhaps, doers.

Another good chap says, "No, I don't read them, I haven't time," and he, by the way, does less than ten thousand dollars' worth of business a year.

So I might go on multiplying cases, but these will suffice in that they typify three classes who subscribe to these publications.

Now, it may not be a natural sequence that the successful and progressive contractor is the one who does read these valuable helps, but it seems to be a fact that the chap who does not read is the one who runs a business on a more or less hit or miss manner, and the successful man invariably seeks all the information that is available.

Some things in a business career are pretty hard to get through actual experience, and one in our trades is apt at any time to come across a snag or a job the like of which he has never experienced. In such a case he has to proceed purely on judgment, and any judgment except that based upon experience is at best only a guess which can easily be wrong. For illustration, let us suppose I am a new man in business. I have come up from the bench, as so often happens in our business. Perhaps I have been a master for, say, some months, and my first contract comes in to figure. I can take off the quantities correctly, can price them properly, but now comes the step that determines my business future: How much profit and how much overhead have I got to figure upon? I have been in business scarcely long enough to have dug this out myself, so what am I to do? Well, if history proves anything, the thing I'll do is to put at the foot of my column an amount from ten to fifteen per cent less than I should, and so I throw away some valuable years of my life before I find things out. But if my eye chances to fall upon some article in one of the trade papers written by a man who has something worth while to say about costs of doing business and has made definite statements backed by his personal experience that his cost is twenty, thirty or forty per cent, I'll pause a little before I make the mistake of being too low.

So, then, the fact is apparent that by neglecting to read one may overlook some article or thought that might be of inestimable value to him.

It is not so many years ago that the term overhead expense was comparatively unknown. You men of the trade know that it was then quite the customary procedure to add your columns of stock, labor, carting, freight and incidentals, and then as profit — mind you, I said profit — add the magnificent sum of ten per cent and go blissfully on your way, thinking you were making money. Well, that day has passed or is passing, and the medium by which the change was wrought has been trade papers, for by no other means could a general idea be disseminated.

Some older men of the trade feel pretty confident of their position and it's hard to teach an old dog new tricks. Some of the older men are the worst of our competitors, in that they do a superior quality of work at a ridiculously low figure. It is sometimes hard to reach them, in fact their position in the building game is like that of the foreigner who comes to our shore, and brings with him the customs and mode of living of his home land. We feel that we can never teach him our ways, for he prefers old tried ways to which he is accustomed, but there is one way to lift him up, and that way is through his children, for you know, he may be Greek, Jew, Pole or Armenian, but his children are American, and they absorb our customs and point of view, and they are the leavens that lighten the lump. So it is with our older men of the trade, there are instances without number where the son comes into the father's business, and through his new view of things brings about methods up to date and progressive that revolutionize the old business structure.

Yes, it pays to read trade papers. Let me tell you of an actual occurrence, and while the real name of the individual is omitted, he has promised to give to any one interested a personal interview if it is in the interest of general helpfulness.

Let me introduce then my friend, a man of fifty-five years, who for some twenty years has been engaged in a branch of the building trades. His yearly volume of business for quite a period was about one hundred thousand dollars; his condition, financially, was similar to that of many of our men; he skated along on thin ice, carrying a monthly bank balance of some one hundred to two hundred dollars, and he substantiated this statement by showing stubs of check books covering a period of some years. Times without number he would ask himself "What is the matter with me? I know my business, I have an average amount of intelligence and work hard. Why do I not go ahead?" And that question has been asked by many a man of our trades for a great many years.

In the early spring of 1918 he sat in his office reading the current issue of a trade journal and came across an article, which he read with interest. As he finished, like a flash of light came the thought that here were recorded conditions typical of his concern. If the writer had known of his affairs he could not have written an article that would have hit the case better, and right there the real trouble and its cure became apparent.

How he revised his methods and put the new plan into immediate operation, how well he has succeeded, the size of his monthly bank balance, a liberal savings bank deposit, a business truck and a pleasure car, all bills paid, his regular six months' trial balance and net profits, all these things are not really matters of moment in this article. They are in fact another story, but let me assure you, good readers, that all these things are highly gratifying to my friend.

Now, these questions naturally suggest themselves: How much has his former business of $100,000 a year increased since he revised his plan? How much did he

do in 1918 and the first six months of 1919, at which time I interviewed him? The answer, as shown by his books, is that the business remained, in volume, practically the same as before, therefore his entire success can be laid to his change of plan and its execution. Incidentally it has changed the man from one who was harassed by uncertainties and worry and beset by burdens common to us all, to one who enjoys life in all its phases, who at the age of fifty-five years begins his business day with an enthusiasm as of youth, and to whom business has become a fascinating game. For the old order of things has "passed away" and as the good book says "all things are become new." And, mark you, it was all the result of an article which appeared in a trade paper.

So I close this, putting to you good readers who have borne with me thus far once again the question: Do you read trade papers?

ONE ECONOMY FEATURE OF THE STANDARDIZED UNIVERSAL PAPER SIZES

BY N. J. WERNER

HAVING had occasion to answer an inquiry made by the Standardization Commission of the German Industries, with headquarters at Berlin, concerning a certain technical detail of the standardized universal paper sizes (formats), I am prompted to give more publicity to the information which I furnished this commission pertaining to its important question. Before taking up the question, it may be well to again set forth the principles and details of this system of economical sizes. The oftener the matter is presented the better it will fix itself in the minds of the craft; hence I will do so, as briefly as possible, in the following propositions:

1. That we have too many sizes of paper and of books, and other products made of paper by the printer, is well recognized. Few (and these I find are generally the erratic minded) have ventured to dispute this fact.

2. Any system of reducing, simplifying and normalizing the number of book and paper sizes must have a scientific basis in proportioning the height to the width (or the length to the breadth) and of maintaining similar proportions throughout all the sizes, large and small. The esthetic side also deserves consideration. These points are met by sheets or pages whose proportionate dimensions conform to that of the so called "hypotenuse oblong." This oblong is obtained by taking the side of a square as the measure of width, and for that of the length the diagonal line or distance between opposite corners, forming the hypotenuse of a right angled triangle whose two other sides are equal. Mathematically expressed, the formula for such a calculation is: 1 to the square root of 2, or, as extracted, 1 :1.414 +. We find that the sections of such a "hypotenuse oblong" sheet, when folded or cut centrally, have the same length to width proportion. All further central folding or subdividing gives the same result. A sheet measuring 12 by 17 units (of any measure) is a very close approximation (in fractionless figures) to this proportion, which more accurately expressed is 12 by 16.97.

3. For a universal system of this sort a universal unit of measure must be selected. As all the scientists prefer the metric system, and as it will prevail in the long run, despite whatever opposition there may be, we are constrained to take a unit from this system, the centimeter seemingly being the best. It is used for paper by all countries that have adopted the metric system. But, for present needs, there can be no objection to employing the approximate inch equivalents in stating or in using the various sizes in the system.

4. Starting then with 12 by 17, which we take in centimeters, we multiply its sides by 4, to get a proper minimum size of mill sheet, one measuring 48 by 68 centimeters, or approximately, in fractionless figures, 19 by 27 inches. When doubled, the size will be 68 by 96 centimeters, or 27 by 38 inches. This size of 27 by 38 inches is fixed as one of the main sizes of the universal system, intended for mill sheets.

5. As one size of standard sheet is not enough for most purposes, a secondary or intermediate size has been fixed upon. This is ranged in geometrical progression between 27 by 38 inches and its double, 38 by 54 inches. The geometrical mean, in round figures, is 32 by 45 inches. The equivalent for those using the metric measures is 81 by 114 centimeters.

6. The system provides two main or normal sizes of mill paper and cardboard. As auxiliary sizes for special needs four other sizes are fixed upon. The main sizes are halved for writings and similar class papers, and doubles of the main sizes are included for the printing of very large forms. Known as Series B sizes, the foregoing table gives the numbers of the various sheets, those in italics being the main ones. The dimensions are stated in inches and centimeters.

Format No.	Size in Inches	Size in Centimeters
12	19 x 27	48 x 68
12½	22½ x 32	57 x 81
13	*27 x 38*	*68 x 96*
13½	*32 x 45*	*81 x 114*
14	38 x 54	96 x 136
14½	45 x 64	114 x 162

Series B (Mill Sheet) Sizes.

7. An order must be arranged for the sizes to which sheets or pages are to be trimmed after being folded and collated for books, pamphlets, magazines, etc.; also for the sizes of single pieces or loose leaves, such as circulars, price lists, letterheads, statements, stickers, cards, stamps, etc. To set up an orderly system of such trimmed or divisional sizes, based upon the hypotenuse oblong, the metric unit of 1 centimeter is taken as a starting point. The first size is 1 by 1.41 centimeters. This is repeatedly doubled, giving a series of sizes to which are given full numbers in the Series A list of sizes which follows.

8. There is a well defined need for a series of sizes intermediate between those mentioned in the preceding paragraph. Such a series is ranged in geometrical mean between them, and its sizes are given half numbers in the following complete table:

For Stamps, Stickers, Cards, Etc.

Format No.	Size in Inches	Size in Centimeters
1	41/64 x 41/64	1 x 1.41
1½	41/64 x 59/64	1.18 x 1.68
2	41/64 x 1 41/64	1.41 x 2
2½	59/64 x 1 41/64	1.68 x 2.37
3	1 41/64 x 1 41/64	2 x 2.83
3½	1 41/64 x 1 31/32	2.37 x 3.37
4	1 41/64 x 1 63/64	2.83 x 4
4½	1 31/32 x 1 31/32	3.37 x 4.75
5	1 63/64 x 2 27/32	4 x 5.66
5½	1 31/32 x 2 31/32	4.75 x 6.75

For Books, Pamphlets, Magazines, Circulars, Cards, Etc.

Format No.	Size in Inches	Size in Centimeters
6	2 27/32 x 3 25/32	5.66 x 8
6½	2 31/32 x 3 31/32	6.75 x 9.5
7	3 5/16 x 4 11/16	8 x 11.3
7½	3 31/32 x 5 5/16	9.5 x 13.5
8	4 1/2 x 6 3/8	11.3 x 16
8½	5 5/16 x 7 1/2	13.5 x 19
9	6 3/8 x 8 31/32	16 x 22.6
9½	7 1/2 x 10 5/8	19 x 27
10	8 7/8 x 12 3/4	22.6 x 32
10½	10 5/8 x 15	27 x 38

For Large Charts, Maps, Prints, Posters, Etc.

Format No.	Size in Inches	Size in Centimeters
11	12 3/4 x 17 23/32	32 x 45.2
11½	15 x 21 1/4	38 x 54
12	17 23/32 x 25 1/2	45.2 x 64
12½	20 1/4 x 30	54 x 76
13	25 1/2 x 35 5/8	64 x 90.5
13½	30 x 42 1/2	76 x 108
14	35 5/8 x 50 1/2	90.5 x 128
14½	42 1/2 x 60	108 x 152

Series A (Trimmed Sheet) Sizes.

9. In practice very little use will be made of the sizes below No. 4; even Nos. 4 and 4½ will have but slight use. The sizes from No. 5 to 11½ are the ones which will concern us most. These fourteen sizes should surely be enough to satisfy all the needs of books, pamphlets and magazines. For such publications the full numbered Series B mill sheets are folded to form books in the full number trimmed Series A sizes, and, depending upon the number of folds, the library designations for them are as follows: Small folio, small quarto, small octavo, small 16mo, small 32mo, etc. The intermediate sizes are folded from the half number mill sheets and the library designations for such book sizes, as trimmed, are: Large folio, large quarto, large octavo, large 16mo, etc. The scheme does not recognize 12mo (duodecimo) nor 24mo as regular sizes; the awkward folding condemns these as uneconomical.

10. As cover papers are generally required to be larger in size, to properly cover books and magazines, two special sizes are provided, under Series C classification. Their numbers and sizes are: Cover No. 12 — 20 by 28 inches (50 by 70.7 cm.), and Cover No. 12½ — 23½ by 33 inches (59.5 by 84 cm.). These sizes may be doubled if necessary.

11. The system also provides sizes for envelopes, file holders, etc., and for photographic films, plates and printing out papers. The sizes, put under Series B classification, are arrived at by dividing the metric mill sheet sizes by 2, or some power of 2. The range of the most useful of these sizes is as follows, the dimensions being stated in inches and in centimeters:

Format No.	Size in Inches	Size in Centimeters
*6	2 3/4 x 3 1/2	6 x 8.5
6½	2 1/2 x 4	7.12 x 10.12
*7	3 1/2 x 4 3/4	8.5 x 12
7½	4 x 5 5/8	10.12 x 14.25
*8	4 3/4 x 6 1/2	12 x 17
8½	5 5/8 x 8	14.25 x 20.25
*9	6 1/2 x 9 1/2	17 x 24
*9½	8 x 11 1/2	20.25 x 28.5
*10	9 1/2 x 13 3/8	24 x 34
10½	11 1/2 x 16	28.5 x 40.5

Series B (Envelope and Photo Material) Sizes.

The sizes prefixed by an asterisk (*) are the ones intended for photographic plates, films and printing out papers. The photographic prints should be trimmed to corresponding Series A sizes or mounted on mats cut to Series A sizes. With these photographic films and plates used in reduction or enlargement work, the same proportion of length to width of picture or subject is maintained in all sizes. This accommodating feature is lacking in the old range of camera, plate, film and photo paper sizes.

(To put it beyond mistaking, Series A sizes are for the trimmed pages or leaves; Series B sizes for mill paper, envelopes and photo materials; and Series C sizes for cover paper. The use of the three series must be confined exclusively to their respective purposes.)

12. We now come to the answer to the query mentioned as suggesting this article. The commission desiring information feared there would be a wastage of paper when cutting mill sheets into smaller ones for various uses. I replied by showing how wastage, in such cases, could be entirely avoided or brought down to almost nothing. Though I had figured it out partly myself, I must give credit to Fred Schulder, of the

United Brass Manufacturing Company, of Cleveland, Ohio, for the graphic illustration of some possibilities, which he did in a monograph entitled "The Hypotenuse Oblong as Affecting the Adoption of a Universal

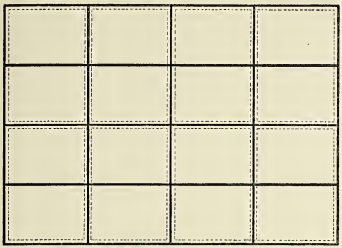


Diagram A.

Catalog Size," and presented at the Catalogue Conference of the Purchasing Agents' Association, held in Chicago, May 22, 1918. I have since discovered further possibilities and will present the findings in the accompanying diagrams and tables:

Diagram A shows a 27 by 38 inch sheet outlined for 16 pages of a book or pamphlet. When folded the pages will be trimmed to 6⁹⁄₁₆ by 8⅞ inches. (Forms for books or any folded work will be made up in forms of 4, 8, 16, 32 or 64 pages, the pages after folding being trimmed at the front, top and bottom edges.)



Diagram B.

Diagram B shows the same size sheet outlined for dividing into 18 pages or sheets, each of which is also cut 6⁹⁄₁₆ by 8⅞ inches, the same as in the other diagram. The sheet is divided into 3 times 8⅞ inches the narrow way and 6 times 6⁹⁄₁₆ inches the long way, with scant waste. Instead of cutting the sheet into 16 parts of a size, as results when folding, one can, as per Diagram B, cut it into 18 parts of the same size, and thus secure a gain of 12½ per cent in quantity.

When the 32 by 45 inch sheet is treated as per Diagram A, that is, folding and then trimming, we get the trimmed size of 7½ by 10⅝ inches, which is the "National Catalogue Size"; but if cut flat, as per Diagram B, we can get 18 pieces of the same size, as we have cuts of 3 times 10⅝, equaling 31⅞ (almost 32) the narrow way, and 6 times 7½, equaling 45, the long way. This explains why our present 32 by 44 inch size should give way to a 32 by 45 inch size.

Size No.	As Cut	Cut from Stock or Mill Sheets—Series B			
	Series A Sizes in Inches (and Centimeters)	Size No. 12 19 x 27 in. (48 x 68)	Size No. 12½ 22½x32 in. (57 x 81)	Size No. 13 27 x 38 in. (68 x 96)	Size No. 13½ 32 x 45 in. (81 x 114)
4	1¼x 1¾ (2.83x4)	288 (24x12)	400 (20x20) 392 (28x14)	576 (24x24)	800 (40x20) 784 (28x28)
4½	1⅓x 1⅞ (3.37x4.75)	200 (20x10) 196 (14x14)	288 (24x12)	400 (20x20) 392 (28x14)	576 (24x24)
5	1⅝x 2⅜ (4x5.66)	144 (12x12)	200 (20x10) 196 (14x14)	288 (24x12)	400 (20x20) 392 (28x14)
5½	1⅞x 2⅝ (4.75x6.75)	100 (10x10) 98 (14x 7)	144 (12x12)	200 (20x10) 196 (14x14)	288 (24x12)
6	2⅛x 3⅛ (5.66x8)	72 (12x 6)	100 (10x10) 98 (14x 7)	144 (12x12)	200 (20x10) 196 (14x14)
6½	2⅝x 3¾ (6.75x9.5)	50 (10x 5) 49 (7x 7)	72 (12x 6)	100 (10x10) 98 (14x 7)	144 (12x12)
7	3⅛x 4⅜ (8x11.3)	36 (6x 6)	50 (10x 5) 49 (7x 7)	72 (12x 6)	100 (10x10) 98 (14x 7)
7½	3¾x 5⅛ (9.5x13.5)	25 (5x 5)	36 (6x 6)	50 (10x 5) 49 (7x 7)	72 (12x 6)
8	4⅜x 6⅛ (11.3x16)	18 (6x 3)	25 (5x 5)	36 (6x 6)	50 (10x 5) 49 (7x 7)
8½	5⅛x 7½ (13.5x19)		18 (6x 3)	25 (5x 5)	36 (6x 6)
9	6⅛x 8⅞ (16x22.6)	9 (3x 3)		18 (6x 3)	25 (5x 5)
9½	7½x10⅝ (19x27)		9 (3x 3)		18 (6x 3)
10	8⅞x12⅝ (22.6x32)			9 (3x 3)	
10½	10⅝x15 (27x38)				9 (3x 3)

Table Showing Number of Pieces Which Can Be Cut Cut of Stock Sheets of the Standardized Universal Formats, With Slight or No Loss.

Applying to stamps, stickers, labels, cards, circulars, letterheads, billheads, statements, memoranda, price sheets and loose leaves generally. (The equivalents in centimeters are given within parentheses under the inch sizes.)

This table shows that one can use not only 3 and 6, but 5, 7, 10, 12, 14, 20, 24 and 28 as divisors for cutting smaller "Universal" Series A size pieces out of the mill sheets. The table also shows that if one is out of one size of mill sheet he can use another size, to cut into the smaller size desired, with scant or no waste. This illustrates a feature not found in the old unsystematic sheet sizes. It makes for a large measure of interchangeability, and is therefore promotive of economy. As seen in the table, there are alternative ways of cutting sheets, though with the alternates slightly fewer pieces can be gotten out of a sheet. Yet, in some cases it may be desirable to use the alternative; stock and cutter are occasionally refractory.

THINKING BACKWARD*

BY R. T. PORTE

CHIAPOLIS is one of the average Middle West cities, with its factories, wholesale houses, and also various publications issued by organizations, in addition to the regular array of daily newspapers, weekly newspapers, etc. In fact it has just a little more than its share of publications of various kinds. This made business good for the few printers in Chiapolis who had cylinder presses, binderies, folding machines, and the regular equipment necessary to do the work and issue the publications in a satisfactory manner.

Two of the printing offices were especially equipped to do this work. One of the two printed many publications such as a "society weekly," a "political weekly" and several "trade monthlies," while the other plant specialized in printing a few "religious" publications and books.

There was no need for either to be envious of the other. They were both doing a nice business, and the printers who did not make a specialty of "publication" work fully realized they were out of it as regards handling this class of work. An ideal situation, indeed, and there could be no possible need of any conflict of interests, and there would not have been had the parties in the case been other than printers.

But, do you know that each of these concerns was really jealous of the other? They could not be content to go their way, take care of their customers, give all the service possible. But that is the way of most printers.

The jobs they had on hand interested them not. The jobs the other printers were doing were the ones they wanted. To make a price on a job and then lose it worried them much more than a customer hollering his head off because they couldn't deliver his job on time. Let the customer holler, they have the job and are secure — but the job which they didn't get yesterday and which went to Jones next door is a real case for worry. So, these two printers, each with a nice steady business, making a little money, could not be content. Not by a long shot.

Discontent is a mighty good thing when one is discontented over not making a reasonable profit, where work is taken too cheaply, or where competition prevents the making of a fair profit. That kind of discontent is something worth while. The discontent of our two printers was not of that kind. It was not profits but more work that they thought about. One printer could not pick up a copy of one of the "religious papers" without thinking how he would like to have that job in his plant and if the "other printer" were not in town he could have the job. The "other printer" never saw a copy of the "society paper" without wishing that he were getting out something else besides "religious papers," and thought how nice it would be to have several other papers to get out besides the ones he had.

As stock prices began to boost, and each felt that a raise in price was necessary, they reluctantly approached the various "publishers" and suggested a change in price. The publishers, in the years past had each been approached by the "other printer" in regard to his publication, but as the price seemed satisfactory, and had each year been printed for the "same old price" there seemed no occasion for changing. Now, things were different, and with a raise in price staring each publisher in the face, it was time to think about some other printer. So to the "other printer" each publisher went.

The printer who printed all the "secular papers" was pleased to have a chance to "bid" on the "religious papers" as he figured that by no possibility could he lose the papers which he had been printing for years. The other papers would be just a nice little addition, and being mostly monthly papers, he could avoid some of the days when his presses remained idle because there was nothing for them to do. So, figuring the prices very low, and counting on a lot of book paper he had on hand which he had bought at a low price, and deciding that the advance in price might be temporary and nothing to be scared of, every item possible was put down at the lowest price, and in a short time the "bid" was delivered.

The printer who printed all the "religious papers" was very glad to receive visits from the publishers of the other papers with requests for prices. As he printed mostly monthly publications his presses were at times idle, and looking over the requests for bids he figured that by putting on a night force, without any extra rent or overhead, he could keep all his presses busy two shifts a day, and for that reason would be able to make very low prices on the "secular papers" and add considerable to his bank account. So, figuring the prices very low, and remembering that he had a lot of book paper on hand which he had bought at a low price, and deciding that the advance in price might be temporary and nothing to be really scared of, every item possible was put down at the lowest price, and in a short time the "bid" was delivered.

The printer of the "secular papers" was very pleased soon after to receive a visit from the publisher of one of the "religious" papers, who stated that the bid was quite satisfactory, and that he had decided to make a change in printers. He gave the printer the order to get the cuts from the other printer, and said that copy would be sent at once for the coming issue.

*Copyright, 1921, by R. T. Porte.

The printer of the "religious papers" was very pleased at about the same time to receive a visit from the publisher of one of the "secular papers," who stated that the bid was quite satisfactory, and that he had decided to make a change in printers, giving the printer an order to get the cuts from the other printer, and saying that copy would be sent in promptly for the next issue.

The next caller on the printer of the "secular papers" was one that gave him a decided jolt, as it was one of the publishers of the papers which he had been printing, who called him — the printer — a highway robber, told him he had given him thousands of dollars more than he should, that he was off the printer for life, and ordered him to deliver the cuts to the "other printer."

The next caller on the printer of the "religious papers" was one that gave him a disagreeable surprise, as it was one of the publishers of the papers which he had been printing, who said he never felt so bad in all his life to think that a dear brother would betray his confidence, rob him of thousands of dollars in the years they had done business together, and that really he must get his printing done elsewhere. An order was left to deliver all the cuts to the other printer.

This sort of thing was enacted several times during the week, and in the end the former publisher of the "secular papers" held contracts, at a very satisfactory price, for all the "religious papers," and the former publisher of all the "religious papers" held contracts, at a very satisfactory price, for all the "secular papers."

Each printer had work, each had secured that which he had wanted so badly but had lost what he had, and in addition, at prices much lower, despite advances in costs. And neither was the happier for it.

If you think this is not true, I want to say it is absolutely true, and true every day of the year. It may not be "religious papers" and "secular papers," but it can be any of the thousand other kinds of printing, where two printers think backward and think only of the printing the other printer has, and not of the jobs on hand which pay a nice fair profit, and which should have every attention possible. In fact it is the same old story of "distant pastures look green."

Apply your own moral, and also decide what is to be done about it. I have told only the facts.

BUILD FOR THE FUTURE

BY MURRAY E. CRAIN



HE star of the printing industry is plainly in the ascendant. The oldest veteran of the trade can recall no time when there was a keener demand for the printed word, when there was less complaint as to prices, or less insistence that the job be completed by a specified time. Of course, there are drawbacks. Paper is high in price and hard to get, and machinery is something to be prayed for when one offers up his nightly hymn of hope. But even so, there have been many darker hours in the trade. Things aren't so bad as they might be. There is, however, considerable doubt as to whether present conditions are real, in the sense that they are permanent. Probably, in the opinion of many thoughtful members of the trade, they are not permanent. Everything is inflated these days, and the printing business is no exception. Mushroom companies are springing up and are demanding printing and lots of it. Old customers are using more literature than ever before. Will the new companies flourish and grow fat? And will the old ones continue to order heavily of the products on which the printing trade depends for its bread and butter?

It is not the purpose of this article to cast any cold water on the roseate hopes and dreams of the industry. Those who are noted for long looks ahead believe that for a long time to come business is going to be good, even if it should not be as good as at present. But these same men are not taking any chances. They are building for the future while handling capably all that the present has to offer. And that is the theme of this article.

As indicated, all sorts of new concerns have been springing up overnight, with all sorts of offerings to the public. It is no more than reasonable to suppose that the usual percentage will perish, after a more or less spectacular career, leaving the usual number of unpaid bills behind them, to be used as memorandum paper — if they can be made to serve even that purpose. So it behooves the printer to be rather certain of the outcome of an order before it goes through his composing and press rooms. The writer believes that the average printer is by no means blind to this element of risk in the present situation. In fact, many are not only making sure that they are going to get paid for their work, but are rather overdoing the thing.

It is axiomatic that it is extremely difficult to meet the weekly pay roll with fair promises. The fellows who run the linotypes and work on the stones and play godmother to the platens and flat bed presses don't do it for the fun of the thing, and the envelope filled with crisp fives and tens must be waiting for them promptly when the end of the week rolls around. Every one knows this, and no one will deny that a certain measure of caution is required in handling the work of new and unknown patrons, in order that the money may be on hand for the pay roll. But isn't the thing being overdone?

A business man who had just become a business man after a couple of years dodging insects and missiles in France settled down in a Middle Western city

recently. He gave the printer a small order, and being human and appreciating the fact that he had no particular standing, handed the owner a ten dollar bill with the order, as an indication of good faith. He dropped in again several days later, found the work completed, gave a check for $21.50 to cover the balance due, and departed, taking the stationery with him.

A few days later, the same man needed some letterheads quickly. He telephoned the printer, and asked that five hundred be rushed through as rapidly as possible. The following day, he was informed by telephone that they were ready.

"Send them over, will you?" he asked. "I can't get away just now."

There was a pause.

"Will you be there to receive them?" was the inquiry.

"Why, I suppose so," he replied, somewhat puzzled. "Why?"

"Well, there is $5.25 due on them, and you haven't established any credit with us, you know."

This was putting it rather baldly, and it immediately got the goat of the young business man. He restrained himself, however, and sweetly informed the printer that a check for that amount would be sent on the first of the following month, and that he might keep the letterheads until that date, if such were the printer's policy.

The writer has no intention of saying whether the printer or the buyer was wrong in this instance. However, most of us would become rather peeved if it were indicated bluntly that our credit wasn't good for $5.25. The point is that in this instance the printer lost a customer who could have been kept with the expenditure of the smallest possible amount of tact. There was no great amount of money at stake, but even this small sum could doubtless have been collected at once, if the request had been couched in the proper terms. The account may never have developed into a large one and the case in itself was not of great importance. The principle is important and deserves some thought.

Printers are doing work for and otherwise coming into contact daily with more business men than ever before. This means nothing less than that never before was there such an opportunity to build for the future. Personality, assertions to the contrary notwithstanding, does play a great part in business success. All of us would rather deal with a pleasant person than with a grouch, and, other conditions being equal, we will give our business to the former. The buyer of printing is no less human than we are. It is impossible to extend credit promiscuously, but what is possible is to make new business friends more easily than ever before, in these days when we are meeting more buyers, and every one is rushing around in a frenzy.

The department stores may be taken as types of the most expert merchandisers in the country. No business man is closer to his clientele than are the department store executives. They are making more money than ever before, and it is an open secret that they are watching the present situation with the utmost anxiety. Why? Because they endeavor to build a business on the basis of repeat orders. They are getting poor merchandise at high prices, and they know this does not make for a sound situation. They are afraid of losing friends and future business. In many instances they are selling goods at a loss, because they know it is not worth the price they would have to ask to make a profit.

It is not necessary to go so far afield to illustrate the point under discussion. Look through the pages of this magazine. You will find the advertisements of machinery companies, although you know that it will take some time for your order to be filled. Why do they advertise then? Simply because they realize that good will is the only solid business foundation. They may not need your business today, but they are going to continue to hammer away at the fact that they are still in business and will be in business ten years hence. They are building for the future.

The printer can do likewise. He can advertise for the future by handling the affairs of today so efficiently, withal so courteously, that he will make friends who will stick when the situation is perchance not so bright. In time of peace, prepare for war, they tell us. In time of prosperity, prepare for hard times — this is just as good sense.

All said and done, common sense is as valuable now as it was twenty years ago. This means, among other things, that business should not be thrown away unless it is obviously worthless. There is a middle course which may be pursued with profit.

WHEN educational budgets universally exceed military expenditures, sumptuary masses and classes will alike pass, but mobs and monarchs will continue to burst bounds and violate boundaries until governments put more faith in typefounders than gun foundries

HERBERT KAUFMAN
In *McClure's Magazine*



ATTRACTIVE HOUSE-ORGAN COVER BY THE ROCHESTER BUREAU OF PRINTING

In keeping with the Christmas season, the Rochester Bureau of Printing used this cover for the December issue of its house-organ *Typographia*. The drawing for the cover design was by Spencer G. Easton, of Rochester.

EDITORIAL

With this issue we start another series of articles from the pen of R. T. Porte, who is too well known to our readers to need introduction. The new series will record the doings of the "Printers of Chiapolis," each article being based on actual facts. The first appears in the preceding section under the title "Thinking Backward." Those who have followed John Smith and his associates through their efforts in building up the cost and accounting system, and putting the plant of Jefferson Bell on a business basis, as set forth in "John Smith's Bookkeeping" during the past year, will, we are sure, be interested in Mr. Porte's coming articles.

We have just finished reading the reproduction of a letter sent by a customer for whom a printer had produced a large catalogue. One part of the letter strikes us very forcibly: "The hundreds of details which unexpectedly turn up during the printing of such a book were masterfully handled by your company with perhaps a minimum of annoyance to us. In our minds, it is such attention to details that determines the fitness of a printer to the handling of such a project." These two sentences epitomize the kind of service that is desired by the buyer of printing and which is appreciated by him. The printer who renders service of this character and thereby gives the customer satisfaction is building for permanency, which means success.

Hardly a month goes by without our attention being called to some misunderstanding, discussion or difference of opinion between a publisher and public officials regarding charges for legal notices. Newspaper publishers are all familiar with these controversies, which have been going on for years. It is time that concerted action be taken to formulate some basis of agreement whereby these difficulties may be overcome. Reference is made to this subject in the Newspaper Work department of this issue, and as stated there, the editor of the department has for some time suggested that a recognized authority or some organization should take the matter in hand. The present writer has advocated this same action on a number of occasions. To bring about a definite, authoritative basis or standard upon which charges may be made for legal notices, a committee should be formed of representatives of each of the national organizations interested, together with one or two recognized authorities. The recommendations of this body could then be taken by each State organization for the purpose of having them adopted and made a part of the laws covering this class of work. Concerted action only will accomplish the necessary reforms, and the time for taking this action is now. Publishers will continue to face difficulty as long as the lack of a definite standard exists.

The Graphic Arts Exposition and Craftsmen's Convention

What will, without question, prove to be one of the greatest educational features that have ever been undertaken in the industry is the Graphic Arts Exposition, which will be conducted under the auspices of the Chicago Club of Printing House Craftsmen in connection with the second annual convention of the International Association of Printing House Craftsmen. An announcement of this event appears elsewhere in this issue. In this exposition will be assembled the best and latest methods, materials and machinery — educational exhibits which will present worth while ideas for increasing efficiency and securing greater production. In conjunction with these exhibits, the convention sessions will offer an exceptional opportunity to discuss methods and practices and bring out the best ideas for still further advancing the interests of the graphic arts.

Conducted by an organization of practical printing executives whose sole purpose is to benefit the printing and allied industries without any thought of financial gain for themselves, this exposition should receive the unreserved support of every one interested in the allied trades. The craftsmen are to be highly complimented upon their undertaking, and it is to be hoped that they will receive the full measure of encouragement they deserve.

What of Nineteen Twenty-One?

The curtain has been rung down on the year 1920, and we have now embarked on a brand new era. The question which is uppermost in the minds of all engaged in the printing trade and its multifarious branches is, "What of 1921?" As was very truly said by Patrick Henry many years ago: "We have only the lantern of experience to guide our footsteps." That remains as concretely true today as when the words were first uttered. Experience is a wise teacher. During the past few years a number of complex situations have arisen, which have produced conditions unparalleled in our industry. True, in dealing with the problems the inclination in a number of instances has been to follow the line of least resistance.

This condition was, in some instances, perhaps, justifiable. Business was good, prices of raw material were high, no one could foretell with any degree of accuracy when the peak was to be reached, or when the period of deflation would begin. With commodities of all kinds aviating, it was but natural that the craftsman, he who produced, should seek his share of the prosperity. Nor was he denied. The cornucopia provided him with his share. Never was a refusal registered where the demands

were justified. It may be true that in some instances where the upper hand rested with the worker the "squeeze play" was engineered. Be that as it may, we have got to forget the past. The hands have been played, and a new deal awaits the action of us all.

There is really no justification for pessimism. Prosperity has had its innings, and if in the readjustment of affairs prices have to be lower, we must not be panicky. This great country of ours was not built upon such a foundation, and what is true of us in the whole fabric should also apply to the various branches. Nothing must be overlooked, none must try to escape his responsible share in the adjustment.

In the unscrambling of our business and bringing it down to conform to present day conditions there must be no shirking on the part of any section. The keynote must be coöperation. Every one has benefited and must bear his burden unflinchingly. The adjustment must above all things be equitable. Viewed from every angle, we repeat, the bogy of pessimism must not prevail.

The year 1920 has been a good one for every one. May the present twelve months see every one blessed in proportion to the success which he contributes to the upbuilding of the country. We are warned that the situation confronting us is a serious one. It is just as serious as we make it. After all it is the mental attitude which prompts all humans. May the proper mental caliber be brought to bear on the situation, and thus a sane solution be assured.

In the printing industry there are several matters of considerable importance. The whole industry is waiting almost breathlessly to see what the paper situation will result in. At present many are expecting a Henry Ford to appear on the horizon. At least three can, if they wish, assume this role. If one should decide to do so, then will be precipitated a condition which will cause much heart burning and consternation in the trade because there has, in many instances, been much speculation in paper. Many are caught "long" and are on the anxious seat as to how the market is going. The loss which they expect to take is problematical at the present writing, but they are hoping against hope that the break will be delayed as long as possible.

With regard to labor's position in the present situation, the spirit of fairness and equity must prevail. There must be a whole souled attitude of looking matters squarely in the face. The men must above all things realize that it is not the proprietor who really pays the freight of high wages. It is the customer, because if orders are not sold, then under no circumstances can the proprietors of the various establishments offer employment. The law of supply and demand prevails. Often, too often in fact, is this angle of the situation overlooked by the workers. Intent sometimes to obtain as much advance as they can, they are inclined to overreach themselves. The law of averages must be taken into consideration. It is sometimes argued that what is paid in a particular region has no direct bearing on another territory. This line of argument is faulty, for the reason that a zone of competition is often established and we find printers in a city bidding against another locality for a class of work that keeps and employs a number of men. If the wage rate in one place is too high, then the inevitable happens. The work is lost and, in consequence, employment is jeopardized. The policy of "the shorter the nose the shorter the vision" must not prevail.

With the multifarious problems thrust upon us by the Great War, it behooves us to think and act constructively. The era of discontent must give way to a period of remedial measures that will relieve the situation, but above all we must not forget that all must share the burden unflinchingly. That applies to the craftsman equally as much as it does to the employer. During the coming year we shall have a greater question to solve than has for many years confronted the industry. What the outcome of the forty-four hour a week demand is likely to be throughout the country is purely speculative. There seems to have been some misunderstanding in certain quarters. In some centers it has been agreed that the new schedule should be put into force. At this time there are those who consider it an economic crime for the eight hour work day to be reduced, while on the other side there are those who have been convinced that a shorter week is just to the workers, even if it is not desirable. What a shorter week means to the trade is not hard to determine. What it will cost is only a matter of calculation, because with the cost system reduced to a scientific standpoint it can be estimated to a nicety. Those who are students of costs are not likely to be fooled as to what the real additional cost will be. Not only will the working week be reduced four hours, but the remaining forty-four hours will bear their additional ratio of the overhead. Unless the change in the working week becomes general, it can be readily seen that the reduction will work a hardship from a competitive point on those centers forced to adopt it.

The sane employer of today as well as the wise craftsman realizes and knows that the spirit of coöperation must be pre-eminent in all deliberations that take place on matters that have to be adjusted. Fairness and equity must be the cardinal points on which all controversies are to be settled. If not, then the whole web and woof of the industrial weaving of harmony will be rent asunder. May the spirit of mutuality continue, so that 1921 may go down in history as twelve months of unalloyed prosperity for every branch of the great printing industry.—*Henry Allen.*

The Value of Biographies

As Samuel Smiles has written: "Biographies of great, but especially of good men, are most instructive and useful as helps, guides, and incentives to others. Some of the best are almost equivalent to gospels — teaching high living, high thinking, and energetic actions for their own and the world's good." We may well add that the printers who have attained real success are those who have studied well the lives and work of the printers of early days. Such men truly have an appreciation of their work that can be gained in no other way.

It has indeed been extremely gratifying and encouraging to us to see the wide and growing interest that is being taken in the biographical sketches accompanying the portraits of early master printers which are appearing in this journal. It is an indication that many printers are proud of the history which stands back of their art. Would that a great many more had the same high appreciation of printing!

CORRESPONDENCE

While our columns are always open for the discussion of any relevant subject, we do not necessarily indorse the opinions of contributors. Anonymous letters will not be noticed; therefore correspondents will please give their names, not necessarily for publication, but as a guaranty of good faith. All letters of more than one thousand words will be subject to revision.

Blames the Lawyers for Faulty Punctuation

To the Editor: MELBOURNE, AUSTRALIA.

In the editorial department of the August issue of THE INLAND PRINTER (page 601) you publish a correspondent's letter regarding the elimination of punctuation marks. This letter deals particularly with law briefs and similar matter.

In view of your own comments you may be surprised to know that in this country it is the universal practice strictly to follow copy in legal matter, and such copy is almost invariably without punctuation marks, other than the full point.

If as your correspondent asserts, even judges may disagree as to the meaning in the case of unpunctuated copy, how can the compositor be expected to punctuate so as to give the correct meaning to legal copy? The remedy appears to lie in the hands of those who prepare such copy; namely, the lawyers.

S. J. HULME.

Special Advertising Rates for Special Editions

ALVA, OKLAHOMA.

To G. L. Caswell, Editor, Newspaper Work Department:

We are issuing a special edition of not less than 5,000 copies, and it will contain at least sixteen pages. The reason for this special is that the Ad. Club will try to pull trade to this town in one of the usual ways each month. Since we publish a small daily and there is a weekly published here, too, there should be no disagreement on prices. But for this issue we asked the merchants the rate of 40 cents an inch. Our contemporary asked half that, after we had been awarded the privilege of getting out the special. In order to keep the merchants from thinking we are cut throats, we have met this 20 cents an inch rate. We shall be regarded with suspicion under any circumstance now, but what I should like to ask you is this: Is there any circumstance that would warrant the running of advertising matter in a 5,000 edition at 20 cents an inch?

J. C. McC.

Answer.— Taking the best experience of cost finding newspapers we have on hand, the National Editorial Association committee recommends an advertising rate of 55 cents an inch for 5,000 circulation of any newspaper. Personally, I dissented from that opinion and voted that 50 cents an inch should be the rate recommended. This rate, however, provides for the usual 15 per cent discount to advertising agencies. Therefore, I feel justified in giving you my opinion that your rate for this special edition of 5,000 copies should very properly be 50 cents an inch for the display advertising, less 15 per cent, if the business men feel they should have that agency discount, which would probably be made to them. Discounting the rate of 50 cents an inch 15 per cent would make a net rate of 42½ cents, a very reasonable and just charge for your advertising in 5,000 copies of one edition.

I have evidence from the largest daily paper in Iowa, which has recently found that its cost sheets show a cost of 21 cents an inch to set the display advertising and have it ready for the stereotypers. Adding the cost of presswork, white paper, postage and other items to this 21 cents, which would probably apply in your case, would, I think, make 40 cents an inch a very low rate for the service rendered your advertisers. Any lower rate would cause you to lose money.

G. L. CASWELL.

Scrapping the Period in Addresses

To the Editor: LOUISVILLE, KENTUCKY.

In the current issue of THE INLAND PRINTER you comment on the question asked you by a correspondent, "Is there any recognized authority that tolerates the omission of all punctuation in reading matter?"

Quite properly you replied that there is no recognized authority that would tolerate such a practice. But don't you think the period — and the comma for that matter — could be dropped in all forms of address without any material loss to the meaning? For instance, compare these two styles of address:

Messrs James B Smith & Co
Booksellers & Stationers
1921 East 32nd St
Saint Louis

Messrs. Jas. B. Smith & Co.,
Booksellers & Stationers,
1921 E. 32nd St.,
St. Louis.

Why should either the period or the comma be used in an address — or on a title page — when it is not needed to elucidate the meaning? What purpose does the latter punctuation mark serve, for instance, in your page headings when you run it thus:

August, 1920 THE INLAND PRINTER 601

Or why should the period be used in the line at the bottom of the advertisement pages:

Please Mention THE INLAND PRINTER When Writing to Advertisers.

As you know, the tendency has been for years in the direction of clearing title pages and advertisements of punctuation marks altogether. The usage of putting a period after a contraction is one that must gradually go out, following the same law. Then why not start the movement now?

JAMES C. MOFFET.

Letters We Appreciate

To the Editor: WAUCHULA, FLORIDA.

Enclosed you will find check for $4 for which keep my bible coming. Although I have been forty years in the game I can always find new ideas and get higher inspirations from every number of your valuable journal, and wish it were in my power to make every young member of the craft study THE INLAND PRINTER as he studied text books while in school. The public is becoming better educated to good printing every day, but unfortunately there are too many so called printers who are seemingly perfectly satisfied if they "put it across," hold their jobs and draw their pay. This class of "artists" have had easy sailing during the shortage of labor the past few years, but we hope to see the day when real printers will take their places.

GEORGE M. GOOLSBY,
Editor and Publisher, "The Florida Advocate."

INCIDENTS IN FOREIGN GRAPHIC CIRCLES

BY OUR SPECIAL CORRESPONDENT

GREAT BRITAIN

The women hand and machine compositors in Aberdeen and Edinburgh are all members of the Scottish Typographical Association, there being no known case of an employed woman compositor in these cities outside of the union.

Of the £20,000 required to complete the extension of the Caxton Home at Deal, over £7,000 has already been subscribed. This wing is to be dedicated to the memory of the men of the printing, stationery and allied trades who lost their lives in the war. It will provide accommodation for forty patients.

On the program of the last annual meeting of the St. Bride (London) Lodge of Freemasons (on which occasion Sydney H. Caslon, son of H. W. Smith and one of the present owners of the Caslon Type Foundry, was installed as worshipful master) appeared the following: "The menu has been printed by Bro. George W. Jones at the sign of the dolphin, in Lough Square." The types and flowers used were shown in the first specimen book issued in 1764 by William Caslon, founder of the company, whose colophon reads: "This new foundry was begun in the year 1720 and finished 1763 and will (with God's leave) be carried on, improved and inlarged by William Caslon and Son, Letter-Founders, in London." What would we moderns think of the idea of taking forty-three years to erect or fit out a typefoundry or any other manufacturing establishment? Of course, like a clipping collector's scrapbook, a typefoundry is really never completed.

GERMANY

The Association of Stamp Manufacturers has reduced the price of rubber stamps ten per cent.

Though there was recently a considerable reduction in the price of paper, its price is still 1500 per cent over that of prewar days.

It is said that the German Government's interest in the official *Deutsche Allgemeine Zeitung* (Berlin) is represented by a contract by which it takes five thousand copies a day and pays therefor 720,000 marks a year (or about forty pfennigs for each copy), but it is to be noted that the columns of the paper are open to all of the Government's declarations and official notifications.

A strike affecting the Berlin newspapers, lasting from the 1st to the 14th of October, was settled by the proprietors granting raises in wages. The proprietors were prodded to this action, it is reported, by the declaration of the authorities that the Government could no longer take note of the non-appearance of the newspapers and would be obliged to force the proprietors to grant the wage increases if they would not do so voluntarily.

One of the trade journals recently carried this advertisement: "An American publisher will come to Germany in August to seek the production of English books to the value of one million marks. He invites proposals from able firms, stating the cost of furnishing the composition and electrotyping of 3½ by 5½ inch pages, paper for one thousand copies of booklets of 32 pages (5 by 7⅜ inches), and for larger editions; cheap cloth or similar binding; packing for transmission abroad; state possibilities of delivery, etc." Address is given in cipher to a Berlin advertising agency.

According to figures given out September 1, the following are the percentages of increase in the charges for printing in Germany over those prevailing in prewar days: Books, newspapers and periodicals, 900; catalogues and price lists, 950; jobwork, 1000; special quality work, 1040. At the same date the increases in cost of production were indicated by the following percentages: Labor, 600; power and light, 1200; repairs, 1400; machines, 1000; freight, 400; deliveries, 2000; oil, 1000; washing and cleaning materials, 2200; type, 1000; metal, 3000; inks, 2500; roller composition, 1500. It is no wonder that the master printers are dissatisfied with their earnings and are agitating for higher printing prices.

A cigar house in Bremen replied to the letter of a publisher, who was soliciting an advertisement for his paper, in the following manner: "We acknowledge the receipt of your offer and would make use of the same if you are prepared to insert for us an advertisement without charge and without obligation, so that we may be able to judge the value of your medium. We aim to do much advertising in the near future, and will be glad to take your paper into consideration." To this naive letter the publisher replied as follows: "We acknowledge the receipt of yours of the 22d instant, and would be pleased to meet the wish expressed therein if you could make up your mind to send us several boxes of your cigars, without charge and without obligation, that we may be in a position to judge their quality. We expect to purchase a few thousand in the near future and would thus be able to consider your goods."

We quote the following from *Der Deutscher Buch- und Steindrucker:* "In the latest issue of The Inland Printer Henry Lewis Bullen, the librarian of the Typographic Library and Museum of the American Type Founders Company, Jersey City, presents the title page and printer's mark of the praise song to typography by Arnold Bergel, published in Mayence in 1541 and renowned in typographic history. He had been searching a long time for this book and was about to call the attention of American book collectors to it and to ask their coöperation in securing a copy, when a very handsome and complete copy reached his hands. The reproduced title page of this poem, '*De Calcographiae Inventione,*' is peculiarly interesting in that it shows the first definite illustration of a composing stick, which looks exactly like the ones used today. Like many others ahead of it, this remarkable typographic specimen has found its way to America, but it is a consolation that it has landed in the Typographic Library and Museum of Mr. Bullen, who knows how to take care of his precious collections and to make them available for general inspection. The savants will no doubt be obliged in future to travel to America when they wish to make researches into the history of German culture."

FRANCE

It is reported that the Parisian journals have secured a reduction of five per cent in the price of paper.

The organ of the federation of working printers, *Typographie Française,* has changed its name to *L'Imprimerie Française,* without change of size, form or character.

Louis Ducos du Hauron, whose name is intimately connected with the history of three color photography, and who was among the first to substantiate the divisibility of colors into the three primaries, red, yellow and blue, died at Agen, August 31, aged eighty-three.

SWITZERLAND

The last yearly report of the Swiss Typographic Federation (of employees) gives its membership as 5351, as against 385 non-union printers in the country. The income for the year was 403,000 francs and the expenditure 321,000 francs. The total of its assets is now 534,000 francs. Aside from this there is a sick, invalid and death benefit fund, the total of which is now 1,050,000 francs.

PALESTINE

The administration has promulgated an ordinance introducing the law of copyright into Palestine. The period of copyright is fixed according to the international copyright conventions, and the penalties for infringement are patterned after those contained in the English law.

BIOGRAPHY OF ALDUS MANUTIUS, GREATEST OF ALL PRINTERS

BY HENRY LEWIS BULLEN

IN Aldus Manutius, printer of Venice, we have the most illustrious of typographers and the most effective among the leaders of the most important Reformation in history — the New Birth of Learning, from which modern civilization emanated. What Moses was to the Hebrews, or Columbus to the western continents, Aldus was to Europe, leading our forefathers out of dense mental darkness into ever increasing light, of which we are heirs forever. He was the first to divine the fact that our Art is the main source and developer of enlightenment and of progress, both intellectual and material. He found printing at its best an art craft, but generally practiced as a trade, and he transformed it into a profession, in which presses became altars dedicated to progress and types the voices of aspiration and leadership. He proceeded consciously and energetically to restore a lost civilization, unlocking treasures that had been buried and forgotten in Europe for a thousand years, substituting for unreasoning faith that spirit of aspiring inquiry which is the source of all good things that men have or may attain. Were permanent and beneficent services the measure of popular fame, the name of Aldus would be exalted above our Luthers and Loyolas or our Cromwells and Napoleons.

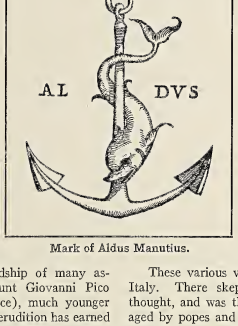
Teobaldi Manucci, known to fame as Aldus Manutius (the Latinized form), was born in Bassiano, near Rome, in the duchy of Sermaneta, in 1450. He had superior educational training, first in his native town and afterward in Rome and Ferrara. In the university of the latter city he acquired a fondness for Greek, coming in contact with learned refugees from Greece, driven out of their own country by its final conquest by the Turks in 1453. Aldus gained the friendship of many aspiring fellow students, among them Count Giovanni Pico della Mirandola (son of a sovereign prince), much younger than he, but wealthy and influential, whose erudition has earned for him a place on the roll of fame. Pico, in 1482, secured for Aldus the position of tutor of the sons of Albertus Pius, prince of Carpi, with whom he lived on terms of happy intimacy and friendship. While at Carpi, Aldus conceived his great plan of utilizing the new art of printing to restore to Europe the long forgotten literature and science of the Grecian civilization, which existed at that time in a few scattered manuscript copies, inaccessible as well to readers as to students. Albertus Pius encouraged the project and advanced the means to establish a printing house in Venice in 1489. In doing this the prince secured a place for himself in history which otherwise he would not have had. In 1503 Aldus added his patron's name to his own, calling himself thenceforth Aldus Pius Manutius.

Venice in 1489 was the greatest commercial city in Christendom, and in the short space of twenty years had made itself the leading printing center. In its vicinity were the two best paper mills in Europe, those at Fabriano and at Colle, both established in the thirteenth century, long before the invention of typography. From 1469 to 1500 there were established in Venice two hundred and sixty-eight printing houses, as against one hundred and sixty-eight in all other Italian cities, and together these issued 4,987 books that have been identified and others, doubtless, that have been lost. The editions ran from one thousand to three thousand copies. If we average at fifteen hundred an edition, we have the astounding total of seven and a half million books issued in Italy in thirty-one years! So hungry were the people of Italy for the printed word! It was Aldus' purpose to popularize the higher forms of literature, then known only to a few hundred scholars. He needed a public and a market for his missionary work. Clearly Venice was the best place for his mission.

To appreciate fully the importance of the project of Aldus, the state of civilization in Europe in 1485 needs to be understood. Erasmus (1466-1536), who was to become the leading literary authority of his time, was a boy in 1485. In his maturity he wrote:

> When I was a boy sound letters had *begun* to be revived among the Italians, but by reason of the printer's art being as yet known to a few, no books had reached us [in Holland, France, Germany and Britain], and in the deep tranquillity of dullness there reigned a set of men who taught in all our towns the most illiterate learning. Rodolph Agricoli was the first to bring from Italy the breath of a superior culture.

There had been a period of utter intellectual darkness in Europe from the fifth to the thirteenth century. To read the works of the pagan classic authors had been prohibited throughout Christendom. The prohibition was less severe in the Greek Catholic empire. In Asia Minor, Egypt, Northern Africa and Spain the Arab and Moor Mohammedans had fostered in no inconsiderable degree the classic literature and sciences. As the Italians traded with the Greeks and the Mohammedans, a few works of the classic learning crept surreptitiously into Italy. Thus faintly the light of secular learning was maintained, until in the eleventh and twelfth centuries the Crusades occurred. Europe set out frantically to redeem the Holy Land and the would be redeemers were themselves in a measure redeemed, as they came back with broader ideas and skeptical minds and a better appreciation of art. Light from Asia once more penetrated the darkest continent of Europe.



Mark of Aldus Manutius.

These various vague cultural influences were felt only in Italy. There skepticism grew into a greater freedom of thought, and was the more influential because it was encouraged by popes and cardinals and princes and in the universities, as they came into contact with remains of the almost lost classic literature. Italian minds began to think more about man and human affairs than about a world beyond. This trend of thought is known in history as the Humanitarian. The Humanists themselves were divided. Part of them sought to harmonize the classical learning with Christian theology, while others sought a return to paganism under a profession of orthodoxy. Dante (1265-1321) and Petrarch (1304-1374) were of the first party. Boccaccio (1313-1375) was an early representative of the free thinkers. Under these forward literary influences all the arts in Italy began to revive. The Italian language, originally a debasement of the Latin, was purified and systematized, while yet the common languages of France, Germany, Holland and England remained grammarless jargons, not used in schools and seldom in the churches, Latin being the language of the limited educated class.

Thus it was that the first modern literature was that of northern Italy. There modern culture began. When Aldus was born, Italian and classic literature circulated sparsely in manuscript formats among a limited group composed of politicians, ecclesiastics and the aristocracy and student aspirants to employment among these classes. It was mainly licentious — a reaction from the orthodox mental puritanism of the

Church, just as in the time of the Restoration in England, in the reign of Charles II, immorality was a reaction from the puritanism of the Puritans. It was liberty misused, but being liberty it had within it the seeds of progress. It was not, however, a good basis upon which to reconstruct civilization.

During this ferment in Italy printing was introduced there in 1469. In Italy, as elsewhere, the printers catered for the only considerable book demand — books for devotional purposes and for the use of priests in the churches and schools of theology. The earlier printers had little, if any, conception of the real power of their art. They were no different from the average printer of today, who sees in printing a more or less agreeable means of livelihood and profit — only that and nothing more. Nevertheless, the work of these Italian printers was of incalculable importance. They were developing a new world of readers. They were restoring a long lost literature, very interesting to persons hitherto held to a mental diet of sermons, commentaries and literary credulities. They had restored many works of Roman authors and a few of the Grecian classics, and the culture and attainments of Aldus himself are sufficient evidence of the great advance which had been accomplished, unconsciously as it were, in a few years by means of printed books, which stimulated thought and ideas. Still mankind's greatest assets remained hidden to Europe. These assets were attributes of the higher Grecian civilization, as mirrored by its poets, philosophers, dramatists, scientists, and historians. It is a truism that our civilization in its cultural part, as distinguished from its materialistic part, is traceable entirely to Grecian sources. Grecian culture and Grecian ideas had dominated the Roman Empire when at the height of its glory and power. The eclipse of Grecian culture had resulted in the Dark Ages. The return of Grecian culture was to restore culture and the higher civilization to Europe and to liberate thought processes which had been enchained by medievalism. To reinstate the knowledge of Grecian culture, ethics, esthetics and arts was the task that Aldus consciously set for himself. He splendidly accomplished his objective, and in doing so was more instrumental than any other man in promoting the New Birth of Learning, Culture, Mental Growth and all the higher attributes of the civilization we enjoy today.

From 1489 to 1494 Aldus was engaged in organizing his printing house and perfecting his plan. Types had to be cut and cast; presses and all the appliances of printing had to be made — none could be bought; workmen had to be trained; sources of supply of paper, vellum, ink ingredients, etc., had to be found; manuscript copies of the classic works which he proposed to print and publish had to be bought or borrowed and then carefully edited and prepared for the compositors. Five years was little enough time for all this work, but that Aldus restrained himself from issuing a few pot boilers proves the deep sincerity with which he entered upon his great mission of enlightening a world. His first book was the poem in Latin and Greek, "Hero and Leander," never before printed, though centuries old. It has twenty-two leaves, the Latin text facing the Greek at each opening. His second book was a Greek and Latin grammar, and his third book was the first volume of the works of Aristotle, which he restored to the world in five great folio volumes.

Says a recent encyclopedia: "The influence of Aristotle on human thought has continued unbroken to the present day. With the revival of learning the originals of Aristotle became gradually known, and from them were drawn the means to combat the errors of medievalism." Aristotle was the master mind of the classic civilization. He originated the method of scientific inquiry and taught his readers how to think objectively. All this wisdom, which has influenced each one of us directly or (mostly) indirectly had been hidden for centuries, and now Aldus restored the treasure to the world, personally comparing and correcting corrupt manuscript copies, choosing between varying versions, standardizing texts and watching and assisting in the printing and binding. In the same way the masterly works of Homer, Plato, Thucydides, Aristophanes, Euripides, Sophocles, Demosthenes, Æsop, Plutarch, Pindar, and others whose influence has deeply permeated modern thought, and whose works are continually being printed to meet the never ending demands of scholars of all countries, were restored to the use and benefit of mankind by Aldus.

He printed for twenty years. In addition to the Greek authors he issued school books and dictionaries, restored many Latin authors, and printed several original works in Italian. Altogether, in seventeen active years, he printed one hundred and twenty-three books in editions varying from one thousand to three thousand pages, or about three hundred thousand volumes. He crowned his work as editor, printer and publisher by authorship. In 1501 he produced his "Rudimenta Grammatices Latinæ Linguæ," which speedily superseded earlier grammars and remained a model for such works for nearly three centuries, during which time it was reprinted many times in all centers of learning. In 1507 he issued an advanced grammar, "Institutium Grammaticarum;" and in 1515 his "Grammaticæ Institutiones Grecæ," both of which were frequently reprinted. The prefaces to his books are human and interesting, giving credit to his assistants, recounting difficulties overcome and aspirations realized or to be realized.

Aldus invented the modern book — the pocket, or handy, editions. Before his time books were printed in large types in quarto or folio. Until 1501 Aldus followed the general practice, and produced his more typographically elaborate books, such as the celebrated "Hypnerotomachia Polophili," but in 1501 he introduced his famous italic types, cut for him by Francesco of Bologna, an artist-craftsman, who is believed to have cut all the Aldus type faces, and whose achievement in the italic is celebrated by Aldus in a eulogy in the first book printed with the italic, the "Vergilius." The object of the new types was to reduce the size of books. The format which Aldus used most frequently after 1501 was 4½ by 6½ inches; the edition binding was vellum, without boards or with very light boards, sometimes tied; usually a small number of each book were printed on vellum, otherwise the paper was (of course) hand made at the same Fabriano mills from which some of our better American printers of this day are procuring paper. The margins are narrow, but invariably correct in proportion. Many of these books are now worth their weight in gold, and every book printed by Aldus has a high value among book collectors. Much handled as they have been by generations of readers, their thorough workmanship has preserved them in firm and crisp condition unequaled by any other sequence of books of one printer. The Greek types of Aldus were an almost exact copy of the clear calligraphy of his chief editorial assistant, Marcus Musurus, a Greek refugee from Crete. In general the design has been followed until recent years, when a less cursive style (known as Porson) has come into favor. The price of Aldus' small books was about fifty cents each. His "Aristotle," in five volumes, sold for about eight dollars, although it ran to 2,595 pages! Devoting his chief energies to printing Greek books, a number of his employees were Grecians from Crete; the rules of the office were printed in Greek, and the use of colloquial Greek was encouraged in the workshop, in which was displayed the famous admonition to visitors:

> Whoever you are, Aldus earnestly entreats you to dispatch your business as soon as possible, and then depart; unless you come hither, like another Hercules, to lend some friendly assistance; for here will be work sufficient to employ you and as many as enter this place.

The main personal events in the life of this illustrious printer are these: In 1490 he married Maria, daughter of the printer, Andrea Torresano, who was the successor of Nicolas Jenson, and who in 1508 became a partner with Aldus and upon the death of Aldus (in 1515) carried on the business alone during the minority of the sons of Aldus. In 1500 Aldus

founded in Venice the New Academy, an association of scholars whose rules required them to speak among themselves in Greek. The members of the Academy assisted in the revision of the text of Aldus' books. In his prefaces he tells us that he was guided by their advice. If any member lapsed into Italian or Latin he was fined, and when these fines accumulated sufficiently, Aldus was bound to expend them for a feast, "not," says the rules, "a printer's banquet, but a real New Academician's feast." In 1501 he introduced his pocket editions, which he and his successors issued until the end of the printing activities of the family in 1597. The format was imitated by all succeeding printers. In these compact volumes Aldus achieved his ambition to popularize knowledge. He democratized learning, and thus became the master instructor of all time.

In 1509 a state of war in Venice compelled Aldus to close his printing house, and he was not able to resume until 1512. He had three sons and a daughter. The first son became a priest, the second a bookseller, and the third, Paul Manutius, born in 1512, equaled his father in learning, carried on the business with great success and was succeeded in turn by his son, Aldus Manutius II, an infant prodigy of learning, who married a daughter of Giunta, a famous printer, and carried on the business founded by Aldus I until 1597, when he retired. In 1515, at the age of sixty-five, the great Aldus died, "bequeathing Greek literature as an inalienable possession to the world." His greatness was fully recognized by his fellow citizens and contemporary printers. His career was an incentive to several other printers, notably the Estiennes and the Elzevirs.



Aldus Manutius in His Printing Establishment at Venice, Entertaining Jean Grolier.

A decorative picture, on canvas, six feet by six feet seven inches, painted by Francois Flameng for S. P. Avery, and presented by him to the Grolier Club, New York, in 1890. The etching, by Leopold Flameng, from which this was reproduced, was published by the Grolier Club in 1891.

The scene, though imaginary, is based on much authentic information. The printing office of Aldus Manutius, as here shown, is at the end of the Quai des Esclavons, and through the window are seen the palace of the Doges and three churches as they may yet (1920) be seen in Venice. The portrait of Aldus is based on a likeness made soon after his death, in 1515, and also on portraits printed in his books by himself and on a medal struck in his honor. No portrait of Grolier was preserved. This visit was made in 1512, and the costumes are correct for that period. Grolier was then about thirty years of age, and Aldus an aged man. The printing press is modeled after the presses in the Plantin-Moretus Museum, in Antwerp. The mark of Aldus is shown in the window panels. Jean Grolier de Servin, Vicomte d'Aiguisy, was born in Lyons, France, in 1479. He held many high positions under the French kings, and finally became treasurer of the kingdom. His present fame is that of being a conspicuous lover of fine books and bindings. On account of the beauty and quality of the bindings, many of the books in his library have been preserved. He died in 1565.

When Aldus was born, in the year of the invention of typography, the people of Europe were slowly awaking from a condition of mental and cultural atrophy. Aldus was chief among those who reformed this condition. It is, perhaps, difficult for most of us, enjoying as we do the advantages of unlimited dissemination of knowledge, to appreciate either the medieval mind or the supreme importance of the Renaissance. Let us suppose ourselves living in the year A. D. 2020, a thousand years hence, and that early in those thousand years the very names as well as the works of Shakespeare, Bacon, Copernicus, Galileo, Newton, Voltaire, Goethe, Darwin, Franklin and all the lesser illuminati of modern times, and all the names and works of the minds which had created the Greco-Roman and Oriental civilizations, had been forgotten, except to a few score of persons who had hidden away, as curiosities, stray copies of the prohibited books. Let us suppose, also, that in place of these vast and chief assets of civilization (the art of printing having been lost), our mental needs in A. D. 2020 were sought to be met by two grammars, one immature and credulous work on nature and philosophy (by one Boethius), half a dozen credulous histories of impossible events, a Bible which was available only to priests, and a large number of dry as dust sermons and religious commentaries and biographies of impossible saints, all written with pens in Latin and in no other language. Suppose, also, that in all our cities the waterworks and sewers and public baths and hospitals and theaters and public schools had ceased to be used, and that there was no political or religious liberty, and that our very thoughts were prescribed for us, and to express a doubt of them was accounted heresy and punishable by death. Thus supposing, we may have a faint mental picture of medieval times prior to the fourteenth century. Now suppose that in Northern Italy certain influences caused certain influential persons to begin to read the curious prohibited books and to find in them an incentive to scientific inquiry, and more pleasant and nobler thought, and that orthodox education began to appear to be narrow and ignorant, so that students in the universities became progressive and themselves began to write books, which circulated in manuscript from hand to hand, rarely a dozen copies of each. And suppose that during this localized ferment, the art of printing was revived and through that art the master works of all the master minds since the Creation were rapidly restored to the people! Conceive our astonishment, when the veil of ignorance was rent, to find behind it a reconstructed cultural civilization announced and explained by master minds all new to us. How novel and how exhilarating and inspiring, to start the world's mind onward and upward after nearly ten centuries of mental atrophy! This was what the earlier printers did, and among them our Aldus was first in the work, first in ardor, and first in achievement.

That Aldus was consciously engaged in masterly work we know from his correspondence and other writings, which have been collected and printed in the very complete biographies of Aldus, written by two great French printers, Renouard and Didot. We will conclude our sketches by extracts, never before printed in English, from Aldus' writings, which illustrate his character. In the preface to his "Thesaurus" of 1496, he addresses the studious, thus:

> It is a difficult task to print books correctly in Latin, much more so in Greek, but nothing can be more distressing during these unhappy times [the invasion of Italy by Charles VIII] than to bring to it all the care that it requires. During the seven years I have been at this task I have not had one hour of repose. Everybody praises my enterprise, its usefulness, its beauty, its honorable position, and they do this truthfully; but in order to give you good books one must lead a laborious and consecrated life. To this I am resigned, consoling myself when I see my labors profit the public more and more, and the manuscripts coming from the prisons in which they have been locked, to be offered for sale. Some owners of manuscripts will not trust them to me for even an hour, but still my vow will be fulfilled, for these manuscripts come to me from time to time, or are placed on sale, and we shall see, issuing from my presses, volumes of Aristotle, accompanied by commentaries, which I have combined. Courage, then! Increase your efforts and devotion for the greater books! As for myself, with the help of God, whose power is infinite, I shall not cease coming to your aid by furnishing you with all kinds of beautiful and good books. Here is one of great value. It is the Cornucopiæ and Garden of Adonis, which may well be called a Treasure (Thesaurus), as in it one may find everything desirable for the perfecting of oneself in a knowledge of Greek letters. It has been revised by Gaurinus and by Charles Antenoreus (a Florentine) and also by Politien and by Father Urbain.

Again, in the preface to his "Thucydides," which was published in 1502, he thus addresses Rinieri, a member of the New Academy:

> When I decided to publish or rather deliver good manuscripts from the dark dungeons in which they had been imprisoned, there was no person who felt such keen joy as thou, Doctor Daniel Rinieri. * * * You very often came to my printing house, to examine the printing in either Greek, Latin or Hebrew, tongues all familiar to you. I can not forget the services which thou rendered unto me, in condoling to me thy Greek and Latin manuscripts, and by encouraging me to hasten to print first of all those books that would be most profitable to young students, so that I was never able to detect in you the least sentiment of displeasure at seeing me *bring out for the masses* those literary masterpieces. I had discovered jealous sentiments in some narrow minded book hunters, but we shall ignore them, as I do not doubt that soon they will burst with envy when they see me (God willing) publish everything worth reading.

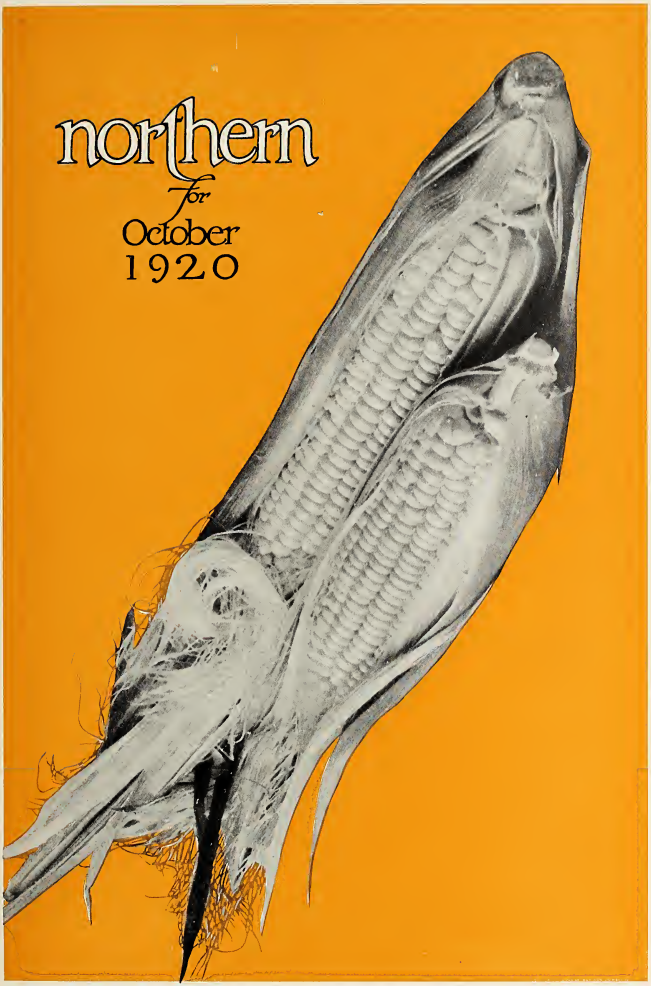
In 1513 Aldus, when sixty-three years of age, dedicated his great edition of Plato to Pope Leo X. After lauding Leo and his forefathers (the Medici), he says of himself:

> As for myself, like Sisyphus, rolling my rock continually, without being able to reach the summit of my desires, and who by the savants am compared to Hercules for not having succumbed under painful work, who overwhelm me with their affections, either personally or by kind communications, full of praise, for having (as they say) done more than all others in the preceding centuries; oh, how far am I from believing all their words! For up to the present time I have not published any book which pleases me in every point, yet my desire always is that no book coming from my presses for the use of students shall be sent out unless it is as correct and *as beautiful* as satisfies my ideas. Also, when through my own negligence or that of the proofreaders who with me revise the proofs, one error escapes us, I feel such regret that if it were possible I would buy again every copy, although it is natural that sometimes we are overcome with sleep with such labor that brings neither rest or quiet. Today, it is under thy fortunate name, O, Holy Father, that we publish the complete works of the divine Plato, as Marsilie Ficiu dedicated his Latin translation to Laurentius, thy father. It is because of thy father's protection to the study of Greek literature that Florence became another Athens. It is then to you, his son, that the original text, as composed in Greek in the Attic idiom by Plato himself, should be dedicated. It is in obedience to the wishes and opinions of my friends (which in the end are my own) that I could do nothing more appropriate than to offer to you, the representative of things divine and head of the Church, the thoughts of that divine man. I hope then that thou wilt lend thy aid to the New Academy (which we have maintained so many years), in according thy favor and affection to an enterprise worthy of the greatest princes, and (better still) in founding a like Academy in Rome, as a lasting and profitable benefit to learned men, among whom in the first rank is Musurus the Cretan, whose judgment is as sure as his intelligence is great. It is he who, with the greatest care, has revised the writings of Plato, verifying texts from the most ancient manuscripts, coming to my aid, as always, for the benefit of the public. Like myself, it is peace that he desires, and like myself he declares that the Academy will gain strength under thy liberal protection, as you will be able to judge by the following prayer composed in Greek, and which is as remarkable for its elegance of style as for its elevation of thought:
>
> "We hope, then, that our edition of Plato will receive your approval, the more so that for many centuries, until the present time, the various works of Plato have been scattered at random, whereas here they are collected in one volume, where, conformably with the instructions given by Diogenes Laerce, in his 'Life of Plato,' upon the authority of Thrasylle, the nine parts were each composed of four tracts — but let us stop here." * * *
>
> Meanwhile, in recompense for our long literary labors, be gracious to us, inasmuch as we may properly expect from one so learned in Greek and Latin. Oh, if we have ever rendered service to the friends of knowledge, what might not be done if thou, thyself, should participate? Such a consummation would be judged by the distance which separates Aldus Manutius from Leo X, the sovereign pontiff!

Lest it may be imagined that we have overdrawn our eulogy of Aldus' services in forwarding and elevating the purposes of the New Birth of Learning, from which modern civilization derives itself, we recommend the reading of "The Literature of the Renaissance," by the most authoritative historian of that movement, John Addington Symonds, especially the eloquent chapter relating to Aldus. In concluding the narrative of the third and greatest period, Symonds declares that: "The final honors of the third period will be seen to belong of right to one of Italy's most noble minded scholars, Aldus Manutius."

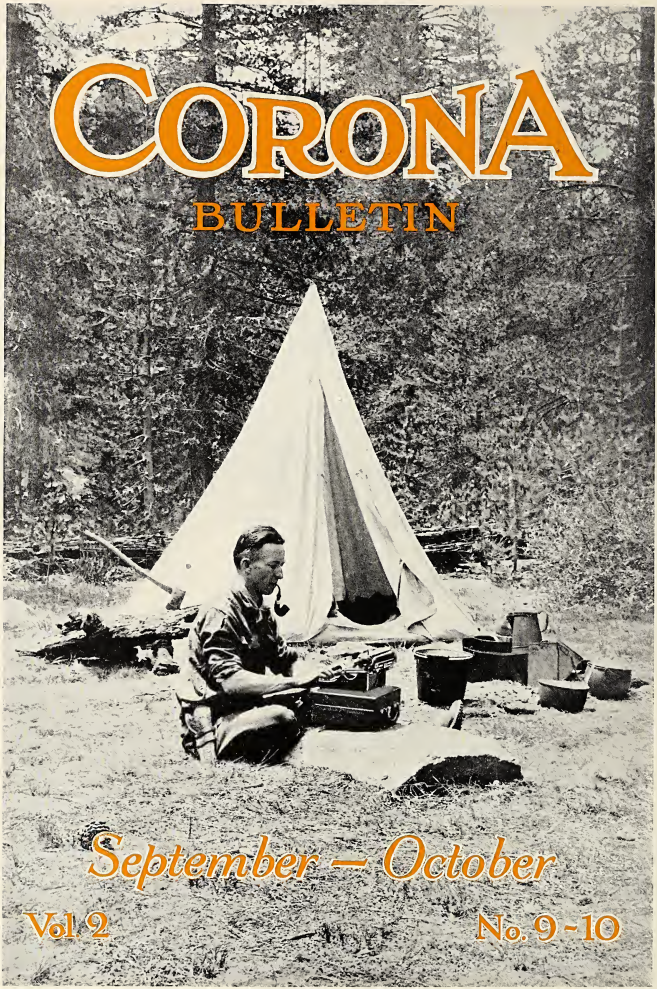
THE VALUE OF GOOD BOOKS.

Books are masters who instruct us without rods or ferrules, without words or anger, without bread or money. If you approach them, they are not asleep; if you seek them, they do not hide; if you blunder, they do not scold; if you are ignorant, they do not laugh at you.— *Richard de Bury.*



HANDSOME HOUSE-ORGAN COVER DESIGN TYPIFYING
THE AUTUMN SEASON

A sample of some of the excellent work being produced by Northern Advertising Service, Canton, Ohio. Faithful reproduction of the grain and the second color combine to make this an appropriate autumn design.



Simple But Pleasing Cover Design for
A House-Organ Cover

An unusually effective way of advertising a product. Engravings by the Sterling Engraving Company, New York city, for the Corona Typewriter Company, Inc., Groton, New York

COST AND METHOD

BY BERNARD DANIELS

Matters pertaining to cost finding, estimating and office methods will be discussed through this department. Personal replies by letter will be made only when request is accompanied by return postage. When estimates are desired, a charge of fifty cents for jobs amounting to $50, and an additional charge of one-half of one per cent on those over that amount, which must accompany the request, will be made in order to cover necessary clerical work.

Cost in the Smaller Shops

For more years than we care to mention we have heard the assertion that the smaller shops have the advantage of the larger ones in having less expense and overhead and can therefore afford to sell their product at a lower price. Now, the Department of Research of the U. T. A. has exploded the bubble and with a series of cold percentages has proved that the facts are just the other way, and that it is the larger shops that can afford to take the lower price, so far as manufacturing costs are concerned, while the small shop is higher even than the average.

The following figures are taken from the report made by the Department of Research at the recent U. T. A. convention in St. Louis, showing the proportion each item of cost bears to the unit of $100 cost of production:

ITEM	SMALL SHOP	AVERAGE OF ALL SIZES
Office and sales pay roll	$ 13.86	$ 10.66
Mechanical pay roll	25.45	27.55
Rent and heat	4.25	3.17
Light	.31	.37
Power	.57	.66
Insurance and taxes	1.19	1.21
Interest on investment	3.68	2.50
Depreciation	6.19	4.10
Bad debts	.64	.50
Spoiled work	.22	.47
Department direct expense	3.35	4.78
Office stationery and postage	1.16	.55
Advertising	1.02	.63
Cartage and carfare	.58	.61
Miscellaneous expense	2.57	1.61
Paper	25.26	29.84
Ink	1.03	3.71
Miscellaneous purchases	8.67	7.08
Total cost of product	$100.00	$100.00
Selling expense per cent of total cost	2.003	3.123

From this it will be seen that out of every $100 of product the small shop expends $35.44 for the items which may be considered as management and business expense (office pay roll, rent and heat, light, power, insurance and taxes, interest, depreciation, bad debts, stationery and postage, advertising, and miscellaneous expense); while the average for all plants is only $25.96. This makes a difference of 27.1 per cent against the small shop for these items.

Then in the question of material (paper, ink and miscellaneous purchases) the advantage of buying in larger quantities is apparently against the small plant, for it buys $34.96 for each $100 of finished work and the average of all sizes is $30.63. This is a handicap of $4.33 per $100, or 12¼ per cent. Most of this is due to the necessity of buying in small lots and paying broken package prices.

The place where the small plant has an advantage is in a lower mechanical pay roll, due no doubt to the fact that in these plants the proprietor does a part of the work and is not a liberal paymaster to himself. This item partially offsets the higher overhead and fixed charges. There is also less spoiled work, owing to the more careful personal supervision that it gets in such plants. This applies also to the department direct expenses, which are one-third less than the average. The selling expense is likewise about one-third below the average.

It is these compensating differences that enable the smaller plants to continue and to grow. Of course, many of the proprietors of these plants see the light and learn that it is by selling the work of others at a profit rather than by doing it themselves that they make profits large enough to enable them to expand and grow. When they become educated in the business end of the business and handle it as carefully as they formerly handled the mechanical end, the figures are reversed and they get into the average class, and eventually graduate into the higher grades, where the overhead is reduced because spread over a larger amount of business and pitted against a greater amount of production expense.

The tables from which these figures were taken, in fact the whole report of the Research Department as published in the November issue of the *United Typothetæ Bulletin*, is well worthy of close study by the men who are responsible for the management of the printing plants of the country, both production and selling.

Be Sure That You Know

No! We are not going to tell you to study your business or your cost system, or your cash book—not this time.

A recent study of something over one hundred estimates made by several printers on about twenty jobs forcibly impressed upon our inner consciousness the fact that in fully eighty per cent of the cases the printer making the figures did not know exactly what the customer wanted.

Interviews with the men who had placed the requests for estimates (they were all legitimate jobs and orders were given for nineteen of them) brought out the evidence that the salesmen and others taking the instructions were careless and listless and apparently seemed to think that they could instantly see right through the buyer's mind and sense his wants. On one job in particular, a catalogue, six printers figured, and each of the six returned the copy with dummies varying greatly from the instructions and the specified details as to size, weight and quality of paper. In four cases paper absolutely unfit to print the fine screen halftones, sample proofs of which had been submitted, accompanied the estimate.

That is how we got into this. The buyer was so confused that he brought the whole mess to us to be straightened out. Even the one who was nearest to being right in regard to stock and who submitted samples of presswork showing that he knew what was wanted in this direction, was so far off in regard to style of composition that he had to refigure his price to cover the correct style. For instance, the copy had been carefully typewritten and all the tabular matter lined up with a ruling pen to show that the tables were to be boxed in with parallel rules, and marked to be so set; each descriptive page was marked in the layout to indicate that the heads were to be cut

in, but the printer (who, by the way, got the job) submitted a sample page with the tabular matter set without down rules and without the boxing borders marked on the copy, while the other page was set with centered heads instead of side heads cut in. And the funny thing about it all is that not one of those six printers had estimated on doing the job as the specifications required. One had the nerve to say that it was too expensive and old fashioned, while a second absolutely refused to figure on the correct way because, as he said, "There would be no chance of getting the job as no one else would figure that way." The actual difference in the cost of the composition was over $100.

Just a clear case of careless inattention at the time the inquiry was received and too little interest in the customer's ideas to ask whether he wanted the job as he had prepared his copy. What a terrible descent from the old days when the rule was "Follow copy if it goes out the window." Not all the estimates submitted were this bad, and some were made according to request on the other jobs; but in this largest of all the scramble for the job led to carelessness, not to call it any harsher name.

Suppose that job had been placed without investigation. There would have been great dissatisfaction, and possibly the printer would have been required to reset the most of it according to the marked copy. Whose fault would it have been? One of the bidders, when shown the copy and asked to submit a new bid, declared that it had been altered since he bid upon it.

In all there were ten errors made in the bids—or, rather there were ten of the jobs upon which one or more of the bidders made errors, showing that they had not understood what was wanted and had jumped at conclusions. This is indeed a lack of sufficient attention to details.

Be sure that you know before making an estimate or entering an order. Do not forget that the buyer is ignorant of many of the details of the trade, and that unless his attention is called to them he may ask for impossibilities. And do not forget that it is your place to ascertain what his intentions are regarding any special instructions on the copy.

New Customers

New customers are just as essential to a business as food is to a human being; without them death is certain; the only question is as to how long the death struggle may be drawn out.

Just had a talk with a young printer which called forth the foregoing. He has built up a fine business in about five years and feels that his work is done and that he can now rest upon his laurels. His idea is well expressed in this remark: "I have my plant always filled with orders from customers who will stick to me year after year and I have reached the point where I do not have to worry but can take it easy."

That started our thinker into motion and we recalled another firm which had the same idea about customers sticking, but which had a very unpleasant awakening. After ten years of hard work they slackened up and said, "We have enough steady business to make us a comfortable living and we will cut out this strenuous outside work and take things more comfortably." They did.

Then came an attack of epidemic grippe that removed the head of the house that was their best customer. He was succeeded by an economist of the rabid type and the account shriveled up to about half of its former volume. Another good customer concluded that he was getting old and decided to liquidate and retire; a third sold out to a man who had a relative in the printing business. Thus twenty-five per cent of that business was wiped out in a short time, and a few other customers were lost because of the kind offices of the sheriff in helping them to get out of a tight place. Finally there were the usual number who were coaxed away by competitors.

The men who had made a success by hard work soon found that success is only a condition, an evanescent one at that, and they got strenuously busy hunting new customers. Being wise enough to create new uses of printing for those whom they added to their list, they soon rebuilt the business and are now on easy street again; but the senior partner recently said: "That business which does not make an addition of at least five per cent to its list of steady customers each year is doomed to extinction in a few years." Every live concern must keep constantly adding new names to its list of live accounts in the ledger, or the balance will soon be on the wrong side.

The Charge for Handling Stock

A correspondent, who does not give his address, asks whether it is customary to charge ten per cent for handling stock and in addition charge twenty-five per cent for profit, on all jobs, irrespective of the quantity of stock involved.

It was formerly considered the right thing to add ten per cent for handling stock, but the cost of handling has increased so greatly during the last few years that ten per cent would not cover the cost except in very occasional instances. For some time the various printers' organizations have been recommending a charge of 12½ per cent for handling. But even this is not enough in the case of small amounts of stock.

The latest recommendation of the American Cost Commission is that the Stock and Shipping Department be kept as a separate department and the total cost be divided pro rata over the amount of purchases of stock. This will give a varying percentage, somewhere between twelve and fifteen, and is really the fairest way of handling it.

Our correspondent must bear in mind that this not an arbitrary addition, but an actual part of the cost of production. It is the actual labor of the physical handling of the stock, taking it into the plant, moving it around from one department to another, and the final packing and shipping.

It will hardly be necessary to answer the last part of the query in the affirmative after the above explanation. The addition of twenty-five per cent is for profit and would net only twenty per cent on the selling price if there were no collection charges and discounts. When it is considered from this point of view there may be good and sufficient reasons for varying the amount added for profit but there would hardly be any for reducing it.

Style in Makeup

Some one has asked about the appearance of what we old timers used to call a "widow" at the top of some of the pages in books he has been reading and wants to know if it is considered good form.

Evidently he is one of the old timers himself and recalls the way the foreman would fume about the carrying of a last line of a paragraph to the top of the page. In those days it was considered to be very bad form and the probabilities were that the offender would have to overrun the matter to prevent it.

At the present time books are produced so hurriedly and the price of composition forced down so low that many things that were once bad form (and are now, for that matter) are passed rather than incur the expense of doing a part of the work over. This is one of the inflictions that machine composition brought us. In the old hand days the makeup would look after these things and overrun a few lines as he went along, but when he must go to the machine and wait for changes he just naturally lets it go.

There are indications that a revival of good composition is coming, but it must be gradual as it will be necessary to re-educate the compositors, who have been spoiled by the careless methods of the modern composing room, to a realization of the beauties of color and proportion in page makeup.

FUNDAMENTALS OF SUCCESSFUL SELLING

BY HARRY NEWMAN TOLLES

EDITOR'S NOTE.— *As Mr. Tolles states, we have just emerged from the greatest order taking era the world has seen, and the new era, calling for true, scientific salesmanship, is here. We are all engaged in selling, whether it be merchandise or our own personal service. Therefore this article, which is the substance of an address by Mr. Tolles, who is connected with the Sheldon School, and who is one of the leading authorities and lecturers on salesmanship and subjects pertaining thereto, should have a special appeal to our readers and should prove of great interest and value.*

WE have just emerged from the greatest order taking era the world has ever seen. The new era of salesmanship is here. Salesmanship begins where order taking stops. A lady goes into a store to make the purchase of half a dozen articles. If that lady's mind was made up to purchase before she arrived at the store, you have not *sold* her anything; but if you have called her attention to something that she did not expect to buy, or thought she would defer buying, you have then, and only then, made a sale.

"We maintain a sales organization to keep people from buying," remarked a sales executive only a few months ago.

Real salesmanship will now have its inning. There will be one grand scramble for business.

Let us consider salesmanship's place in commercial activities. It is illustrated by three concentric circles, the outer one of which represents *business building*, which is defined as the power to make permanent and profitable patrons — the obvious objective in every business — permanent patrons and each patron profitable.

Permanency of patronage in some lines, due to the nature of the article, can only be secured by making each patron the first link in an endless chain to bring others. In any business the best place to paint an advertisement is on the wagging tongue of a satisfied patron; and then that patron will be the first link in an endless chain to bring more patrons to the institution.

The second circle represents salesmanship. Here is a definition of salesmanship of which I am quite fond; it has its limitations, but in this case it will serve the purpose:

"Salesmanship is the power to persuade people to purchase at a profit that which is for sale." It is the power to make the other fellow think the way you want him to think on your proposition.

I had a class of insurance men in Philadelphia a number of years ago and I told them they could add a couple more p's to this pod, by saying that salesmanship is the power to persuade *plenty* of people to *pleasurably* purchase your products at a profit. One of the insurance men said: "In the insurance business, salesmanship is the power to persuade plenty of people to pleasurably purchase *policies* at a profit."

In Joplin, Missouri, when talking to a crowd of dynamite salesmen, I told them of this experience and they applied it this way: "Salesmanship is the power to persuade plenty of people to pleasurably purchase *powder* at a profit."

The California Fruit Canners' Association, in San Francisco, honored me one afternoon by closing their establishment to listen to one of my talks on salesmanship. They evolved the longest definition, made of a pod of p's, that I have yet found when they said: "In the canning business, salesmanship is the power to persuade plenty of people to pleasurably purchase preserved peaches, pears, plums, prunes, pineapples and peanuts at a profit."

Salesmanship is a universal principle. We do not have to argue that point any more; we generally recognize it. Take salesmanship from the practice of law and you have a defeated attorney every time; take salesmanship from the preaching of the gospel and you have empty pews. (If you want my opinion as to why there are so many empty pews in our churches today, I would answer by saying, because there is not enough salesmanship in the pulpit.) Take salesmanship from the practice of medicine and you have a physician without patients.

Why, matrimony itself is a sales game. I know, because I have tried it. I am like the fellow that said about honesty: "Honesty is the best policy. I know because I have tried both ways." I often say that if I had known one-half as much about salesmanship during my courtship days as I know now, I could have landed my prospect in half the time. It took me ten years to consummate that transaction.

The body of your business (the outer circle) is business building; the life blood (the second circle) is salesmanship; but the heart that pumps the blood of salesmanship into the body of business building is "service," the central circle, which represents service. No man has a right to offer for sale an article unless he knows that the transaction is going to be profitable to the other fellow. Therefore, our definition of salesmanship is not entirely sound unless we keep in mind the thought of mutuality.

Mr. Wanamaker, with whose Philadelphia store I was at one time connected, used to speak a great deal about mutuality; that no transaction is a good transaction unless it is mutually advantageous to all parties concerned in the transaction. I maintain that if you have something to sell to me on which you can make a dollar profit and I can make a ten dollar profit, you have every legitimate right under heaven to use all the power the Lord Almighty endowed you with to get me to buy. Why? Because it is going to be more profitable to me than it is to you.

I believe that there is the crux of the trouble that has brought many phases of salesmanship and many salesmen into disrepute, because they have had the thought that salesmanship means slipping it over the other fellow.

On Sixty-third street, in Chicago, five men walked into a bank one Monday morning and at the point of revolvers actually persuaded those bankers to turn over $15,000 worth of their perfectly good money. Now if you were those bankers would you welcome them to come back and repeat that transaction every morning? Not on your life. It is not a good transaction unless it is mutually serviceable to all parties concerned in the transaction. I shall have something more to say about this service idea a little later.

There are three elements in every sales transaction. First, there is the salesman, the party of the first part, the one that negotiates the transaction. Second, there is the customer, or the prospect, the party with whom you negotiate the transaction. Third, there is the article, the goods, or the idea that you want to get the customer to accept.

Now if there is anything doing it is when the salesman's mind meets the customer's mind over the proposition, and there the sale is made (the speaker represented the three factors by three parallel lines, the center one being the goods). Parallel lines will never meet. You may have the best salesman in the world, you may have the best article, you may have the best kind of prospect, but unless there is a bending, a meeting of the minds, there never can be a sale. So salesmanship is really the meeting of minds.

The first party to whom a man must sell his proposition is himself. As Elbert Hubbard used to say, "Do you believe in the goods you are handing out?" That is the first test. The second is, you must sell yourself to the prospective purchaser. Now don't you see when the salesman believes in his proposition and the customer believes in the salesman, how easy it is to get the customer to believe what the salesman believes?

Just keep this classification in mind, and we will center our thoughts upon the sale itself, the stages through which the

mind passes when a decision is reached. I shall only hit the high spots of the sale in the steps. There are four distinct steps. In order to get at this, think of something that you have purchased, some article that was really sold to you. You did not *purchase* the article before you *desired* it; you did not desire it until you were *interested* in it, and you were not interested in it until your *attention* was called to it. Reverse that and you have an absolute law of sale. I care not whether you are selling ribbons or railroads, automobiles or flying machines, the mind — not sometimes, but always — passes through those four distinct stages.

The first is "favorable attention." If a glass is full of water you can not get any more water in the glass until the water is spilled; and if the prospect's mind is full of other things you can't get your ideas into his mind until his mind is spilled. Therefore, the successful salesman is the one who knows how to spill favorably and pleasantly the mind of the other fellow.

The next thing is to get his "interest"; and that is nothing more than favorable attention plus. His mind is spilled; he is mentally leaning forward. He is ready to listen to what you have to say. Then you must get him to "desire," and that is favorable attention and interest plus.

There are two evils in closing business, or getting "action." One is that you talk the fellow up, up, and get him almost to the *last* step and then his mind falls back into the abyss of indifference.

The other is that you talk him up, up, up, and then you turn right around and talk him out again. There are more sales lost through overtalking than undertalking, a great many times over. I am more and more impressed as I study the subject that salesmanship is more of deeds and less of words. The time of the verbal cyclone, the human windmill and the veritable talking machine in salesmanship is over. This is a "know why" age. The prospect wants to know why he should purchase, and it is points that we want rather than words.

You will remember the three factors of the sale — the salesman, the goods and the customer. Under the goods, the subject that helps us most is commercial logic in its two branches, analysis and synthesis. First, how to analyze your proposition into its selling points, and then how to construct a logical presentation. When you analyze your proposition there are points that arouse interest, there are points that create desire and still others that impel action.

In order to make the steps of the sale stand up you must cement them together with the cement of "confidence." You will remember that I said the salesman must believe in his proposition. That is *confidence*. He must get the customer to believe in him. That is *confidence*. Confidence permeates every step of the transaction. You have never bought anything in your life unless you had confidence in the salesman or in the reputation of the house, or in the goods.

Confidence only gets business. It doesn't keep it. Therefore we must build the pillars of support, and these pillars are "satisfaction." Confidence gets business and satisfaction keeps it. Now in order to make this sale stand up real well we need a foundation, and that foundation is the heart of the institution about which we were speaking a few moments ago. It is the *service* of the article and the house back of it.

The foundation of the sale is the service that is rendered in quality, plus quantity, plus mode of conduct. The subfoundation is the total of all the individuals in the institution. Show me that institution where every one from porter to president is rendering service, doing his full share in serving the public, and I will show you where your sales stand up and where satisfaction must be the result. It can be no other. Then when satisfaction is rendered, confidence is maintained, and that fellow's mind is on the purchase point of your proposition at all times.

Coming back to the glass of water, illustrating the customer's mind: If you want to fix that customer's mind so that your competitor can not spill it, then fill his mind full of an appreciation of your service, and seal it tight with satisfaction. Satisfaction is the seal that keeps the customer's mind closed against the competitive proposition.

Consciously or unconsciously this law of sale operates in every successful transaction. Let us see how the journalist uses it:

Salesmanship in Journalism

Pick up any newspaper; remember that papers are sold on the newsstands, therefore the publisher does everything within his power to get you to buy his particular paper. Here the law of sale applies.

The big head line is the "attention getter"; the secondary heads arouse interest, while the first paragraph creates desire and brings about decision to read the rest of the publication.

In a well written article the first paragraph tells the entire story and all the rest of the article simply elaborates the initial paragraph. So, then, the big head line is the "mind spiller," sometimes called the sensational. And without the law of sale operating, big circulations could not be built today.

Advertising

Advertising is salesmanship by the printed route. The bold face and the illustrations or pictures are calculated to get the attention of the reader; the secondary captions or large print arouse interest by telling a little more of the story.

There is a difference between the spoken and printed salesmanship in that, in most instances, all that the advertisement can do is to get attention, interest and create a certain amount of desire — sometimes more, sometimes less. But the action part has to wait until the prospect is in the presence of the merchandise, or until he has a contract in hand, when the real decision and action take place.

So in conclusion, let me say that there are only three things a man needs to know and one thing to do in order to be successful in selling.

First, he must know himself, and develop those qualities and those capacities which will serve to give him the *power* to persuade.

Second, he must know his business from the raw material to the finished product. He must be able to discern what are those salient selling features — "points," if you please — which are best suited to create the four mental steps which the mind must go through.

Third, he must know human nature. In personal salesmanship he must size up his prospect individually, being able to determine instantly what are the avenues of least resistance in getting his ideas across.

But a man may know himself, know the other fellow and still fail unless he *applies* the knowledge. It is applied knowledge that is power.

A Philadelphia Quaker said to his son: "Nathan, it is not what thee eats that makes thee fat, but that which thee digests; it is not what thee reads that makes thee wise but what thee remembers."

We can extend this by saying it is not what you know but what you do with what you know that really makes for success in business. Applied knowledge is power.

I believe that the biggest job that you and I have is to promote understandings. My problem is to understand you and to get you to understand me. As soon as misunderstandings come between the man and his wife the divorce court starts its work. As soon as misunderstandings come between the employer and the employee the employee is on a toboggan, and that toboggan is greased. As soon as misunderstandings come between the house and the customer, the customer hunts for another house.

JOB COMPOSITION

BY J. L. FRAZIER

In this department the problems of job composition will be discussed, and illustrated with numerous examples. These discussions and the examples will be specialized and treated as exhaustively as possible, the examples being criticized on fundamental principles — the basis of all art expression. By this method the printer will develop his taste and skill, not on mere dogmatic assertion, but on recognized and clearly defined laws. Replies can not be made by mail.

THE PRINTER'S PRINTING SHOULD BE RIGHT

A PRINTER'S name on printed matter means that he produced it; a grocer's name on printed matter means that *some* printer produced it. If the printer's printed matter is not right every one will know where to place the responsibility; if the grocer's is not "up to snuff" the printer's other customers, and his prospective customers, may never lay it at his door, unless, foolishly, he has placed his imprint on it. Strange, therefore, that many printers consider "any old thing" will do for their own stationery and advertising. We know of large printing plants from which the finest of printing emanates — for customers; yet the stationery and advertising of these particular plants is often an affront to the printer's art.

Understand, we don't infer, just because few will find it out, that *any* job of printing should be slighted. Every job ought to be the best possible, most of all the printing done for the printer himself.

The thoughts just expressed were suggested by a certain printer's house-organ on which our opinion was recently requested. This particular printer has a reputation for doing a good grade of work that is deserved, if based on work done for others that we have seen. The reputation, however, would scarcely be earned by the house-organ he sends out.

Of this publication the cover is about the only meritorious feature, outside the very interesting contents, editorially speaking. We will, therefore, pass the cover and turn to the first inside page, Fig. 1, here reproduced about half size. We will also pass over the poor alignment of the initial and the altogether too wide space around it as mere incidentals in order to get at a far more important error, which brings up the main subject of our discussion, proportion and shape in type groups.

This page was started wrong with the decision to set it on the machine. Now, get us right: this assertion does not mean that printing from machine composition can not be good. Far from that. In fact, some of the finest printing we have seen, even in the line of refined display, has been machine set. But to accomplish this a larger equipment of mats is necessary than the average small shop can maintain, hence the moral that the printer whose machine equipment is small ought to confine his display work to hand setting. The page, we repeat, was started wrong with the decision to set it on the machine because, and only because, the machine equipment was unsuited to this class of work.

Yet, for economy's sake, no doubt, or because the printer had to get it out "in a hurrah," this house-organ was sent through the composing room by the *quickest* possible route.

Plainly the type page does not fit the paper page; it is not, as it should be, a display page — a feature. The page is narrow, the type group is wide. Doubtless the designer sensed this and tried to correct it, also by the *quickest* possible way — placing bands of rule across top and bottom. He didn't use enough, however, to shape it to conform to the shape of the page. We do not recommend that he should have used more — far from that; he would have made matters worse if he had. The matter should have been set in a narrower measure so that

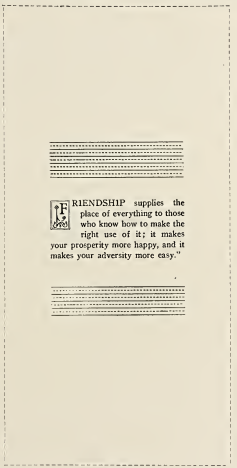

FRIENDSHIP supplies the place of everything to those who know how to make the right use of it; it makes your prosperity more happy, and it makes your adversity more easy."

Fig. 1.

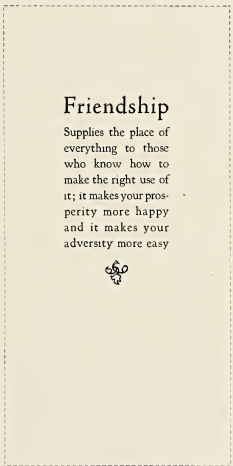
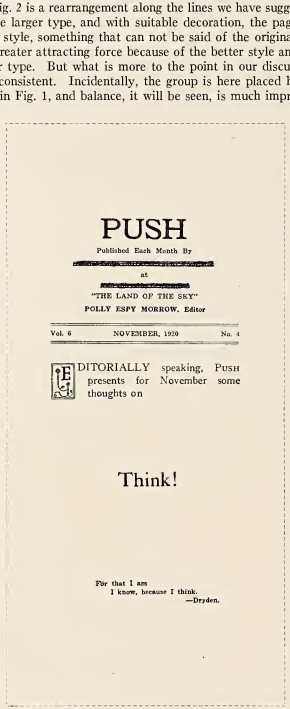


Fig. 2.

the depth would have been increased and the width decreased, the idea being to make the type group more nearly of the same proportions as the paper page.

Fig. 2 is a rearrangement along the lines we have suggested. In the larger type, and with suitable decoration, the page has some style, something that can not be said of the original. It has greater attracting force because of the better style and the larger type. But what is more to the point in our discussion, it is consistent. Incidentally, the group is here placed higher than in Fig. 1, and balance, it will be seen, is much improved.

The three line editorial, set full measure, looks very bad in its present location. It would not look better if placed lower, for then the white space would still be poorly distributed and its inconsistent shape pronounced. There would be too much space above and below in comparison to that at the sides. The big gap of white space at the bottom, relieved only by the word "Think" and the six point quotation from Dryden, is wasted because white space is located where it does not add effectiveness or attractiveness to the page. Consider, as a solution of the problem presented by this page, Fig. 4. Note that the


PUSH

Published Each Month By

[redacted]

at

[redacted]

"THE LAND OF THE SKY"

POLLY ESPY MORROW, Editor

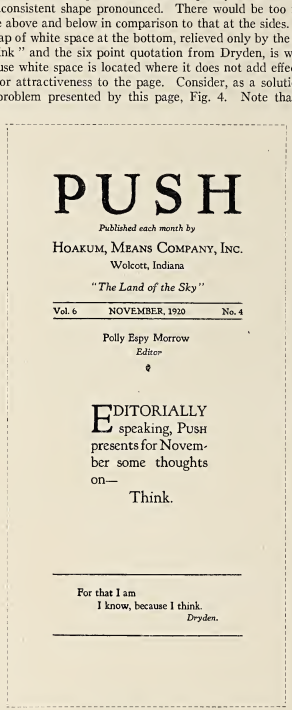
Vol. 6 NOVEMBER, 1920 No. 4

EDITORIALLY speaking, PUSH presents for November some thoughts on

Think!

For that I am
I know, because I think.
—Dryden.

FIG. 3.


PUSH

Published each month by

HOAKUM, MEANS COMPANY, INC.

Wolcott, Indiana

"The Land of the Sky"

Vol. 6 NOVEMBER, 1920 No. 4

Polly Espy Morrow
Editor

EDITORIALLY speaking, PUSH presents for November some thoughts on—

Think.

For that I am
I know, because I think.
Dryden.

FIG. 4.

Turning to the next page of the house-organ (Fig. 3) we find even worse composition — plainly, too, the result of attempting to get too much out of an inadequate machine equipment. Evidently no thought was given the design of this page before the matter was "marked up" for the machine. After it was set "by guess," design was impossible. Shape in the main group is poor because the top is so narrow in relation to the width of the matter at the bottom of the group. If there had been some matter in full measure close to the main display line at the top, the shortness of the line would not have contributed to the poor shape, for then the widest portion would have been *above* the center of the group. Balance would have been good in the general inverted pyramid shape thereby formed. The widest portion of the group, as well as the most prominent display, remember, must be at or near the top if the effect is to be good.

word "Think" is more closely united to the paragraph of which it is a part than in the original. How was this page improved? Simply because consideration was given to shape and proportion, wherein the designer of the original erred.

Design must be considered before matter is marked for the machine; also, don't consider because the finest of printing is done with machine set matter that *any* machine set matter will make the finest printing. A newspaper equipment of matrices is not adequate to the production of good jobwork. Display matter must not be run through the machine as text matter in the hope that it can be shaped up afterward. Consider your space, consider what you must do to make the type design fit the page of paper — and, if your machine equipment will not do it justice, set it by hand. It will pay, especially on your own printing, for which every one will *know* you are entirely responsible.

Collectanea Typographica

By HENRY LEWIS BULLEN

This heuenly boke, more precyous than goule,
Was late dyrect, wyth great humylyte,
For godly plesur thereon to beholde,
Unto the right noble Margaret as you see —
The kynges moder, of excellent bounte,
Herry the Seuenth, that Jhu hym preserue:
This myghty pryncesse hath cummanded me
Temprynt this boke, here grace for to deserue.

The above is Wynkyn de Worde's dedication of his "Ladder of Perfection," to his patron, Margaret Beaufort, mother of Henry VII. The book was printed in 1494. Worde was brought to England by Caxton, and succeeded to his business. Young readers should remember that in Worde's time the small letter u was used for the sound of v as well as of u. Modernized, the verse reads like this:

This heavenly book, more precious than gold,
Was lately dedicate, with great humility,
For goodly pleasure thereon to behold,
Unto the right noble Margaret, as you see,
The king's mother, of excellent bounty,
Harry the Seventh, that Jesus him preserve:
This mighty princess hath commanded me
To imprint this book, her grace for to deserve.

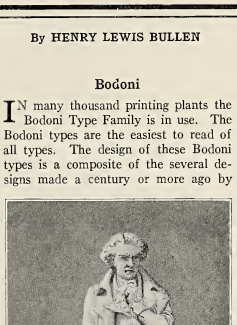
* * * *

Books, the Persuaders

WONDROUS indeed is the virtue of a true book. Not like a dead city of stones, yearly crumbling, yearly needing repairs; more like a tilled field — but then a spiritual field; like a spiritual tree (let me rather say) it stands from year to year and from age to age — (we have some books which already number some hundred and fifty human ages); and yearly comes its new produce of leaves — commentaries, deductions and philosophic political systems; or were it only sermons, pamphlets, journalistic essays,— every one of which is talismanic and thaumaturgic, for it can persuade men.— *From the Works of Thomas Carlyle.*

Bodoni

IN many thousand printing plants the Bodoni Type Family is in use. The Bodoni types are the easiest to read of all types. The design of these Bodoni types is a composite of the several designs made a century or more ago by



Monument erected in honor of Bodoni, the Great Printer, in 1872, in his native city, Saluzzo, Italy.

Giambattista Bodoni, the celebrated printer and typefounder of Parma. He was born in 1740 and lived until 1813. He learned to print in his father's small printing house in Saluzzo. He was a self taught typefounder, and in the first years of the nineteenth century his type design, which we now call modern roman (to distinguish it from the old style roman, which had been in use for more than three hundred years), became so popular that old style romans went entirely out of use everywhere for half a century. In 1910 Morris Benton, type designer of the American Type Founders Company, developed his successful composite of the many variations of Bodoni's modern roman and italic. In 1913 Signor Lobetti-Bodoni, head of the principal typefoundry in Italy, complimented Mr. Benton on the interpretation of his grandfather's type design, and bought the right to use the design in Italy. In 1913 the centennial of the death of Bodoni was celebrated by the printers of Italy in an elaborate manner, worthy of the famous printer. The committee appointed by the king of Italy to manage the celebration decided that all the printing in connection with the celebration should be done with Mr. Benton's interpretative design. An elaborate biography of Bodoni was issued under the auspices of the committee, as was also a preliminary book of 85 pages giving a general history of Bodoni's great achievements. Both books were printed in the Bodoni types of American make, and as a further honor, the leading printing trade periodical of Italy, *Il Risorgimento Grafico*, put on a new dress of the same types.

Those who would know more of this distinguished printer should purchase Mr. Thomas Maitland Cleland's interesting "Giambattista Bodoni of Parma," printed for and published by the Boston Society of Printers in 1916, and procurable from the publishers of the *Printing Art*, Cambridge, Massachusetts. The format and printing of the book are worthy of the subject and of its distinguished printer author.

* * * *

THE sentiments of love and loyalty which make a true American are based upon America's glorious history and glorious men and women — in short, upon glorious achievements. Ignorance of these achievements leaves the citizen a clod and useless, if not dangerous Substitute in this paragraph the word "printer" for the word "American" and the statement is equally true. Ours is an occupation in which there are abundant sources of inspiration, enthusiasm and love.

* * * *

The first bronzing machine was invented in 1867 by Louis Danel, a printer of Lille, France, whose descendants are still engaged in printing. Marcel, son of Louis, is now president of the Tribunal of Commerce of Lille, and vice-president of the Master Printers' Association of France.

A Book to Buy

A DICTIONARY OF PRINTERS AND PRINTING, with the Progress of Literature, ancient and modern, bibliographic illustrations, etc., by C. H. Timperley, London: 1839; 8vo, pp. vi, 996, with 11 plates. (To which is usually added) The Printers' Manual, containing Instructions to Learners with scales of impositions and numerous calculations, recipes, and scales of prices in the principal towns of Great Britain, together with practical directions for conducting every department of a printing office, by C. H. Timperley. London: 1838, 8vo, p. 116.

THIS book is indispensable to a printer's library. It contains a greater amount of precise and succinct information about printing than any other book. Its compiler, C. H. Timperley, was a proofreader. He arranges his facts chronologically, commencing with 972 B. C. and ending (in the second edition of this work) in 1842, giving us a compendium of nearly all that was known in his time of printing and about printers. His chronological method is clarified by thorough indices of (1) Literary Chronology; (2) Newspapers and Publications in the course of publication on the 31st of December, 1838; (3) Chronological Index of the Towns and Countries in which the Art of Printing is known to have been exercised; (4) Alphabetical Index of the Names of Persons (mentioned in the book, p. 17); and (5) General (subject) Index. With these indices one may with little difficulty trace the careers of notable printers or the evolution of the history of printing. In this respect it is most valuable.

In 1842 Timperley's book was reissued with the addition of twelve pages, and the new title: "Encyclopædia of Literary and Typographic Anecdote, being a chronological digest of the most interesting facts illustrative of the history of Literature and Printing, from the earliest period to the present time; interspersed with biographical sketches of eminent booksellers, printers, typefounders, engravers, bookbinders and papermakers of all ages and countries," etc. This change of title was made to broaden the market for the book, printers having (as usual) failed to support the work under its more precise title. The book may be obtained without much delay at a moderate price upon application to any active dealer in rare books. Those who are not in touch with such a dealer are recommended to C. E. Goodspeed, 5A Park street, Boston, Massachusetts.

Timperley enlisted as a soldier in 1810 at the age of fifteen and was discharged from the service in 1815 on account of wounds received in the battle of Waterloo. Prior to enlisting he had been apprenticed to a copperplate printer, and he resumed work in that occupation until 1821, when he apprenticed himself (being then thirty-six years of age) to learn letterpress printing in the city of Northampton. In a note to the preface of his encyclopædia he says: "Adopting the profession of a printer, I endeavored to become acquainted with its history. From this desire arose the "Lectures" at Warwick, the "Songs of the Press" at Nottingham, and finally the "Dictionary of Printing" at Manchester. The "Lectures on the Origin and Early History of Printing" later on formed the introductory chapters of his encyclopædia. These are excellent summaries of the prior graphic arts and the state of bookmaking before the invention of types.

The following paragraphs taken from Bigmore & Wyman's "Bibliography of Printing," written by Dr. Spencer Hall,



New York Tribune Building, 1860.

At this period the New York Tribune *was the most influential and prosperous newspaper in America, under the editorship of Horace Greeley, who was also one of the owners. Greeley's office was on the corner of the fourth story. In the room immediately above his office were conducted the experiments of stereotyping curved plates which resulted in the* Tribune *being printed from stereotype pages on August 31, 1861, the first newspaper in America to be so printed. During the course of the experiments some hot water leaked through the floor and landed on Greeley's bald head; with the result that the experiments were suspended for a few months until the editor's wrath had subsided. The impossibility of producing enough* Tribunes *by existing methods to meet the greatly increased demand caused by the outbreak of the Civil War made some improvement in methods imperative. The present New York Tribune building is on the site of the old building.*

tell a part of the story of a man who employed his leisure to the utmost advantage and thus placed followers of the printing art under everlasting obligations to him:

It is more than forty years since a stranger, lame from being long before wounded in battle, limped in the gloom of a winter evening into Nottingham. A load of coals had been put down near the door of Mr. Henson, at the top of the Poultry. Our wayfarer asked if he might be employed in "getting in" the said coals; and, cheered by an affirmative answer, did the work well, for which he was as cheerfully paid a shilling, that enabled him to secure a simple refection and a bed.

A few days afterwards he was working by my side in the Nottingham Mercury Office, on South Parade, and telling me the story of his fortunes. His name was Charles H. Timperley.

Charles Timperley was neither tall, stout, nor handsome; but there was something about him that could not but win for him respect and confidence; he had editorial aspirations, and only a few years had passed ere he was foreman in the office of Mr. Kirk, St. Peter's Gate, and editor of a little monthly magazine called the *Nottingham Wreath*. While thus engaged he married a respectable widow and shortly afterwards left the town. It was little we heard of him for many years, except that he had been engaged in compiling "Songs of the Press," in reality a collection of all the scraps of verse he could gather on the subject; a thick and masterly volume on the History of Printing, and other works of the same kind, all evincing the most marvellous research and industry, when one day, in the year 1845, as I was sitting in my room in London, Mr. Timperley, preceded by his card, came in, and I felt very glad to see him, having often wondered what, after leaving Nottingham, had been his fate.

His dress, his address, and tone altogether, bespoke the gentleman and scholar. My memory of his having in his adversity earned that honest shilling at the top of the Poultry, by getting in the coals, added greatly in my eyes to his manly dignity; and I felt not a little complimented when he told me that the object of his visit was not only to congratulate me on my own progress in life, but to ask if I would give him liberty to quote some verse of mine in a book he was then editing on the Scenery of the English Lakes.

"And what, sir," I cordially asked, "may be your position in life, after all your trials and struggles partially known to us?"

There was a modest tone of satisfaction and cheerfulness in his reply, that he was enjoying a regular engagement under a large publishing firm as general editor, at a handsome salary, and that his life altogether was as comfortable as he could wish it to be at his age and in his circumstances.

On inquiring for him in after years, I was told Mr. Timperley was dead; but he will never die to me. I see him often in all his vicissitudes — the printer's boy, the wounded soldier, the limping compositor on tramp; the foreman and humble conductor in Nottingham of the *Wreath;* the industrious and successful collaborateur and chronicler in London; the genuine example throughout of an intelligent and a most worthy man; but in no phase does he to my mind ever seem more respectable than in the practical rebuke he made of himself to all fastidious and idle vagabonds, when on that cold and dreary evening, in the Poultry, he got in Mr. Henson's coal rather than beg.

* * * *

THE mechanic idea has injured printing both in reputation and in pocket. There is a crying need for a better personnel. This is more important to the success of printing than are better machines.

Attainable Ideals In Newspaper Advertising

Specimens

offering suggestions to designers and compositors for effective treatment of newspaper advertising copy

THE advertisements shown in this special insert are taken from a recent book, "Attainable Ideals in Newspaper Advertising," in which is presented a series of advertisements demonstrating the use of illustrations, processes of engraving, and typography best adapted to newspaper advertising. The book is copyrighted by the publishers and the reproductions are shown through the courtesy of the publishers' representatives, O'Mara & Ormsbee, Inc., New York.

Reprinted by THE INLAND PRINTER

Creating Character
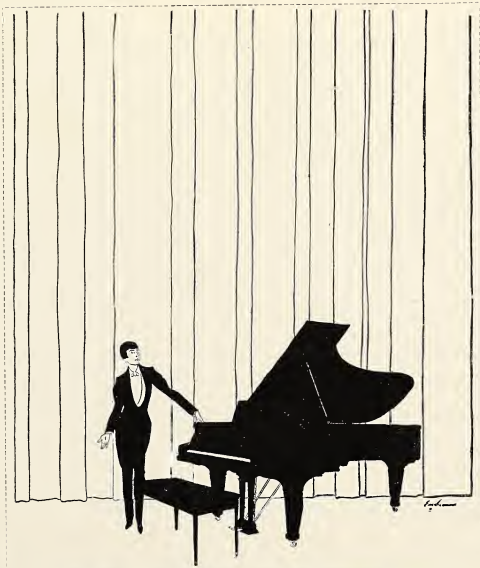


IT is often wise to feature a single product, not necessarily the most important or one even with great sales possibilities, but one illustrating best the character of the store.

For a high grade store particularly, this method is more effective than the display of a miscellaneous assortment of items.

Featuring Goods	*Type Used*	*Legibility in 8 point*
Special lines which you desire to push may be featured with the prices here. This display insufficient and there is text enough for description.	The type used in this advertisement is Century expanded—12 pt., 6 pt. leaded above, and 8 pt., leaded 2 pt. in three small blocks.	This face is one of the most legible when it is necessary to use a small point because of the narrow measure in which it must be set.
21/2	15	7½

Try Featuring
a single product

(Reduced from 3 columns by 9 inches.)



THE advertising of a high grade product, like a piano, is generally atmospheric in its appeal. The product is made part of the furnishings of a beautiful room and the reader is asked to imagine the piano in his own living or drawing room.

The difficulty is that the product is so blended into the picture that it is not, itself, stamped on the mind of the reader.

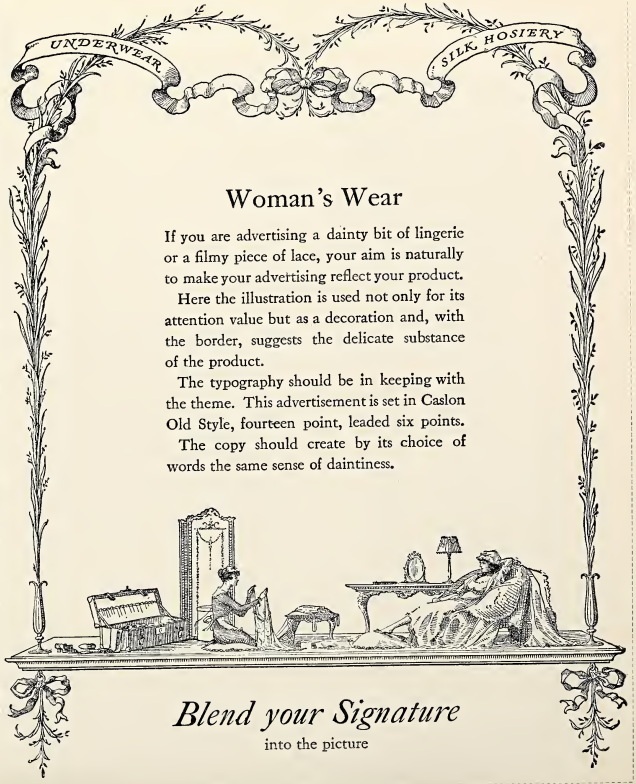
Here is an advertisement which achieves effective display of the product and yet places it in an atmosphere of culture, human interest and desirability.

The appeal is directed to the desirability of the piano because of its acknowledged merit rather than as a piece of furniture.

The clever use of white space in the curtained background focusses attention upon the instrument itself. The white space also carries the rather big spot of black.

LOMBARDI

(Reduced from 4 columns by 14 inches.)



Woman's Wear

If you are advertising a dainty bit of lingerie or a filmy piece of lace, your aim is naturally to make your advertising reflect your product.

Here the illustration is used not only for its attention value but as a decoration and, with the border, suggests the delicate substance of the product.

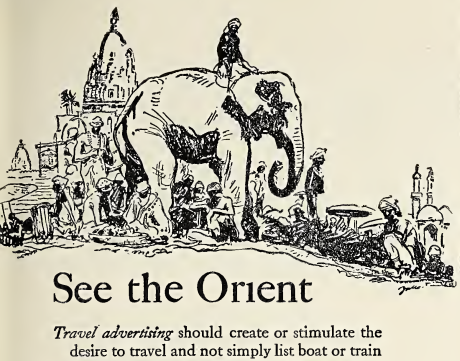
The typography should be in keeping with the theme. This advertisement is set in Caslon Old Style, fourteen point, leaded six points.

The copy should create by its choice of words the same sense of daintiness.

Blend your Signature

into the picture

(Reduced from 4 columns by 10 inches)



See the Orient

Travel advertising should create or stimulate the desire to travel and not simply list boat or train schedules or names of hotels. It is necessary in the advertising to make the place vivid to the reader. The illustration is therefore of prime importance and should give the reader dramatically a sense of what he may experience.

Creative advertising requires room. The mistake is too often made of using small space. Travel advertising should not be a mere directory.

Newspapers are peculiarly adapted to this purpose. There are seasonal and sectional differences in the tides of travel. There is much travel advertising that is local in its appeal.

This style of advertisement can be used effectively for summer and winter resorts, either by individual hotels or in a community effort.



Create the desire

by making the locality vivid to the reader

(Reduced from 3 columns by 11 inches.)

Type is the vehicle that carries to the public what the advertiser wants to make known. Type is made to *read.*

Typographically, an advertisement in a general way should be like the goods it describes. An advertisement of farm implements should be strong, unadorned and simple. A jewelry advertisement should be dignified and artistic.

Good typography is well worth trying for. It pays. Happily it is not a difficult thing to achieve. The main thing is simplicity, readableness and avoiding freakishness. This is well demonstrated in the sample advertisements in this book. The typography in them is the work of skilled men, yet it is conspicuously simple, sensible and easy to read. There is no attempt at "stunts" in it anywhere.

—From *Attainable Ideals in Newspaper Advertising.*

THERE is a difference between ideals and attainable ideals. The perfect newspaper and the perfect use of its space may arrive some day. The peaks may be reached. If they are, however, it will be because somebody, today, did not neglect the foothills — the lesser, but get-at-able, improvements; the *attainable* ideals. This is a study of such new and old but always better and effective uses of newspaper space as can be laid hold of immediately by newspaper advertisers and newspaper publishers.

—From *Attainable Ideals in Newspaper Advertising*

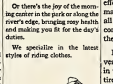
Summer Vacations and Week-ends



Bagged him

"There's good shooting." Isn't there magic in that promise as you start on your vacation? You'll need a good, sturdy outfit to bid defiance to audible and thorns.

about all winter. Come and get the feel of our slender, resilient bamboo rods before you start off on your trip. They are made for men who know the thrill of a long struggle and the joy of the final, quick jerk. All accessories.



There go the hounds

Then there's the fox, threading off the hounds as he hops along the stone wall and jumps the doubles back. The hunt club for love closely. You must be in at the finish.

Or there's the joy of the morning canter in the park or along the river's edge, bringing rosy health and making you fit for the day's duties.

We specialize in the latest styles of riding clothes.



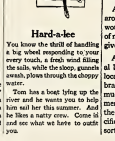
30 Love

Weak ends and a smooth-rolled hard tennis court. A racket balanced lightly in your hand ready for the first smash. The famous "Warren" racket which helped Merriman win the championship last year. All other makes. Tennis shoes, blazers, etc.



Race you to the raft

"Come out over Sunday and be sure to bring your bathing suit." An invigorating dip in the ocean or the lake. The long hours when you can lie on the sandy beach and let the sun give you a real tan. Get your suit now.



Hard-a-lee

You know the thrill of handling a big wheel responding to your every touch, a fresh wind filling the sails, while the sharp, graceful swash, plows through the choppy water.

Tom has a boat lying up the river and he wants you to help him sail her this summer. And he likes a natty crew. Come in and see what we have to outfit you.



Out at first

Boys—a whole glorious summer to play ball. Don't you need a new first baseman's glove or a catcher's mitt? And remember to tell the manager of your team that for 50 years "Warren" has been making the most durable uniforms that ever slid to home plate

Steady, now, steady

Everything you need in local that trout you've been thinking

Utilizing Space More Effectively

Here is a place for the general or introductory remarks

The shortage of newsprint paper has brought a criticism of some advertisers for extravagant use of space. Many advertisers could utilize their space more effectively in some such manner as this and yet get all the attention value and contrast necessary to make the advertisement stand out.

In looking over this advertisement note the way in which practically the entire space is utilized without crowding. There is a very efficient use of white space. The white surrounding the illustrations plus the hair line rule between columns give the necessary contrast to the text even though it is set column width.

An attempt to get boxes around any of these units would detract from the ease of reading which white space gives.

A concern doing a national business and advertising locally wherever it has branches could use pretty much the same advertisement in all places, varying the copy so as to refer specifically to local summer resorts, beaches, lakes, etc.

Branches
CHICAGO, ILL.
89 South Dearborn Street
PHILADELPHIA, PA.
16 Chestnut Street
BALTIMORE, MD.
47 Lexington Avenue

Warren Brothers
225 Fifth Avenue, New York
Boston Branch
49 Washington Street

Branches
BOSTON, MASS.
49 Washington Street
DENVER, COLO.
119 Lindsey Blvd.
SAN FRANCISCO, CAL.
54 Fickett Street

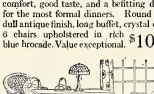
(Reduced from 4 columns by 12¾ inches.)

Fortieth February Furniture Sale at TILLOTSON BROS.



Remarkable sale of comfortable, distinctive furniture—roomy, over-stuffed chairs, colorful glowing lamps, bed room sets in original and simple designs. Prices have been lowered surprisingly, and values are exceptional.

A DINING ROOM should combine comfort and good taste with dignity. In this colonial set of satiny mahogany you'll find comfort, good taste, and a befitting dignity for the most formal dinners. Round table, dull antique finish, long buffet, crystal closet. 6 chairs upholstered in rich blue brocade. Value exceptional. $1005



WILLOW FURNITURE makes the porch cool, restful and inviting in summer, and a cozy winter room when the porch is enclosed. This 4-piece set of natural willow is of French ivory finish, single line of blue round the edges. Double spring seats, linen-covered cushions in effective gray and blue design. $365



TWIN BEDS of deep-grained brown mahogany with cane inserts. Every inch proclaims their excellence of construction and beauty of line. Settled snugly side by side with a soft shaded light between, they'll give your entire room an atmosphere all of its own. $85 pr.

Blankets of Wool Comfy and Warm

Cooly snow weren't wet and cold, what a nice soft cozy thing it would make! But these blankets are soft and light as down, yet snug and warm as toast. Once you tuck one of these cuddly blankets around your shoulders, you're secure from the most prying wind!

White wool-mixed	$3.50	White wool-mixed for single beds	$7.50
Wool-mixed plaid	$4.50	Cotton blankets, white, pink and blue	$3.50
Silver gray wool	$5.00	All wool plaids, double bed size	$8

Bright Curtains Make Happy Windows

Your windows are the mirrors of your house. They reflect not only your own personality, but the interior of your home as well. And it's the curtains that make your windows charming, and your home inviting. Marquisette, good quality, cream, ecru, or white, hemstitched borders, $2.00 pair.

Net and lace curtains from $3.00 to $12.50 a pair. Some are plain, others are trimmed with braid, or insertion and edging.

We also have a few pieces of cretonne for hangings, specially priced at 65c a yard. Some are sunny, chintzy patterns. A few are Chinese in design, in yellow, black, and gray

THE well-constructed newspaper advertisement is the merchant's method for sending his show window into thousands of homes.

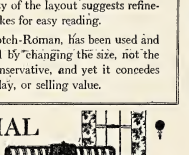
In this portable window he expresses his ideals of service. Through the physical presentation of his display he suggests the character and quality of his organization.

This advertisement expresses such a point of view—is presented as an invitation to read—not a demand for attention. The simplicity of the layout suggests refinement, good taste and makes for easy reading.

But one face of type, Scotch-Roman, has been used and emphasis has been gained by changing the size, not the style. The layout is conservative, and yet it concedes nothing of strength, display, or selling value.

OUR SPECIAL for Tuesday

Rich, silent hangings in mauve, mulberry or blue; gleaming mahogany table; soft shaded lights; quantities of books—all this is suggested by this lovely two-piece tapestry set. You sink luxuriously into the fat yielding cushions—and gone are the cares of the day! Spring cushioned seats, padded with felt. Tapestry of dull green and yellow, and a rich wine color. $380



For the Kitchen



THE POT can never call the kettle black if they both are of bright aluminum. Here's an exceptional aluminum sale.

3-qt. tea kettle	$2.75
3-qt. rice boiler	1.65
Large kitchen spoon	.45
Set 3 saucepans	4.25

Heavy China

For mixing delectable cakes and luscious desserts.

White bowls, blue bands.

3 in set—$1.25

Yellow cooking set, 9 pieces—$1.50

Yellow mixing bowls,

6 in set—$1.45

An Exceptional Choice of Oriental and Domestic Rugs

After all, it's your rugs which give that final air of distinction to your home. They may be Oriental or Domestic, but in color and design they must blend with your furniture, and carry out the thought you are trying to express in each room. Picture for yourself the incongruity of a rag rug among tapestry, or an Oriental rug in the kitchen! But our large assortment of amazingly priced rugs includes a rug for every room, with a design for every furnishing plan.

KERMANSHAH, with its all-over design taken from delicate flowers, 9 x 12 $500

PERSIAN SERAPI, Medallion centre effect in background of rich blues, 9 x 12 $450

HAHAL, straight from the district of Mahal in Persia. All-over design and blue, 8 x 10 $275

AFSHIRAZ, in colorful deep reds and blues with mystic Oriental figures, 4 x 6 $75

MOSUL RUGS, in blue, ecru, and tan. Medallion or all-over designs. Usable sizes $57 to 67

CHINESE RUGS in lovely blue and tan with floral patterns and symbols, in black, 6 x 9 $160

AXMINSTER RUGS, seamless, in lovely designs and colors, measuring 9x12, special mill sale $87.50

WOOL WILTON RUGS, the very best of this medium price weave, in several designs, 6 x 12 $107

WOOL-AND-FIBRE RUGS, durable, reversible, and very reasonably priced, 12 x 15 $33

SMALL VELVET RUGS, in rich coloring, and artistic design, 30" x 54" $8.50

KLEARFLAX LINEN RUGS, in clean, bright colors and attractive borders, 27" x 54" $5.00

OVAL PLAITED Rag Rugs, quaint, homelike—the finishing touch to the colonial bedroom,—4x7 $15



LIBRARY chairs and davenports, huge and roomy, of soft velvety velour. Curled up in one of these with a good book, you sigh contentedly and are settled for the evening. Seat spring-cushioned and felt padded. Set of three pieces. $350



BED ROOM furniture should be simple and restful. It is in your bedroom that you relax, and there it is that all the furnishings should be in quiet harmony. We have a number of distinctive and simply designed bedroom suites at prices that will surprise you. $780 to $1200

Dowery Chests at Sale Prices

DOWERY CHESTS, boldness of Romance! What a wealth of dream-laden things they contain. Shyly, she places in her hope chest a bit of fluffy lingerie or a piece of shimmering linen. And with what pride does she display to her friends each filmy underthing. Certainly every girl should have a hope chest.

42"	Solid mahogany chests, cedar lined	$19
45"	Tennessee Red Cedar, dust-proof lids	30
48"	Natural finish, Tennessee cedar	35

We have a very unusual collection at these prices.



Art Lamps

Under the mellowing influence of a gold shaded lamp, or one of delicate rose, there is an added undefinable charm in the gleaming mahogany furniture. Rug patterns merge into a colorful mist, and the gleaming doors of bookcases hold the soft reflection of the richly shaded lights.

MAHOGANY BASE, 14" high, hand-painted parchment shade in blue old rose and black. $18.50

VASE BASE old gold silk-lined shade. $9.50

JAPANESE LAMP, bright yellow china base with wicker and yellow silk shade. $7.50

And in our unusual lamp department, shades and bases always are in perfect harmony.

(Reduced from a full page.)

THE PRINTER'S PUBLICITY

BY FRANK L. MARTIN

This department will be devoted to the review and constructive criticism of printers' advertising. Specimens submitted for this department will be reviewed from the standpoint of advertising rather than typography, from which standpoint printing is discussed elsewhere in this journal.

The Blakely Printing Company

What sort of acknowledgment do you send out when you have received an order from a patron? Do you send the usual typewritten letter of conventional reply, or do you use an appropriately printed piece that will give the proper expression of appreciation and at the same time advertise you as a printer?

Few specimens of printed acknowledgments have been received by this department. One of the best we have seen comes from the Blakely Printing Company, Chicago. It is reproduced here (Fig. 1). The illustration is printed in three colors. The date, the order and the number by which it has been recorded by the firm is typewritten in each instance in the proper place.

This form is dignified and should impress the customer with the character of the firm and the quality of work that he can expect in connection with his order. Moreover, the Blakely company is making effective use of a printed product with which to make the acknowledgment.

A New Idea of Service

There has been much discussion and not a little criticism of the so called service that printing plants are advertising in connection with the work they are prepared to do for their patrons. This criticism has not been directed toward the real service that a printer can give in the way of expert advice and expert execution of all the varied phases of work necessary in the production of a piece of direct advertising; it has been directed more toward the excessive use of the term "service," the indefinite and meaningless employment of the word, and the lack of exploitation of this necessary adjunct to the modern, efficient printing business in a concrete way.

There are some who do real, practical advertising of this service they have equipped themselves to give patrons. They tell convincingly and offer proof of their ability to take over the advertising problems from the idea to the catalogue. Others are devoting much attention to the matter of giving publicity to the service they are able to perform, but it is done in such a manner that few are able to glean what that service is and how it is going to help them in preparing and distributing printed material. It is the latter that has caught the attention of the critics.

There is an excellent example of concrete service that a printer can perform in a practical innovation started by the De Vinne Press, New York city. It is described in a letter and folder just distributed by that firm. This services takes the form of a practical idea library. There is being assembled at its plant as complete a collection as possible of the best specimens of business literature of every description. It is designed as a library which will yield for the benefit of patrons the best there is in catalogues, house-organs, folders, blotters, brochures, and the many other kinds of business printed matter. It is not an exhibition, but a library intended for every day use.

There are many possible ways in which a printer may render service to patrons beyond merely producing with ink and paper what these patrons want in printed form. The generally accepted meaning of this service relates to technical and professional work gained from study and experience in advertising and printing. The De Vinne Press found a new and at the same time practical way, which provides not only the service resulting from the firm's own knowledge and experience but the same thing gained by others in the same line of work.

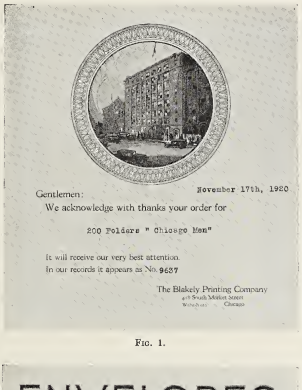


FIG. 1.



FIG. 2.

Envelopes

One could search far to find a more interesting little magazine of like character or one better designed and printed than *Envelopes*, the house-organ of Sewell-Clapp-Envelopes, Chicago, the first number of which appeared in November. It has most of the merits of a good house-organ, both as to contents and quality of mechanical product. The front cover (the original in three colors) reproduced here (Fig. 2) gives a hint as to the originality and distinctive nature of the rest of this new magazine.

The new house-organ most persuasively urges the proper use of printed advertising messages on business envelopes. One of its arguments is that a business envelope is a "package," hence it should carry advertising. A business envelope, it states, with nothing on it to identify the sender but a return address is, in effect, a blank billboard; worth while advertising

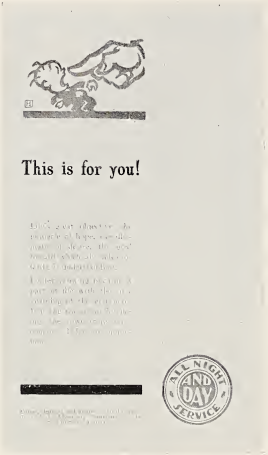


Fig. 3.

space with no message; a wasted chance to earn a legitimate profit for the user. Then it cites just one example as proof:

"We recently produced an envelope with a picture and a brief description of a churn for a famous mail order house. Every mail brings orders for that churn which, by the way, is not listed in the catalogue."

There is an interesting story in the house-organ about the making of envelopes. The main trouble with this story is that it is too short. It gets the reader interested in various methods employed in the company's big plant, in the fact that there is as much romance as prosaic business about it, then continues the story until the next issue, when other interesting phases will be taken up.

All in all, *Envelopes* is a house-organ that deserves praise and should pull hard for the use of envelopes as a medium of advertising. It comes in an appropriately printed envelope and contains as an enclosure a sample of a business envelope, bearing an advertising message, which the firm printed for one of the largest and most successful business concerns in this country.

Testimonials

A folder recently issued by Smith-Grieves is well printed and is attractive in appearance, but in certain other respects it lacks in merit from the viewpoint of advertising.

The Smith-Grieves Company, we take it, deals in printing because of the references we find in the folder to the printing service it is giving certain customers. There are occasional references to "Smith-Grieves," the "Smith-Grieves Company" and the "Smith-Grieves Organization." That the company has an official title or that it actually deals in printing and advertising one can not infer from the use of the company's name in the folder.

We judge, also, that the company is in business in Kansas City, Missouri. In one place it tells of a Kansas City customer, and in others it refers to certain buildings that happen to have the same name of those in Kansas City. On the blurred postoffice cancellation mark on the envelope one can make out "——nsas City." This affords other evidence.

Nowhere in the folder is given the local address of the firm within the city.

These may easily be called minor things in connection with this particular piece of publicity, or others, yet they are essential. It would seem that every piece of advertising matter sent out by a printer should as a matter of course carry the definite information of name and address. The Smith-Grieves Company is not the only printing firm that disregards this. There are many others, as shown by the specimens that come to this department. It may be due to oversight or to the fact that firms issuing these specimens do not believe in the necessity or value of such details.

The Smith-Grieves folder contains several testimonials regarding the printing service the company gives. Two of them are effective testimonials citing the names of those who praise the firm's service. The others are anonymous, as for example:

"A gentleman in the Commerce Building who has purchased printing in almost every State in the Union sat across the table from us at the Savoy Hotel (yeh, we eat there sometimes). We asked him if he had, in all of his dealings with printers elsewhere, seen the equal of the Smith-Grieves all night and day service. Without a moment's hesitation he replied in no uncertain tone, 'I should say not.'"

We reproduce here (Fig. 3) the front cover of the folder, which is excellent in its makeup and which also carries some clever cartoon sketches on each page.



Fig. 4.

The Acme Press

How the addition of a piece of modern machinery to the equipment of a printing plant can be made the basis of an effective bit of advertising is admirably demonstrated by the Acme Press, of Victoria, British Columbia. This firm printed and distributed a booklet devoted entirely to the purchase of an automatic feeder, making use of the news in a way so novel and original as to reflect most advantageously on the plant itself. There are seven pages dealing briefly with the various steps, from the time the purchase of a feeder was considered, until it was installed and working satisfactorily, several sketches adding to the interest. The page reproduced herewith (Fig. 4) shows how one phase was handled.

We have been advised that the booklet was successful in arousing no little interest among the patrons of the Acme Press, and that many visitors came to the plant to see the machine in operation.

There are features in connection with the business of printing and printing plants that, if rightly handled, afford the basis of advertising ideas in a like manner. The Acme Press might have issued a circular or booklet telling in a matter of fact way that it had installed this piece of machinery and might have described it in such a way that it would not have aroused a ripple of interest. But this booklet is different. It got its readers interested in this new equipment and, more to the point, in the plant and in this particular firm as a producer of printing.

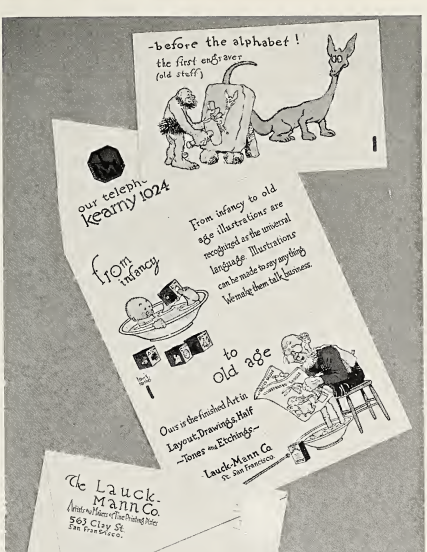


Fig. 5.

The Cartoon in Advertising

Good advertising copy producers will employ all the effective methods for the presentation of a subject that the writers of news or authors in other lines use. The writer of good advertising possesses a power of description that will not be surpassed by those who devote their talents to subjects other than commercial. But he does not depend upon the use of the printed word alone. He uses the pictorial method, an agency that has proved its worth in practical advertising experience as a means of giving the public a clear vision, insight and understanding of the particular product which the advertising man seeks to sell. And of the pictorial method, one form, the cartoon, has been more or less slow in its adoption in advertising literature.

We show here a reproduction of a mailing card (see Fig. 5) drawn by Lewis Rothe for Lauck-Mann Company, engravers, San Francisco, California. It is cleverly done. Some may be inclined to call this particular piece of work comic; not what has come to be generally accepted today as a cartoon. Nevertheless the idea behind the drawings on this mailing card is the one that is behind the cartoon of the periodical and the newspaper when they have some message that they believe can be emphasized effectively in humorous portrayal of this sort. In this card it is the artist's work that gets the attention and puts the message across.

The mailing card was reproduced recently in *The Commercial Artist*, the official organ of the Commercial Artists' Association of the Bay Cities, published in San Francisco. This magazine says of this mailing card:

"Mr. Rothe is very clever, but he is at his best when turning out his unique comics. Advertising of this character certainly has attraction getting power and the copy has a message that brings one squarely in front of Lauck-Mann Company. The original was printed on white in black and orange."

There has been a tendency in recent times toward the use of the cartoon in general advertising, such as the adaptation of Briggs' and McCutcheon's human interest drawings. The same tendency is apparent at intervals in the folders and mailing cards of commercial firms, and in a minor way in house-organs. But the cartoon idea has by no means been put to the wide use that it possibly deserves. However, there is no intention here to advocate the very general or indiscriminate use of the cartoon for advertising, as appropriateness will always serve as the best guide.

Keeping Abreast of the Times

Modern business leans toward the use of the flat top desk. For years the flat desk has been supplanting the old fashioned, high backed desk with its numerous pigeon holes, and the movement is still going on. The argument is — and we believe that it is a sound one — that the flat top, minus the compartments where data and papers are chucked away to be forgotten and to gather dust and cobwebs, is an aid to efficiency.

Now, the writer has no intention of entering into a discussion of the merits of either style of desk, but the subject is brought up to emphasize a point pertaining to the necessity of keeping abreast of the times in matters of publicity and advertising. We have before us a small monthly calendar which

Hubbard Brothers, printers, Atlanta, Georgia, are sending out as publicity material. It is of the style that folds to fit in the edge of a pigeon hole of a business man's desk.

Our knowledge as to the extent that the newer style of desks have supplanted those with pigeon holes may be inaccurate, but we are inclined to doubt that a very large percentage of the recipients of this monthly calendar will find a place to use it. If that is true, despite the fact that the calendar is an attractive and novel piece of advertising, then it must fail in bringing in maximum returns.

INTERDEPENDENCY OF PRINTERS AND PAPER MERCHANTS*

BY TOM LANG

IT might be well at the outset to define more clearly what is meant by interdependency. It really means *utter dependency*, for there can be no life to either the printing or paper industries without a businesslike benevolence shown each to the other. This interdependency is an obvious fact, a sort of keystone of industry, which has been overlooked until comparatively recently, almost wholly neglected by both parties to a common purpose who should have been working shoulder to shoulder with their united strengths.

It is needless to go into this matter of team work; it has been preached and taught and expounded by a multitude of beneficent souls. As one reviews all that has been seen and heard about printers and paper merchants fighting shy of each other, it is easy to picture two fencers who thrust and parry, thrust and parry, going on until their endurance is gone, neither gaining. In this case neither the audience composed of the industrial world nor the contestants for an unattainable supremacy gain by their antics.

We hear a lot about union producing strength. How about *unity of purpose* — isn't that the thought our interdependent industries should have ever before them? Unity of purpose of itself can not avail, but the means toward the accomplishment of results desired in the purpose are tantamount to the single success of either. What has been the reason for a great deal of this more or less antagonistic dealing? Is it because the printer is actually dependent upon the paper merchant for material that the printer has often felt this condition irksome? It would have been much better in times past had the printer realized that his dependency upon the paper merchant called for his cultivation of that source from which he had to have the greatest amount of his transient raw material.

If, for the moment, we allow ourselves to agree, no matter how inconsistently it may seem, that paper merchants were enemies of printers, it can easily be seen that the big duty of printers to themselves lay in eradication of any possible animosity toward them. "Those whom the gods would destroy they first make mad," and a time was approaching when open hostility might have given cause for alarm.

What was it that caused paper merchants to take the initiative in this reconciliation? Surely no stretch of the imagination would allow of the belief that it was due simply to a spirit of paternalism, nor yet of altruism, nor even of subservience; it was a greater realization of an ever present human need of more *fraternalism*. And in that happy state lies a means for the solution of problems that could alone make for a focus of attention by interdependent industries. It is a fact that the paper industry does not in any way look upon the printing craft as an "erring" or "fractious" brother. That would be childishness. The paper industry is proud of its younger brother, conscious of his strength and skill, and wants with all its power to add the weight of a specialized knowledge to that of the printer by informing him more and more concerning paper in all its phases. The printer was, in days past, simply a typesetter but now he is an artist of rare quality, and should be gathering in more knowledge of factors of industry outside of the actual operation of printing.

If the paper industry has facts vital to printers, such mutually valuable knowledge should be imparted to the printing craft, and if the printer will give thought to logical methods whereby paper merchants can help with advantage to each, a greater desire for service would manifest itself. It is good business, even disregarding other factors, for the paper merchant to serve interdependent industrial family relations better, and the paper merchant will if given an open hearted chance.

The printer must forget that because the paper industry was started by a couple of busy producing wasps he is prone to "get stung" at every turn. There are those who think and deal honestly. Let the printer cultivate the paper merchant's friendship more amicably, just as the paper merchant is anxious to come to a family peace understanding with the printer. Surely the printer would consult with the banker if he needed money or valued his friendship. Pick out a paper merchant as you would your banker, on the basis that he can be of great help to you; consult with him, seek his advice and burden him with a responsibility to deliver the truth to you. It is simply a case of the Golden Rule working both ways — coöperation, interdependency.

*In this short article Mr. Lang, who is with the E. E. Lloyd Paper Company, of Chicago, has struck a new note in the relations that should exist between the printer and the paper dealer. The article should commend itself to the earnest consideration of all in the trade.— EDITOR.

THE FINE PRINTER AS A PUBLIC BENEFACTOR

True, there are people on whom good work may seem wasted, people who can not distinguish between good and bad work; but they are in the minority — we might call them the hopeless minority. Folk differ; some may not know cheese from skunk's cabbage, but most people prefer cheese.

Is not a good job of printing provocative of good nature? When the old man is made good natured by his tasteful job of printing, turned out by the Square Deal Printing Shop, the office boy's chances of rising in the world — or at least of getting half a day off for the ball game — are noticeably improved. The clerk who has been longing for an increase of salary, to keep pace with increase of family, feels that the auspicious — or psychological — moment has arrived. The old man beams on him as he says: "Yes, John, certainly; and how are wife and babies?"

Under the stimulus of that job of printing the old man is so kind to his stenographer that she forgets to watch the clock, so she works ten minutes overtime. "What do I care," she says to herself as she puts on her hat, "as long as the old man appreciates it."

That good job of printing is a home builder. It makes the old man so good natured and sociable in his home that his good wife fairly beams as she says, "Business must have been good today, Henry."

"Well," says the old man, optimistically, "not so rushing today, *but it is going to be good.*

"Come, dad," the children say, taking advantage of this new atmosphere, "read us a story." So the old man reads an Uncle Wiggily story, and renews his youth, thus killing two birds with one stone.

This is only a natural sequence, with the printer man holding the plank for the walkover. He is a public benefactor, a private benefactor, and an important business factor. Long life to the printer man who turns out good work instead of turning out patrons. When the wheels grate on the gravel of his driveway may his friends pay tribute to his memory as they say, "His work never grated on us."— *George W. Tuttle.*

PROOFROOM

BY F. HORACE TEALL

Questions pertaining to proofreading are solicited and will be promptly answered in this department. Replies can not be made by mail.

Use of an Apostrophe

J. E. D., New York, writes: "We wish your opinion in regard to the use of the apostrophe in the word 'other's,' which appears in a paragraph of dialogue in one of our magazines: 'Dave and me always sees each other's letters.' The dispute arose as to the possessive of other in this instance; whether it requires the use of the apostrophe or not."

Answer.— This is not a case depending on any person's opinion. No dispute is possible in such a matter except one between knowledge and ignorance. Every possessive in the language is written with an apostrophe, except the personal pronouns, hers, his, its, ours, yours, theirs. Other is pronominal, but not personal. Its possessive has been written without the apostrophe, but such practice was antiquated long ago. Goold Brown says: "There appear to be some instances in which the possessive plural, each others', would not be improper; as, 'Sixteen ministers who met weekly at each other's houses.' Here the singular is wrong, because the governing noun implies a plurality of owners. 'The citizens of different states should know each others characters.' This is wrong, because no possessive sign is used." If the dispute spoken of was about the position of the apostrophe, whether the word should be other's or others', that should have been stated, and the answer would be that other's is the right form.

Points and Quotation

W. M. B., Chicago, writes: "Why is it when the semicolon is used in connection with the quotation marks it is sometimes placed inside and sometimes outside such marks? To me it is inconsistent, absurd, and ridiculous to place the semicolon in any place except on the inside of both single and double quotation marks. It certainly makes a better-appearing page of printed matter to have the quotation marks on the outside of all punctuation marks, except possibly the interrogation and exclamation points, and the quotation marks would certainly look better on the outside of even these points. The reverse, to me, is very unsightly, and I believe the appearance is more important than the logic. I shall be pleased to have your views on this illogical, inconsistent, absurd whim."

Answer.— It is not probable that the questioner thinks I or any one else can tell him why there is such a difference in practice. One person knows just as well as any other, and all that is known by any is that the difference does exist. All that I could say about it has been said many times, except that I may not have made it quite plain that I do not approve the too common habit of calling every practice absurd or ridiculous which differs from ours. My own preference is in accord with that of the letter-writer, and — what is much more important — with the commonest practice, which puts the quotation marks outside. But many other people place them inside, and, if expressing their opinion, would strongly favor that use. Such, I have no doubt, would have been the only practice that appeared reasonable to Alexander Bain, a famous old grammarian whose grammar-book is full of matter with quotes as shown in this: "The double forms 'my, mine', 'our, ours', 'thy, thine', 'your, yours', 'her, hers', 'their, theirs', have distinct uses." This would not be allowed in my work, but my way was not allowed in his. De Vinne said in "Correct Composition," p. 217: "There is an old but unwritten rule, fairly observed by many compositors, that the closing marks of quotation always should be put after the comma or the period in all places where these points are needed. This practice, proper enough in many instances, seems to have warranted the frequent but erroneous insertion of these marks after every point of punctuation and even after a final parenthesis. The proper place of the closing marks of quotation should be determined by the quoted words only." Not everything that is not done my way shows an "illogical, inconsistent, absurd whim."

"Safety First"

T. G., Verdun, Quebec, submits this: "I would appreciate your opinion relative to a discussion we had in our office regarding job enclosed. This job was printed and delivered, then returned by customer, who says 'What he wanted wasn't done,' the signature should have been taken out, as it was stamped 'Void.' The firm agrees with the customer that it should have been deleted! The compositor holds that he had no right to pay any attention to the stamp: that if the customer had wanted it out he should have marked it 'delete;' that the word 'void' belongs to the customer's office and not to a printing office."

Answer.— On the proof sent with this letter was an agent's signature, which the customer, wishing it removed, and evidently not knowing how to indicate its removal unmistakably, had stamped with the word "Void" on its face. Such stamping is not a clear indication to a printer of deletion, and the one thing needed in such cases is clearness. Every person who has printing done can not be expected to know printers' technicalities, but every one may reasonably be thought capable of telling what is to be done in such a case so that it can not be misunderstood. In this instance the customer's marking was really accurate according to his own thought, since a direction to void a space means to make the space void or empty; but, since "void" as a verb is not at all common, it is a good word to avoid. Common sense should be sufficient to lead any one to give a clear direction for removal of such lines as this signature by drawing a line through them and writing something like "take out" or "remove" if one does not know the printer's dele-mark. Any such marking would be unmistakable.

But the question here is whether the printer did or did not do what he should, and the answer is that he did not. The compositor, instead of having no right to pay any attention to the stamp, should have felt it necessary to submit the matter to some one with authority to decide. If he was not sure what was meant, he should certainly have asked the proofreader or the foreman. It is always safer to ask about such things, even if some one thinks the question silly, than to risk any guesswork. If the foreman or proofreader is not sure what is

wanted, the customer should be asked, and the job should not be printed without certainty. Of course such work is sometimes wanted so quickly that there is not time to submit questions to the customer, and then the office authorities must decide. In all such cases the compositor will be much safer if he gets an authoritative decision rather than take any chances. It would be conducive to safety for the foreman, or some one in authority, to look over all proofs of such work, and see that any uncertain markings are clarified before correction.

In the particular case now in question, I should have no hesitation about taking out the signature. It is plain to me that the marking could not mean anything but delete.

CURIOS FOUND IN DICTIONARIES

BY F. HORACE TEALL



OUR large dictionaries are not made as gatherings of curious information only, but they inevitably contain many items that comprise such information, usually of more interest and value than may be realized at sight. Nearly every time any ordinary person looks into one of these word-books he is looking up the spelling or pronunciation of a word, or its meaning, with no thought of the history of its evolution, or how it has acquired the sense it now has, which is often very different from its original signification. Sometimes the etymology of a word furnishes a clue to history for which the dictionary can not afford room for full statement, but which is often absorbingly interesting. Quite commonly the different definitions given of a word, while they simply state different senses in which it has been or is used, imply the process by which one use is derived from another, as by widening or specializing application of the idea it conveys, so that we readily perceive how they are all connected, even when these senses seem at sight totally unrelated or sometimes directly opposite.

My purpose in this writing is to note some of the ways in which words assume new meanings, often showing no plain connection with the original sense, though that sense is always their basis. An example of the steps of such progress is given by Greenough and Kittredge in "Words and Their Ways in English Speech" in showing how treacle reached its present meaning, thus: "Treacle is undoubtedly derived from the Greek . . . *theriakon,* pertaining to a wild beast. It [treacle] now means sugar syrup or molasses. . . . The process [of its change of sense] may be . . represented thus: *A,* pertaining to a wild beast; *A* + *B,* remedy for a wild beast bite; *B,* antidote or remedy in general; *B* + *C,* remedy in the form of a syrup; *C,* syrup in general." That is, treacle was first a remedy or antidote for the bite of a beast, then any antidote for a poison, then syrup as an antidote, then simply syrup or molasses.

My motive is the hope to incite interest in dictionaries, which are not nearly so generally owned and used as they should be. If we closely read the dictionary we soon find reason to abandon our notion that it is a dry mass of unconnected items like a directory. Such reading is not uncommon to many of our best writers, and undoubtedly it greatly promotes their power of expression. English words are few indeed which have no history.

A curious instance of the development of a familiar significance from one apparently utterly unconnected with it is found very soon when we begin the regular reading of our word-book or dictionary. Our familiarity with the present idea of abandoning anything is certainly far from suggesting the original sense of proclaiming, or the later ones of subduing, controlling, banishing, rejecting, or renouncing, yet the word abandon was formerly used in all these senses. Shakespeare, for instance, used it to mean cast out, expel, or reject. It was in those old uses directly connected with the original sense of proclaim or denounce, still felt in the words ban and bandit. In the Standard Dictionary is a quotation from Fitzedward Hall's "Modern English" which says: "The verb abandon was, in 1631, classed by Henry Cockeram [author of an early English dictionary] among words 'now out of use, and only used of [by] some ancient writers.'" Probably Cockeram was wrong. At any rate, the word was in general use soon after he wrote, so that if it was ever out of use it was soon revived. The Standard names as synonyms abdicate, abjure, cast off, cease, cede, depart from, desert, discontinue, forego, forsake, forswear, give up, leave, quit, recant, relinquish, renounce, repudiate, resign, retire from, retract, surrender, vacate, withdraw from; but while each of these includes the same general idea of leaving, none of them is exactly synonymous with abandon.

We do not often find occasion to speak of adamant, but every one knows the word is in good use and that it means a substance impenetrably hard, now mainly figurative with no definite sense except that of hardness. Adamant appears never to have been the current name of any certain stone, though it was early used for diamond. Greenough and Kittredge say that adamant and diamond are the same word, which means that they both come from the same Greek word. The Oxford English Dictionary devotes more than a third of one of its large pages to the word adamant, composed mainly of quotations which show old uses, among which are two groups which show that adamant once meant a loadstone or magnet, and (which is certainly curious) also an anti-magnet.

A curious phenomenon of language development is revealed in the etymology of the word adder. We there learn that the word became what it is through somebody's blundering change of a nadder into an adder. Of course this blunder must have been repeated many times by many persons before the old form was finally dropped and the new one was established in its place. This is a curious happening even as an isolated instance; but a much more striking fact is one to which attention is called by a reference (in the Century Dictionary) to other words. By this reference we are led to the discovery that the same kind of blunder has had the same effect in other cases. So our familiar aprons were originally naprons; a napron became an apron and remained so, although table-linen is still called napery, a name of the same origin as apron, both coming from a Latin word that meant napkin. An auger was originally a nauger, and the name was given to a tool to bore holes in the nave of a wheel. An umpire was first a numpire, or in the earlier spelling nomper or nompere, from a French word that meant "not equal" according to its elements, and because of this oddness in the count was used to name one who decided points between or among others.

I have not collected here all English words that assumed their present form through such corruption, but have named enough to prove that vocables known to us only as what they are were once known only in a form we never would think of as naturally correct. I think it undoubtable that this shows a curious phenomenon. Curiosity is further aroused by finding that some words have undergone similar change by a converse error. Those considered above lost the initial consonant by attaching it to the article. One word that has acquired its first letter by taking it from the indefinite article is newt, name of a reptile which was originally called an ewte. So "for the nonce" was originally "for then once." Greenough and Kittredge, writing of such errors, tell us that children often call an apple "a napple" and speak of the napple, and these authors also say that "the nagent" is sometimes heard for "the agent." "These two forms, napple and nagent," they say, "have not established themselves in the language, but many other forms originally as incorrect have come in from the same tendency." This seems to hint that our apples and agents may become napples and nagents, but that is not likely.

PROCESS ENGRAVING

BY S. H. HORGAN

Queries regarding process engraving, and suggestions and experiences of engravers and printers, are solicited for this department. Replies can not be made by mail. Our technical research laboratory is prepared to investigate and report on matters submitted. For terms for this service address The Inland Printer Company.

Combination Line and Halftone on Newspaper

The Clay Center Engraving Company writes: "Please advise what method is used in newspaper shops using coarse halftone in combination with line work. Is a double printing method best, that is, making a line cut first, then printing in the halftone and etching that?"

Answer.—The universal practice in making combination line and halftone plates for newspapers is to cut out the film in the line negative and insert the halftone negative film in the space intended for it. The writer was the first to make halftones for stereotyping for the web newspaper press, and he had the artist make a line frame for the picture in the form of a mat, lay it over the photograph and then make a halftone of both the line drawing frame and the photo. The effect was very pleasing as the frame harmonized with the photograph, and besides this method saved time and money.

"White Etch" for Offset Printers

G. R. King, St. Louis, an expert offset pressman, sends a formula for what he terms a "white etch" to prevent ink from scumming on a grained zinc plate on the offset press. The reason for giving this here is to avoid the use of chromic acid in etching solutions for this purpose, as chromic acid poisons the hands of many who work with it. The formula is:

Gum water	20 ozs.
Ammonium nitrate	6 drams.
Ammonium phosphate	6 drams.
Ammonium chlorid	2 drams.
Hydrochloric acid	1 dram.

Mr. King writes: "To make gum water, take the gum solution that is used to gum plate and add about half water, then stir in each of the above chemicals as they are listed. I have also used three or four ounces of this solution to one gallon of water when I was using a colored ink that I was afraid would bleed."

Zinc Production in the United States

J. L. Thompson, San Francisco, writes: "What has become of that pure zinc we used away back in the eighties? It etched so smooth a line that it appears to me it would rival high priced copper for halftones if it could be had."

Answer.—The spelter from which those zinc sheets were rolled came from the Franklin Furnace district in New Jersey and is the purest zinc mined. It is so valuable for use in electrical and scientific work and for making zinc white for paints that it would be as expensive as copper in sheet form and would not stand the wear of printing that the zinc in use at present does. It might be mentioned in this connection that the United States is now the leading source of the world's supply of zinc. Belgium was formerly our chief rival, with Australia the third largest producer. One-third of the spelter comes from the Joplin district, which includes the zinc lead mines in Missouri, Oklahoma and Kansas. Europe has come to rely on the United States for its zinc. Great Britain, taking less than 6,000 tons in slabs and sheets before the war, will likely take 100,000 tons this year.

Etching and Finishing

P. C. Raymer, Effingham, Illinois, has published a small book on the methods of etching and finishing used in photoengraving. This is a branch of the art that has not been fully described heretofore. It is here covered very thoroughly and competently by one who evidently has had much practical experience and knows how to tell about it without waste of words. The absolute necessity for an art training on the part of one who wishes to be a successful "stager" or "re-etcher" will be readily understood on reading this book, though Mr. Raymer truly says: "Merely studying a book or any number of books without practical application will not enable any one to become a good photoengraver. This book is most valuable to the student of etching and finishing, and the journeyman, in whatever branch of the art he works, will not only find it interesting, but will get much valuable information from it." The book is 3½ by 6 inches in size and contains 99 pages. It can be had from the author, P. C. Raymer, 420 Park avenue, Effingham, Illinois.

Brief Replies to a Few Queries

"Operator," Chicago: It is not recommended to add any chemical to restore old collodion that is red in color and works too slow. Better recover the pyroxylin in it by pouring the collodion very slowly into a tank of clean water, then leave it over night, when the pyroxylin, which will be found floating on the water, can be skimmed off, dried and used in fresh collodion.

"Publisher," New York: There is no sheet feed rotogravure press on the market as yet. There are several in England and France, but the foreign builders state that they fear if they sell one of their machines in this country it will be copied.

"Polyautography" was one of the names given to lithography from about 1803 to 1816, as Senefelder wished to keep secret the fact that the printing was done from stone.

Photoplanography in Egypt

G. Douglas tells how they do photoplanography in the Surveyor General's Office, Egypt, in brief as follows: A reversed photographic negative is made from the original drawing or map, to the scale desired. A grained aluminum or zinc plate is then made sensitive to light by coating it with a bichromated colloid; it is then exposed to light in contact with the negative. The action of the light renders the coating immediately behind the transparent parts of the negative insoluble. After exposure, the plate is rolled up all over with greasy transfer ink and is then placed in water; the still soluble coating washes away along with its superin-

cumbent ink, while the insoluble portions, which represent the lines of the drawing, remain. The plate is now treated lithographically, i. e., the antagonistic properties of grease and



A Zigzag Halftone by A. Buznego.

water are brought into action. The clean parts of the plate are in a condition to retain water, and when kept damp will repel ink of a greasy nature; the other parts of the plate having an image in greasy ink, will, on the other hand, repel water and take ink. In printing from such a plate in the machine, damping rollers pass over the plate first and feed the water bearing surface; these are immediately followed by inking rollers, which supply the work on the plate with ink. This being of a greasy composition is repelled by the water bearing parts of the plate so that the design only will receive ink. A sheet of paper is then fed into the machine and pressure applied, thus transferring the inked lines of the design to the paper.

Staging and Re-Etching Defined

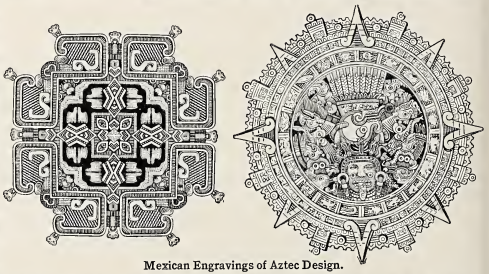
One practice that has been carried out in this department for over a quarter of a century is the defining of terms used in processwork so the language of the art shall be definitely and universally understood by customer, employer and employee. The terms "staging," and "re-etching" or "fine etching," refer to different methods of treating the flat etched halftone, and as there is frequently some confusion in the use of these terms they might be defined as follows: "Staging" is the method by which an etcher stops out certain areas in a flat etched halftone, using a liquid acid resist — generally a "staging ink," after which he proceeds to flat etch the uncovered areas and in this manner obtains contrasts. "Re-etching," or fine etching, is the lightening of areas in a flat etched halftone by painting iron chlorid on such areas, with a brush, and stopping the etching when necessary by absorbing this mordant with blotting paper, or a ball of damp cotton. In this manner extreme high lights are obtained with soft gradations into the shadows.

Rotogravure in Color

The London Times says: "It is fairly safe to look forward to the day when natural color photographs will appear in periodicals and newspapers. The rotogravure method of reproduction, suited to high speed in printing, has been developed to such an extent that once snap shot photographs by the three color process can be taken — and some excellent work has already been done in that direction — it is not a far step to reproducing them by rotogravure in a newspaper. The technical quality of natural color photographs printed by rotogravure has been proved experimentally to the satisfaction of experts, but a good deal remains to be done in speeding up the work of preparation. The advance that is steadily taking place in photomechanical work in natural colors is not spectacular, but it is proceeding nevertheless, and its use in commercial work has extended far more than is generally realized."

Photoengravings From Mexico

From Agustin Buznego, director of the engraving department of the American Book Company, Mexico, come, through the courtesy of *El Arte Tipografico*, some exhibits of drawing and engraving that are quite notable. Unfortunately there is not space here for printing all the halftone and line engravings. The halftone is what Mr. Buznego calls a "zig zag" effect which will be found rather pleasing. Every photoengraver has in use the regular halftone screen by which these "zig zag" lines are produced, the effect being secured through a special shaped aperture in the lens diaphragm. Mr. Buznego shows his brother engravers, who read this department in THE INLAND PRINTER, just one of the possibilities of a change in diaphragm aperture. He gets some stunning effects by printing the same halftone twice, once in a tint and again in a stronger ink, the impressions being slightly out of register. This gives a beautiful result in two printings which can be had with any halftone. There are also some rosettes of Aztec design showing not only interesting design but careful pen drawing and excellent line engraving. Exhibits like these prove the artistic taste and skill of our Mexican neighbors.



Mexican Engravings of Aztec Design.

SPECIMENS

BY J. L. FRAZIER

Under this head will be briefly reviewed specimens of printing sent in for criticism. Literature submitted for this purpose should be marked "For Criticism" and directed to The Inland Printer Company, Chicago. Specimens should be mailed flat, not rolled. Replies can not be made by mail.

O. K. Wisdom Print Shop, Spokane, Washington.— Your blotter advertising Christmas greeting cards is very neat. If mailed to a good list it ought to be productive of considerable business.

George W. Kinnard, Edwin B. Stuart Typographic Service, Pittsburgh, Pennsylvania.— The advertisements are very good indeed and we have no suggestions to make for improvement.

Andrew F. Janeear, Pittsburgh, Pennsylvania.— All the specimens are excellent in design and typography. They bear evidence of thought and talent, and we have nothing whatever to suggest by way of improvement.

B. W. Radcliffe, Macon, Georgia.— An excellent combination of types, inks and paper, and pleasing and legible composition make the simple announcement card, "Chattanooga in Atlanta House Territory," excellent.

Edw. A. Habermehl, Buffalo, New York.— The invitation card for the Men's Club Masque Carnival is interesting in treatment. The only fault worth mentioning is the use of ugly and difficult to read italic capitals at the bottom.

The Cayuga Press, Ithaca, New York.— The folder, "Actors and Business," is as attractive and effective in typography and display as the theme is unusual, forceful and interesting. Our compliments on this all around good piece of advertising.

Marion S. Burnett Company, Chicago, Illinois.— As we should expect, coming from your organization, both specimens — the return card and the folder "Most Shocking" — are clever, not alone in the manner of their presentation but in copy as well.

Western Newspaper Union, Chicago, Illinois.—Your type specimen book is excellent. The specimen pages show the various styles and sizes of type in your equipment in a very satisfactory manner for purposes of reference. It is in the striking cover that the book is unique.

William R. Wetherall, Des Moines, Iowa.—There is just one thing seriously the matter with the bulletin for the *People's Popular Monthly*. The red is too deep and lacks life. Typography is very good, considering the heavy nature of the copy; it is particularly interesting.

The Craftsman Press, Naperville, Illinois.— Specimens are all in good taste. We do not, however, like quite so great an extension on a cover as that of the booklet, "America's Answer Supreme." The typography of this piece in Cloister is particularly high class.

The Jacobs Press, Auburn, New York.—"Building Business by Direct Advertising" is an interesting and attractive booklet, and, as the copy is helpful to those among whom it is to be circulated, it should prove resultful publicity. The unusual cover is striking and interesting.

The H. Nieman Company, Cincinnati, Ohio.— You are right, the business card for the Gwynne Hat Shop is "just the thing" for a millinery establishment. The illustration and the type, which is in perfect harmony with it, present a delightful effect of a kind that appeals to women.

Mitchell Shapiro, Philadelphia, Pennsylvania. — The specimens you have sent us are in good taste, thoroughly satisfactory for the purposes intended.

Frank T. Riley Publishing Company, Kansas City, Missouri.— The live stock sale catalogues are treated in a wholly interesting and pleasing manner, quite unusual for printed matter of this nature.



Three artistic cards by Haywood H. Hunt, with the Kennedy-ten Bosch Company, San Francisco, California. On the one at the top the type was in violet and the ornament in gold, the stock being crash finished white. Brown stock with brown and deep red ink gave the second an appearance of craftsmanship.

Otto H. Wise, Cleveland, Ohio.— The specimens are excellent all the way through. Particularly attractive are the booklets for William Taylor Son & Co., "Upon the Coming of Your Baby," and for the D. O. Summers Cleaning and Dyeing Company, "Transformation — The Old Into New."

Draper Printing Company, Venice, California. — Blotters are excellent, and much praise is due the designer for the variety of designs. Only one in the collection appeals to us as being displeasing and that one is entitled "A Uniform Standard," strangely enough the only one of the twenty or more that is not up to the uniform standard. The fancy italic capitals and the "spotty" border are the features that detract.

Cloister Print Shop, Chicago, Illinois.— Specimens sent us are very good indeed, and, as usual, possess the Murray stamp of distinction. Style is a great thing for any printer to develop, provided it is a good style, for it sets his work out from that of others, a quality that is worth much to his customers.

Another collection of excellent printing, in combination with excellent advertising, has been received from the advertising agency of Fuller & Smith, Cleveland, Ohio. Like those that have been received before, it is representative of the best of all the elements that make for the success of advertising.

The Elder Press, New York city.— The small blotter, "Remember — in Printing —," etc., is excellent and the business card is very good, although fewer lines of capitals would be a relief. The blotter, "Pinochlisms," is weak, the border being entirely too strong in attracting force for the very weak display inside.

George Branish, Denver, Colorado. — All the letterheads which you have sent us are interestingly treated and effectively displayed. The label entitled "Colortypes from the Welch-Haffner Printing Company" and the letterhead for the Brock-Haffner Press Company appeal to us as being the most striking specimens in the lot.

William Eskew, Portsmouth, Ohio. — Blotters for the Wortman Roller Company, those for your own business and for others are handled in your characteristic style. They are effective in display and are altogether pleasing to the eye. Painstaking presswork contributes materially to the general excellence of the complete specimens.

R. H. Orthoefer, Columbus, Ohio.— The book, "Jeffrey Mining Machinery — Hand Book," is handsome. The cover, limp imitation leather, embossed and stamped, is rich and substantial looking. The text pages are set in a readable size of one of our most legible styles of type, Century, and the printing of the type and the many halftones is excellent.

Riverside Press, New York city.— There is no definite rule, so far as we know, for the proper position of the address on self addressed envelopes. Good taste, and particularly the habit of years in writing, dictate that it be placed



Some good ideas for adaptation in typework are provided by these covers from the official organ of the American Photoengravers' Association.

toward the lower right hand corner rather than in the horizontal center of the envelope. Your letterhead is simple and effective.

SMITH PRINTING COMPANY, Waco, Texas.— The letterhead is interesting, although a trifle more space above the main line — and more between the lines of capitals below it, which look "stubby"— would improve the appearance materially. The folder, "May we Suggest Something?" is very poorly printed, while the card, "Keep Abreast of the Times," is satisfactory.

WE are showing on this page a group of covers of the *Photoengravers Bulletin* used on that publication during 1919 and 1920. They are shown for the suggestion value some of them have for those who work with type, as the substance of some of these designs is adapted to type treatment — in connection with typographical borders and ornaments, of course.

THOMAS W. GAMBLE, Savannah, Georgia.— *The Review* letterhead is decidedly striking, even if it is a little disconcerting to read the typewritten matter printed over the group of letterhead specimens printed as an all over background in a pale gray tint. We consider the faults are overbalanced by the novelty and advertising value of the treatment and are therefore pleased to give it our "O. K."

MIDDLETON PRINTING COMPANY, Waxahachie, Texas.— Composition is tasteful and the display effective on all the specimens you have sent us. As a matter of fact we find but a single flaw in the specimens you sent, and that is the red is not the right color for use with the yellow olive on the striking letterhead design for Truitt Cotton. A light, bright purple would have been a far better choice.

HAYWOOD H. HUNT, San Francisco, California.— Refined, harmonious and appropriate decoration adds zest to your excellent composition. The good taste exercised in the selection and use of type faces merits the highest praise. We can, in truth, state that no better typographic work is being done today than that which you are producing for the Kennedy-ten Bosch Company, the amalgamation of two high grade printing establishments. It is a wonderful service that is thus offered the buyers of printing on the Pacific coast who value quality. To point out flaws is impossible where none exist. We can only mention some of the examples that appeal most to us. Conspicuous among these is *The Informant*, house-organ de luxe of the Zellerbach Paper Company. For distinction in advertising display the newspaper publicity for W. & J. Sloan, composed by you, ranks high. The type face, known as Grasset, fits the style of the illustrations admirably and seems also to suggest the "feeling" of fine antique furniture. The treatment you have accorded the text pages of the musical magazine *Tradition* is wholly unusual, refreshing and interesting. The few advertising pages are also given refined treatment in accordance with the dignity and professional atmosphere of the art. Nothing could be more appropriate for Erl H. Richardson and the nature of his business than the card you designed for him. It suggests artistic work in his line, the building of fireplaces and the designing of tilework. Another card that appeals to us as outstanding is the one for the Taylor Galleries. But space does not permit our going farther, or we would probably go through the entire list. In preference, we shall let some of your work show for itself and also help us to make a good showing in our department of typographic specimens.

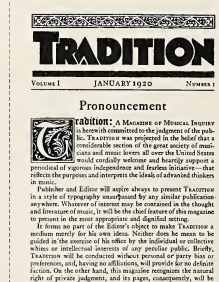
FRANK B. MCCURDY, Houston, Texas.— Your advertising folders are striking and pleasing, and are good publicity in every sense. The initial page of the one entitled "The Printed Piece and Its Career" is beautiful. Folders such as these should develop a lot of good business for your house. Let us state that advertisers in Houston are fortunate in having an organization of your caliber at their service.

The Three Circles, house-organ of Evans-Winter-Hebb, Detroit, Michigan, is one of the handsomest printer's papers being published today. Aside from the excellent artwork and typography, to be admired wherever seen, the printing of fine screen halftones on dull coated stock is a revelation, even in this day when many printers are doing good work on that difficult to handle stock. Our compliments on your publication.

EVERETT PRINTING COMPANY, Everett, Washington.— The quarter sheet window or display card for the All American Dancing Club is a refreshing change from the very much and boldly displayed conventional. Its very distinction will win a great amount of attention, and, as there is little copy, and since that is in a size of type that can be read at some distance, we consider nothing is lost from the standpoint of publicity.

S. W. WILLISTON, Chicago, Illinois.— Imitation engraved type faces do not appear to good advantage when in free, out of center designs such as the letterhead for the Arcade Press. The effect is inconsistent, no doubt because one sees such types so frequently in engraved work, usually in centered designs. Furthermore, the letter used is stiff and formal, which is another reason why designs in which it is used should be along formal and dignified lines. The line "Printing" in caps of this formal letter appears quite ill at ease sloping off into space as it does. This line, in fact all lines so handled, should be in italic, or at least in roman lower case.

EDWARD E. BAILEY, Centre Hall, Pennsylvania.— Inasmuch as you have only the equipment required


TRADITION

VOLUME I JANUARY 1920 NUMBER I

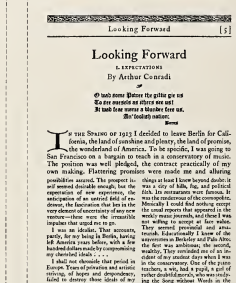
Pronouncement

Tradition: A MAGAZINE OF MUSICAL INQUIRY is herewith committed to the judgment of the public. TRADITION was projected in the belief that a considerable section of the great society of musicians and music lovers all over the United States would cordially welcome and heartily support a periodical of vigorous independence and fearless initiative—that reflects the purposes and interprets the ideals of advanced thinkers in music.

Publisher and Editor will aspire always to present TRADITION in a style of typography unsurpassed by any similar publication anywhere. Whatever of interest may be contained in the thought and literature of music, it will be the chief feature of the magazine to present in the most appropriate and dignified setting.

It forms no part of the Editor's object to make TRADITION a medium merely for his own ideas. Neither does he mean to be guided in the exercise of his office by the individual or collective whims or intellectual interests of any peculiar public. Briefly, TRADITION will be conducted without personal or party bias or preferences, and, having no affiliations, will provide for no definite faction. On the other hand, this magazine recognizes the natural right of private judgment, and its pages, consequently, will be open to every competent exposition of the results of musical inquiry.

The ever-changing circumstances of a newer knowledge demand a corresponding change in its institutions; thus the principles which, in certain directions, have guided the progress of music in


Looking Forward [5]

Looking Forward

5. EXPECTATIONS

By Arthur Conradi

"I touch none Whom the gates go on
To one mention or more on me!
It took four nurses to slumber free me.
Me! touch nature.
Hermit

IN THE SPRING OF 1913 I decided to leave Berlin for California, the land of sunshine and plenty, the land of promise, the wonderland of America. To be specific, I was going to San Francisco on a bargain to teach as a conservatory of music. The position was well pledged, the contract practically of my own making, flattering promises were made me and alluring possibilities assured. The prospect indeed seemed desirable enough. As I had no expectation of new experiences, the anticipation of a material field of endeavor, the fascination that lies in the unknown, the opportunity to travel and to venture—these are the connecting links and impulses that urged me to go.

I was an idealist. That accounts, partly, for my being in Berlin, having left America years before, with a few hundred dollars made by compromising my cherished ideals . . . .

I shall not chronicle that period in my life when I was a romantic enthusiast, full of hope and expectation, and failed to destroy those ideals of my youth. That is the point I would make.

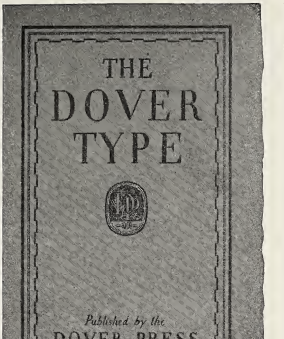
I came to San Francisco, not, however, without previously having formed some conception of it. I had a theory. One thing I could find about it, I discussed it with people who had visited it. Some things at least I knew beyond doubt: it was a city of hills, fog, and political filth. Its restaurants were famous. It was quite the reverse of a musical center. One could procure there almost any of the operas that appeared in the world's music journals, and I found I was not willing to accept at face value. They seemed provincial and amateurish. Educationally I knew of the University of California, and I knew that the fair was ambitious; the accord, wealthy. They reminded me of an incident of a musician I knew when I was in the conservatory. One of the piano teachers, a wife, had a pupil, a girl of rather doubtful morals, who was studying the Sonata in A flat, Op. 26, the first of a Duet by Mendelssohn. She had had a pretty hard time with it. One day her teacher said: "Now, think of this as a duet between a girl and a boy—*the girl is pretty but she try to good.*" She told me the story, and so-

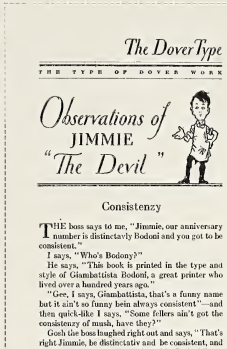
Two unusual pages from a publication for musicians by Haywood H Hunt, San Francisco, California.

for a newspaper and job office in a town of only 500 people, we consider the specimens of your work exceptional. In so far as design, arrangement and display are concerned, little if any improvement could be made. Whatever improvement could be made would be with, and as a result of, better type faces. Most of those which you use are not stylish and up to date, nor are they especially pleasing. If you could discard some of the more antiquated styles and install complete sizes of some good series such as Caslon the effect in the quality of your work would be at once apparent, for, otherwise, it is excellent.

THE SOWERS PRINTERY, Sturgis, Michigan.— The blotters are interesting, but they would have been more attractive had you used some other type face, a dignified and attractive roman such as Caslon, Bookman or Cloister. The fancy style employed is often just the thing for a composition of one or two lines, as on a letterhead or business card, but in advertising display it is not the best choice.

GEORGE F. TRENHOLM, Boston, Massachusetts.—*The Dover Type*, house-organ of the Dover Press, has long been one of the standards of excellence by which printer's house-organs are valued. The issue for June, the cover of which you designed and lettered, maintains the high standard held by this publication for years. In excellent taste, the typography of the inside is in keeping with the cover. The cover and a page of text are reproduced. The booklet for the Scherver Studio is admirably suited to the high grade photographer for whom it was prepared. It suggests art, quality and refinement admirably. Stocks are excellent and the typography and design throughout are of the highest standard. It also is reproduced in this section. For its part in the production of this booklet, the Southgate Press deserves commendation.




The Dover Type
THE TYPE OF DOVER WORK
Observations of JIMMIE "The Devil"

Consistenzy

THE boss says to me, "Jimmie, our anniversary number is distinctavly Bodoni and you got to be consistent."

I says, "Who's Bodony?"

He says, "This book is printed in the type and style of Giambatista Bodoni, a great printer who lived over a hundred years ago."

"Gee, I says, Giambatista, that's a funny name but it ain't so funny bein always consistent"—and then quick-like I says, "Some fellers ain't got the consistency of mush, have they?"

Gosh-like boss laughed right out and says, "That's right Jimmie, be distinctavly and be consistent, and some day you'll be a great printer like Bodoni."

That's right too, when you come to think it over and Dover, ha!

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Cover and text page of the house-organ of The Dover Press, Boston, Massachusetts. Designed and hand lettered by George F. Trenholm, also of Boston.

HOME OF GUMPTION QUILL, Los Angeles, California.—The text pages of the booklet are delightfully pleasing. Such interesting effects in such small space are unusual. The cover, in comparison, is very weak and commonplace. The title thereon should have been much larger and should not have been set in condensed capitals. Placed in a panel their weakness is still further increased.

HOWARD VAN SCIVER, St. Augustine, Florida.—The booklet, "Sebring, Florida, the City of Health and Happiness," and the magazine, *The Florida Zephyr*, are representative of the finest class of printing. Excellent artwork, cuts, composition and presswork result in a product of which every one who had a hand in producing these booklets should feel very proud indeed. The cover of the Sebring booklet is particularly handsome and striking.

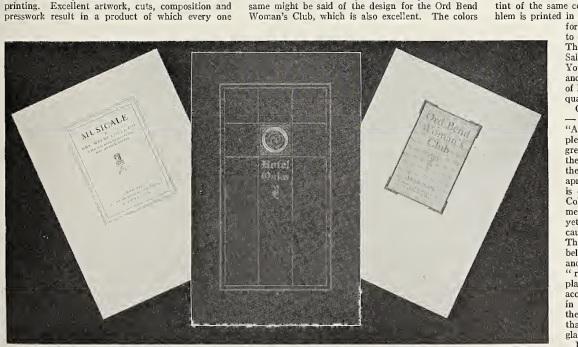
B. D. MOORE, Chico, California.— The three cover designs submitted by you are the most attractive we have received during the past month. The fact that they are all strikingly different indicates a versatility that few compositors possess. The combination of gold and white on the dark green stock used for the Hotel Oaks cover is wholly unusual. It is not only beautiful and striking, but it suggests quality in a remarkable degree. The Kotthamp "Musicale" cover is equally excellent for its purpose, the effect being artistic and refined, the result of small sizes of Caslon capitals nicely composed and well arranged. The design as a whole is placed a trifle too high on the page, yet its excellence makes this slight fault unimportant. The same might be said of the design for the Ord Bend Woman's Club, which is also excellent. The colors of ink, gold for the panel, gray for the background and violet for the type, are very pleasing on the mottled Aladdin stock which has faint "clouds" of purple in it. The three designs are reproduced in halftone herewith for the double purpose of honoring your excellent work and providing our readers with the excellent ideas involved therein.

J. H. TATSCH, Old National Bank, Spokane, Washington.—The booklet, "A Word of Introduction," is indeed handsome, as is also the one entitled "To Owners of Property." The mere fact that you selected the Harvey Blodgett Company to produce these booklets was sufficient assurance of their proper handling, for no concern in business today does a finer line of bank printing and advertising than that well known St. Paul house.

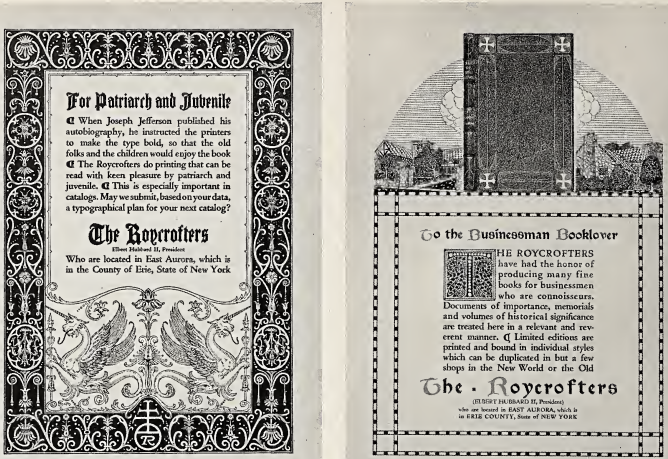
A. E. ERAUS PRINT SHOP, Columbus, Ohio.— Your business card in deep blue green and a light tint of the same color, on which the U. T. A. emblem is printed in gold, is quite novel, pleasing and forceful — three excellent qualities to combine in a form of this nature. The letterhead for the Topper Tire Sales Company is also excellent. You are doing a fine grade of work and are deserving of the patronage of buyers of printing who appreciate quality.

O. E. BOOTH, Des Moines, Iowa. —The inside of your folder, "Attractive Printing," is striking, pleasing and legible in a high degree. The title does not appeal to the writer, however, mainly because the illustration does not seem quite apropos and because the title line is entirely too weak in comparison. Colors are in good taste. The statement heading is not at all bad and yet it falls short of perfection because of so many capitals in mass. The several features in the group below the same do not stand out and are difficult to "get" because "run in" in capitals. Lines in display such as these should be broken according to sense, then, even if set in the same size and style of type, they will stand out individually so that the reader can grasp them at a glance.

HANSEN-CARTER COMPANY, Stockton, California.—Your letterhead is



Three excellent covers by B. D. Moore, Chico, California. For details read review of his work appearing on this page.



Striking and characteristic Roycroft Shop advertisements by Axel Edw. Sahlin, Superintendent of Typography in that famous print shop.

handsome because of sensible display of an attractive and pleasing type face. Printers and others who clutter up their letterheads with rules and ornaments, and who print almost as large a proportion of the design in the ornamental color as they do in the black, would be benefited greatly by seeing what is accomplished by the one little spot of bright green in your letterhead. You can't do better than to follow the simple standard set by this letterhead, both as to type and arrangement, and also in the use of color, in all of your work. The November blotter is equally handsome and effective. Strange, but how often true, the very fellows who apologize most for their work frequently do the best.

Goodwin Brothers, New York city.— Except for the first inside page, the mailing folder "350,000 Prospects and —" is excellent. The only fault with that particular page is the use of italic for the large block of reading matter. Roman lower case should be the invariable rule for large amounts of text matter. If variety is sought, sufficient is to be found in the lower case romans available. The pages set in Bookman are excellent; too bad the same type was not used for the other page.

St. Bartholomews Press, New York city.— Excellent indeed are all the specimens submitted; most interesting, perhaps, are the various special programs for the religious services of the parish, which are appropriately and attractively gotten up in genuine ecclesiastical style. The printing from your press has undergone a vast improvement in the past three or four years, in fact since we last examined your specimens. Presswork maintains the high standard of the composition and papers.

G. B. Wright, South Norwalk, Connecticut.— The folder, "An Invitation," printed in colors on black cover stock, is striking, not only because of its unusual color treatment but because of the excellence of the workmanship throughout. It is assuredly a good way of presenting an invitation together with a ticket to the Chemical Industries Exposition, the invitation proper appearing after the title on the second paper, and the ticket being attached to the third page. It ought to excite a lot of favorable comment.

Axel Edw. Sahlin, East Aurora, New York.— All the items in the Upson Board advertising campaign are excellent. Forceful and interesting display, good paper and presswork, and decidedly striking layouts, leave nothing in the way of appearance essential to the success of this campaign. The advertisements for the Roycrofters are wholly unique. They will compel attention in any company, as much because of their distinction as because of their excellence. The borders, drawn by you, are well executed and interesting, contributing in no small measure to the general excellence of the effect the advertisements produce. Typography



Quality booklet designed by George F. Trenholm, Boston, Massachusetts. The cover was deep orange, hand made stock.

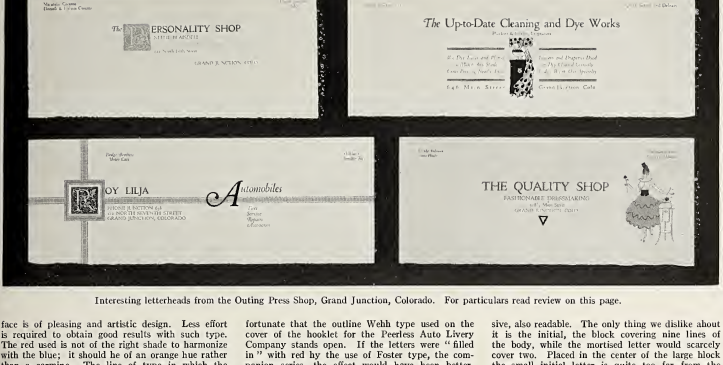
is well related to the decoration. Our compliments on this, probably the best collection of your work we have ever seen.

W. H. H. Chamberlin, Syracuse, New York.— To think that you insisted on waiting until your twenty-fifth anniversary before allowing us a glimpse of your fine work! Your souvenir book is a handsome one in every respect, but the cover printed in silver and light gray on dark brown cover stock having a finish similar to that of leather, is a delight to the eye. The design is striking and the method of printing adds to its attractiveness. It is a triumph approximating in its way your long and successful career in the printing business.

Raymond G. Hyde, Medina, Ohio.— Letterhead and envelope for Maple Crest Farm are well designed in panel style, and the display is very good. The pale blue ink, while very good for rule and ornaments, is too weak for printing type lines and especially for such small lines as in both these instances. This is true not only because of the lack of legibility that results in appearance but also because of the difference in tone noticeable between the weak blue and the strong brown used for the remainder of the design.

R. E. Bowman, Douglas, Wyoming.— The blotter, "Your Business Will Be Characterized," while by no means excellent, can not be considered bad. Faults are too many sizes of type, too many changes for so brief a piece, and the fact that the display is too broken up. It is overdisplayed. Better display would have resulted had both of the first two lines been set in the same size and style of type, as these convey a complete thought. The first line is incomplete, although it has some value, of course, in the interest of the curiosity it arouses standing alone. As a usual thing copy which is continuous, as most of it is in this blotter, should not be so broken up by display. The matter in the center is crowded, and the appearance and legibility of the entire composition would be improved if there were more space between lines.

Ernest S. Galloway, Auburn, Nebraska.—The letterhead for Nelson & Nordlund is not at all bad for a beginner, but the type faces are not of a pleasing style. We suggest that you cultivate the use of light face styles such as Caslon, Cloister, Goudy Old Style, Kennerley, etc. The simplest of designs are attractive and pleasing when the type



Interesting letterheads from the Outing Press Shop, Grand Junction, Colorado. For particulars read review on this page.

face is of pleasing and artistic design. Less effort is required to obtain good results with such type. The red used is not of the right shade to harmonize with the blue; it should be of an orange hue rather than a carmine. The line of type in which the outlined letters are in blue and the inside, or solids, are in red, gives the effect of purple, and, with the other blues and reds in the design, makes an unattractive appearance. Lines of the main display group are too closely spaced. The widths of the main and secondary displays of the central group are too nearly the same and they do not taper into a nice inverted pyramid. There are three styles of type in this design, when two at the most should have been used, the second to be the light face gothic. Send us some more of your work for review.

THE OUTING PRESS SHOP, Grand Junction, Colorado.—Specimens are very good indeed, many of them decidedly unusual in design and color treatment. These have an advantage over ordinary styles of printing in the greater attention that they attract. Your success with unusual colors is remarkable indeed. Probably the most attractive of the specimens you have sent us are the letterheads for The Quality Shop, The Personality Shop, White's Orchestra and The Up-to-Date Cleaning and Dye Works, which are reproduced. Our compliments on your initial contribution to this department. Let us see more of your nice work.

O. L. LILLISTON, Philadelphia, Pennsylvania.—The cover design for the "Bolts, Nuts and Rivets" catalogue of the Bethlehem Steel Company is excellent in design, while the printing in brown and light blue, which looks like silver by artificial light, and the embossing, are excellent in workmanship. There are two minor points which do not altogether please us, the capitals of the upper group seem slightly crowded and we do not like the flossy serif on the "L" of the second line. It appears out of place on the dignified style of letter which you have used.

D. COOK, South Bend, Indiana.—The letterhead design for the Franklin Agency, set in Cloister Bold, is handsome and distinctive. This beautiful bold face letter fits in well with the illustration of Benjamin Franklin, and the whole composition gives an effect of richness that would be difficult to approximate with any other type face. The card for the concert of the United States Marine Band, also set in Cloister Bold, is dignified and attractive, yet it has sufficient force. It is decidedly refreshing in view of the usual treatment given such forms.

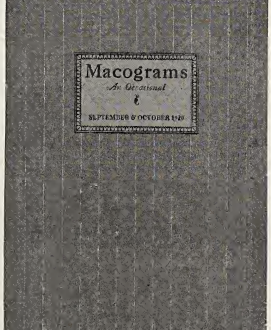
J. EDWIN BELL, Cleveland, Ohio.—The specimens are excellent — practically all of them are so good as to offer no opportunity for improvement. There is too much border, we think, on the blotter for Schryver entitled "Ask the Man Who Knows," yet the effect which it has in focusing the eye on the type within the liberal white margin inside the border is worth enough in a publicity sense to offset the loss of attractiveness from an artistic standpoint. It is unfortunate that the outline Wehh type used on the cover of the booklet for the Peerless Auto Livery Company stands open. If the letters were "filled in" with red by the use of Foster type, the companion series, the effect would have been better. You are doing a good grade of composition for the Ward and Shaw Company and we hope to see more of it in the future.

MACGREGOR-CUTLER PRINTING COMPANY, Pittsburgh, Pennsylvania.—*Macograms* for September-October is a beauty, the finest ever, and takes us back to the days of the *T & T Imprint*, the best issues of which it approximates in appearance and matches in quality. It is reproduced herewith.

THE STUDIO PRESS, Indianapolis, Indiana.—Your circular, termed for advertising purposes a "typographic letter suggestion," is interesting and impressive, also readable. The only thing we dislike about it is the initial, the block covering nine lines of the body, while the mortised letter would scarcely cover two. Placed in the center of the large block the small initial letter is quite too far from the remainder of the word of which it is a part. A larger letter would have fitted in well with this type of composition, it being featured by a crossed rule border as in the old time rubricated printing.

"A QUARTER OF A CENTURY OF BANKING SERVICE" is the title of an especially handsome booklet from the Cleveland Trust Company, Cleveland, Ohio, one of the greatest bank advertisers in the United States, the advertising of which is invariably high grade. The cover combines dignity, richness and beauty in fine measure. The design is composed of five simple lines of 36 point Forum capitals, underneath which the bank's coat of arms or trade mark is printed in light blue. The stock is light gray brown.

LEONARD V. CARLSON, Galesburg, Illinois.—Some of the hog catalogue covers are very good; others are far short of the characteristics required to place printing in the quality class. The Terpenning Summer Sale cover is too weak, and the division of spaces — and the placing of groups thereon — are not well balanced, or in good proportion. Avoid centering groups from a vertical standpoint and avoid equality in white masses as well as in groups, as shown in this example. The page is bottom heavy because most of the type is below the point of vertical balance, which is five-eighths of the way from the bottom to the top of the page above the center. The type face used is one that does not look well when set entirely in capitals. On the cover for the Bowhay & Son sale we find another instance of poor balance and proportion due to the low position of the second and largest group on that page. Another fault with this page is that the green is too strong and dark for printing the inside of outlined letters. The effect is not only less pleasing than it would have been if a tint of green had been used, but the lines so printed dominate the page more than is necessary and desirable, and also make a great difference in tone values throughout. The types used for the cover of the McCoy catalogue do not harmonize. The extended imitation engraved face and the condensed text letter are not at all in harmony; in fact they are about as far from harmony as two type faces could he. There is a measure of class in the covers for the Terpenning October sale catalogue and the Dunndale Farms, easily the best of the collection, although in the first of these the two lines printed over the cut should have been placed about two or three picas higher. One sees in your work evidence of talent that requires only a study of the fundamental principles of design as they relate to type display to make it possible for you to do tip top work. To this end we suggest that you obtain and study closely some of the many fine books on printing that are available.



Attractive house-organ cover by Arthur C. Gruver, Pittsburgh, Pennsylvania. Type in black, ornament in gold and panel for type in brown on brown stock.

FLEXIBLE GLUE AND THE CONSUMER

BY WILLIAM STETTER

FLEXIBLE glue is a pliable adhesive used extensively on the backs of writing tablets and in the binding of books. It has many advantages over dry glue, which will be explained in the following paragraphs. The composition of flexible glue is: glue, glycerin, water and chemical preservative. Glue, to give it strength and adhesiveness; glycerin, for flexibility; water, to dissolve the glue, and preservative to prevent decay or deterioration. While the composition is very simple, the secret of a good grade is in the blend of glue used. Proportion of glycerin and water is also of importance. To manufacture a good grade, a study of glue is essential as is some knowledge of chemistry. The manufacturer must also be able to determine degrees of flexibility, so that enough glycerin will be added to allow the glue to remain flexible indefinitely without injuring the strength or working qualities. Another difficult part in the manufacture is to obtain the proper preservative. Chemicals which will preserve other animal matter can not always be used to preserve flexible glue. A preservative not adapted for the purpose will mean the ruination of both adhesiveness and flexibility. Some of the preservatives used are: carbolic acid, oil of citronella, oil of wintergreen, oil of sassafras, fluroid, tar oil, cresylic acid, etc. Essential oils are used in some grades to disguise the objectionable smell of an inferior quality of glue. The manufacture of flexible glue is a difficult and trying task, and each consumer has his own idea as to what a flexible glue should accomplish. It is, therefore, necessary for the manufacturer to gage the average requirements and produce a grade that could be used by all consumers manufacturing similar products.

Flexible glue was originally intended for bookbinding and padding purposes, but formulas have been perfected allowing its use on leather goods, plaster molds, rubber goods, labels, and as an adhesive for cloth or paper on metal. While it was formerly used exclusively for hand work, grades have been perfected which make it thoroughly adaptable for machine work.

The best results in its use are obtained by melting in an ordinary double jacketed copper glue pot at a temperature of not over 160° Fahrenheit. It should be applied while warm, thinned down with water to the desired consistency. It will prove unsatisfactory if dry glue or too much water is added. Dry glue and water kill flexibility.

To attempt to make your own flexible glue would be time, money and energy wasted. While it is true that some consumers do make their own, they gain absolutely no advantage, either in price or in quality. Some of the formulas used do not compare favorably with the lowest grades offered by the manufacturers. This is not surprising when you consider that the glue consumers generally know but very little about the subject. It requires a study both of glue and of chemistry, and it is reasonable to suppose that a good bookbinder very rarely acquires sufficient knowledge of these subjects to enable him to produce a good flexible glue.

Flexible glue is giving entire satisfaction on machine work, and various grades are now being manufactured for that purpose. Telephone directories, periodicals, catalogues, etc., which were formerly wire stitched are now being bound with flexible glue. It is unfortunate, though, that most of the consumers who have installed machinery for this purpose persist in making their own glue; unfortunate, because in most cases the product proves that knowledge of the subject is lacking. Some of the books and catalogues are so poorly "bound" that they come apart with very little handling, and in a majority of cases flexibility seems to have been entirely forgotten. A good grade of ready made flexible glue for this purpose would save at least ten per cent of the cost and a product would be turned out which would be more satisfactory in every way. Some of the formulas used in glue for machine work contain a proportion of sugar. Sugar will crystallize in the course of time, and any ingredient used in the manufacture which has a tendency to crystallize will kill the flexibility of the glue to the extent of the proportion of such crystallizing matter used in its manufacture.

One test employed by consumers for determining the flexibility of a glue is to cover a small strip of paper with a thin coating and note the cracking qualities of this coat of glue when exposed to the air. A thin coating of glue, if exposed to the air, will become hard or brittle according to atmospheric changes or temperature under which it is kept. Another test is to keep a piece of glue in a place where it would be subject to drafts and cold air. Cold air will allow moisture evaporation around the surfaces or outer edges, and the glue will appear hard, although the inner mass will still be soft and pliable. A glue should not be condemned on this test. The same glue, if placed in a moderately warm temperature, will remain flexible indefinitely without any indication of a hard edge. This is due to the hygroscopic quality of the glycerin. There is only one way to test the flexibility of glue. Make a practical test. Use it on the article intended. Why expose it to the air, subjecting it to a maximum evaporation, when in practical use it is protected by the back of a book or other material, thus preventing and minimizing evaporation?

Complaints on flexible glue are numerous and are of various kinds, among them being drying, adhesiveness, flexibility, water taking properties, color, odor, etc. Some complaints are justified, but in most cases the troubles are due entirely to the methods employed in the use of the glue. Few consumers, yes, and very few workmen who have handled glue a lifetime, really know very much about the practical use of glue. Flexible glue is made and sold with the intention that it be diluted only with water. No flexible glue will give satisfactory results if dry glue is added or if too much water is used. Dry glue and water kill flexibility. Only enough water should be added to give the solution proper consistency. On account of a difference in the quality of glues, some require more water than others. Flexible glues, sold for bookbinding and padding purposes, take longer to dry than the grades sold for machine work. It is a well known fact that consumers condemn good grades of flexible glue, when these same grades would prove more economical than their present stock. They should give more careful attention to the buying and handling of glue, as the handling of glue should be just as systematic and careful as any other branch of their business. When you realize that the glue consumers of the United States waste hundreds of thousands of dollars annually in the buying and handling of this material, you can readily appreciate the fact that there is room for extensive improvement. Consider the important part that glue plays in your product, and decide to give the subject more of your attention. The buyer of glue should not be in a position where he is compelled to go to his workmen for information on the subject. The conditions should be reversed, and when they are it is absolutely certain that his product will be improved and he will show a considerable saving on his glue bills.

HERE'S THE REAL REASON

"Another grievance has been laid at the door of prohibition."

"What's that?"

"When the country went dry so many people turned over a new leaf that a paper shortage resulted."—*From Earnshaw House-Organ.*

PRESSROOM

The assistance of pressmen is desired in the solution of the problems of the pressroom in an endeavor to reduce the various processes to an exact science. Replies to inquiries will be made by mail only when accompanied by stamped self addressed envelope.

How to Adjust a Platen Scientifically

E. C. L., a Manchester (N. H.) pressman, writes: "In regard to Nebraska printer's question on impression screws, the impression screws are on a press to use — if used properly. Here is the best and quickest method of truing up. Lock up four large letters, 72 point preferred, *bottom* up near the corners of the chase. Put form on press. Put on usual packing and top sheet. Run all impression screws back. Run press up to closed position, impression on. Turn all impression screws up as far as possible, giving at the last the same amount of pressure by the wrench to each screw. Tighten check nuts. That's all. The truing up or leveling can be done in less than a minute this way, 'scientifically.'"

Printing a Halftone on Envelope

A Kansas printer writes: "I should like to know of the best method of printing a halftone cut, especially one with a background, on the upper left hand corner of an ordinary 6¾ envelope, and so making ready that the impression of the cut will leave no streaks or telltale marks along the lines of the flap and lap over due to the construction of the envelope. Is there a better way than cutting out through the picture along these lines and pasting over the impression on the tympan?"

Answer.— If the printing is done on the upper left hand corner of the envelope it is considered the best way to open the flap and print on the two thicknesses, thus not having any extra thickness to deal with. If the printing must be done with the flap closed and the plate is large enough to cover the overlapping parts of the back as well as the flap you should cut out the tympan to remove the extra thickness of overlapping parts, when the usual make ready for the halftone is made, then apply a piece of dental rubber over top sheet. This rubber may occasionally be rubbed with French chalk or talcum powder to facilitate feeding. Owing to the inequalities in lapping of envelopes the cut out part in the tympan may not always register correctly with overlapping part of envelope, hence you may occasionally have a white or dark streak in the impression.

Gold Ink Proved Unsatisfactory

A Massachusetts printer submitted several labels printed in gold ink, and his complaint was that the ink would not give a lustrous print no matter how it was used. No details were furnished as to how he used the ink.

Answer.— If you are satisfied that you have given the kind of gold ink you have used a fair trial we suggest that you try several kinds. We have seen excellent results obtained from a grade of ink made by using the bronze powder and amyl acetate mixed together, and then a very small amount of cover yellow ink mixed in with the gold. You can secure the gold bronze and the liquid from your ink dealer. Mix up the gold with as small a quantity of the liquid as will give a good body; add to this a small amount of the cover yellow ink, and mix it well. Have the rollers clean, and set them so that they just have contact with type. Do not build in behind form, as this will cause rollers to ink down to counter of type. Use hard tympan, but not too much impression. We prefer the powder and liquid furnished by ink dealers, rather than the kind found in paint stores. A better grade of label paper would have given more satisfactory results. Soft paper with a poor surface will not give a lustrous print from gold ink. Bronzing is preferable in such a case.

Mechanical Overlays Are Labor Saving

An Ontario printer sends a catalogue and a number of specimens of three color work. Complaint was made regarding inks on magazine cover. He asks if we would recommend mechanical overlays for the line of work submitted, and he wants our opinion on the appearance of the work. The catalogue on the cheaper grade of paper looks very well, considering the nature of the stock. Your ink dealer can supply you with a grade of ink that will overcome the plucking up in the solids. When printing on news stock the ink should not have much tack, as it plucks too much in the solids. We would advise you to look into the various mechanical overlays on the market. Any one you select will help improve your work and will greatly lessen the manual labor in making ready. The trouble with the three color inks may be corrected by using the specialties recommended by ink dealers. Depend on these rather than on home made dopes, as the dealers' specialties are prepared in the color chemists' laboratory by skilled hands and are to be depended on when used as directed. In examining the magazine cover we can not see that you have much to complain of, as the red and blue are excellent colors and appear to good advantage. In the three color plate attached to the order blank the blue and red appear rather lifeless, perhaps due to the condition of the yellow. A trifle more blue might have given more snap to the plate. Your presswork in general is very good.

Varnishing Labels

A Southern printer writes: "We have formed a contract for printing the labels for a large packing corporation recently established here, and we find that a large quantity of their labels must be varnished. We are writing to ask if you will be good enough to give us some information along this line. We should like to know if it would be possible for us to varnish these labels with a tint block on a Gordon press until such time as we may install varnishing equipment. Also tell us what kind of varnish to use."

Answer.— This work is done on a special machine using a label varnish. We do not believe you can do satisfactory varnishing on any printing press by printing from a tint block. The transfer of varnish to a label should be direct from roller, or on a litho press direct from the stone. If you desire to see the difference in appearance between a label varnished from a tint block and one coated from a composition roller you may try both methods with the same grade of varnish,

which you can secure from your ink dealer. In applying the varnish by the roller take a new brayer and distribute a small amount and apply it with brayer direct to the printed label. Place the label where it will not receive any falling dust or have surface contact with any object. In about twelve hours it will be dry enough to handle. Varnishing requires the greatest care. The writer once observed a pile of labels that were varnished and had not been allowed a sufficient time to dry. These labels were piled, and as the drying proceeded while in the pile the paper became heated and the pile became solid. The sheets could not then be separated, consequently the entire lot was spoiled. Usually a varnishing machine is placed adjacent to a hot room, and as the sheet is coated with varnish it passes into the room, where the atmosphere has been raised to about 180° Fahrenheit. Before the sheet emerges again the varnish is set and may be handled in small piles with safety. Doubtless the makers of the varnishing machine will be able to furnish you with full particulars regarding the requirements for varnishing labels on a large scale. A list of manufacturers will be furnished on request to the editor.

Printing on Paraffined Board

A Southern printer having a job on paraffined boards in view asks what ink would be best suited for the work.

Answer.—A special ink will give better results than you can get from ordinary ink. A good job ink with plenty of drier, or with a little copal varnish added, will give good results.

IN DEFENSE OF OUR OLD FRIEND, THE PRINTER'S MEASURING RULE

BY HARRY NORMANDIN

WHO on earth was it that got the inch measurement bug in his head and tried to palm it off on the poor innocent printer? He certainly did not know the complexities of the printing business or he would not have added more trouble to an already good supply. He certainly did not know that he was laying himself open to a sentence at hard labor and not pardonable by any authority whatsoever. He could not have been a *practical* printer or he would have hesitated before putting it before the industry, and withal he no doubt is entitled to *some* consideration, because it certainly has caused a stir among the printers and aroused a spirit of action to investigate its merits. There is nothing wrong with the printer's measuring rule — the printer simply doesn't know how to use it.

For several years a great many have tried the problem of the inch measurement, and in their endeavor to make it work, would entirely forget the fundamental way of measuring; they would run against snags and finally against the rocks and there remain as derelicts, stranded.

It is a fact that there are not two jobs of printing alike, therefore the similarizing of printed work is a fallacy so far as pricing is concerned. All the surveys that have been made to ascertain what it cost John Smith or Bill Jones to do certain work do not apply to any job of printing done by Dick or Bob — every job must stand on its own bottom and be worth just so much to each and every printer. It is not right to compare any two jobs of printing; each job must be computed separately; and back of all that the estimator should be a practical printer. When estimating he should really take his stick and set the job himself (mentally) so that he can get a just and accurate idea of how it will be set and how it will look when the work is done.

Fight the battle with your type measure, it is the best weapon you have; learn how to wield it in the new way, it is the best and surest. It never fails to give you a conservation of values for your work; it is reliable to the utmost; to know how to use it is the problem. A howitzer would do you no good if you did not know how to load it; the enemy would have a picnic with you.

There is no use introducing a new instrument to measure composition when you have not given the old one the test of its value and proper attention. There is one thing you must not lose sight of: It is much easier, and I will say, necessary, when estimating that your surroundings should be in harmony with your work. It is impossible to fix your mind on a piece of printing in a foundry or a blacksmith shop. The smell of paper, ink and type is a great help to the estimator and should always be present when estimating. No man can do justice to his business if the surroundings are not congenial. I do not mean that if a customer wants letterheads or some such small every day job that a price can not be given on the spur of the moment, but larger things mean study, thought and reflection. You must build your job, hence you must give it your best attention and service.

Mr. De Vinne way back in the 60's, tells us this: "If you are not a practical printer or are not thoroughly conversant with the rules and usages of the trade, so that you can discriminate intelligently, take advice, never make a price because the work appears to you to be no greater than that of similar work with the price of which you are familiar. Very serious mistakes are often made by estimates based on a supposed analogy."

As I said before, each and every job should stand on its own merits. The changing of a line or the juxtaposition of the makeup is vital to all jobs. Do not pass this by as a trivial matter; it is too vital for jest. Minutes gained mean dollars and cents to your benefit. Minutes lost mean a deficit. It is easier to underestimate than it is to figure for profit. You know when you have figured a job how often you have been loath to let your figures stand, but you invariably have taken some off and have said to yourself, "That ought to get the job." How false one is to one's self! The confidence is lacking, Brother Printer. Don't be afraid; your time, knowledge and the years you have spent in the business are worth all you can get out of it.

Therefore, I say, use your type ruler to measure up your work and let your rule be the judge. It was here first; you can make a very good friend of Mr. Inch, but don't get too familiar with him for he bodes you no good — keep him where he belongs.

"KLIMSCH'S JAHRBUCH"

From the publishers, Klimsch & Co., Frankfort a. M., Germany, we have received a copy of their year book, volume 15, which because of the interruption of the war is now issued to cover the years from 1915 to 1920. This volume, 7¾ by 11 inches in size, contains 288 pages of text, 44 pages of graphic art specimens and 34 pages of advertising, and is a review of the progress of the printing industry during the past five years. Friedrich Bauer, of Hamburg, one of the foremost typographers and typoliterateurs of Germany, is its editor, and the various subjects are handled by expert writers in the different branches of our art. By way of appendixes there are also given lists of notable anniversaries (25, 50, 75, 100, up to 275 years) in typographic history, a list of graphic arts literature published in the past five years, a list of deaths of leading craftsmen, editors and publishers during this time, and an index of all the matter in this and the previous volumes. It is scarcely necessary to say that this book is elegantly printed and well bound. It is full of pertinent illustrations of machinery and specimens of type faces and fine typography. The price of this volume is given as "83 marks, prepaid," which in view of erratic exchange values is rather indefinite. It seems very low for such a valuable publication.

MACHINE COMPOSITION

BY E. M. KEATING

The experiences of composing machine operators, machinists and users are solicited, with the object of the widest possible dissemination of knowledge concerning the best methods of obtaining results. Replies to inquiries will be made by mail when accompanied by return postage.

Damage to Matrix Lug May Be Avoided

An Indiana publisher sends a matrix with the lower back lug slightly deflected. His letter reads: "We enclose a matrix from a brand new font, one ear of which has been bent in the machine. We are unable to determine where the fault lies. The distributor lift seems to be set properly."

Answer.— The character of the injury shows that it could not have been done in the distributor box, as there is no lower back screw to give it the bend it has. Doubtless the damage was done in the assembling elevator. The lug of the matrix was slightly above normal, and when it reached the line delivery channel the lug suffered from impact with the right end of the delivery channel back rail. This should not occur, and will not if you keep the delivery channel aligning piece (D-1302) in working order. The damage noted is more common with i and l matrices than with any others.

Applying a Driving Shaft Pinion

A Minnesota publisher writes that he recently found it necessary to order a new driving shaft pinion but delayed applying it because the operator did not want to undertake the work of putting it on without advice, hence his letter.

Answer.— To remove the pinion turn off power, loosen screw in driving shaft clutch flange, drive out taper pinion from shaft, and then draw shaft out about six inches. The clutch arm or pulley need not be removed to do this. Drive out taper pin from collar near end of pinion and remove pinion. As the pins are tapered, be certain that the taper pin holes in both shaft and pinion correspond. Place taper pin in collar on pinion first, then press in on the clutch arm and match hole in shaft with hole in pinion, insert other taper pin, finally insert screw into flange and into hole in clutch spring rod, and when this screw is turned in full distance the job is done.

Verge Spring Wears Groove in Verge

A New York operator submits a diagram of a Model 3 verge showing wear from spring. He desires to know why the wear is so extensive, as he has found it necessary to replace many of these verges. He asks if stroke of reed has anything to do with the wear, also if the verge spring or keyrod spring relates to the trouble.

Answer.— The wear is due to friction induced by the verge spring giving the up stroke to the back end of the verge and to the stress offered against this action by this spring when the keyrod returns to normal position. When the action of the verge is considered and the stresses of two springs are measured, it should not appear extraordinary that the verge would wear through at that point, as often happens. The probable reason for the verge wearing more than the end of the spring with which it has contact is due to the relative softness of the brass in verge as against the copper spring which is harder, having been drawn. The wear is not a necessary evil; some operators have prevented undue wear by applying to the end of the spring a mixture of two parts clock oil and one part oildag, which has served as a lubricant. (This proportion of clock oil and oildag is ideal for keyboard cam pivots as well, being more effective for this purpose than plain clock oil.) As the natural tension of these springs is sufficient to give a fair amount of friction, it will be seen that the only effectual remedy is to apply a lubricant to end of verge spring.

Metal Pot Too Low

A Southern operator submits several slugs, those with a face showing defects which may be induced by a restricted outlet for the metal, such as would come about if jets were clogged. One slug shows that the pot is a trifle too low.

In order that the jets on the slug will show in proper position you should adjust the pot by the two upper screws in the pot legs. This operation consists of (1) loosening the bottom screw in each pot leg; (2) then loosening the front screw in each leg; (3) turning down the upper screw in each leg a trifle. Before tightening any of the other screws cast a slug and note the position of the jet marks that are visible. These marks should show a complete circle just off the base or smooth side of slug. When this condition is reached tighten all screws and nuts, and when working observe face of slug. If no other complication is present it should give a sharp face on slug.

Matrices Damaged From Obscure Cause

A Wisconsin operator submits a matrix and asks for advice. His letter is as follows: "You replied to a letter of mine stating the causes of defective matrices which I submitted as samples. You maintained that the trouble was chiefly due to the assembling part of the machine. After careful experimenting, repairing, and replacing worn parts with new ones, I have found that you were quite correct in your inference, as the matrices have ceased to give me the same trouble, except as regards the lower front ear, like the enclosed sample. Observe that something interferes with its free play, causing pressure on the upper part of the ear and causing it to spread out, interfering with its passage down the magazine channel until filing has been resorted to, after which there is no more trouble. The trouble occurs chiefly on new matrices. For example, if I were to run in five new e's, in a few hours their failure to drop at the touch of the key would direct attention to their front lower lug, and filing would have to be resorted to."

Answer.—This matrix shows damage at two distinct points: (1) The upper part of the lower back lug shows a brightness, which suggests shearing. (2) The left side of this lug near upper corner also shows a mark which may indicate that it is striking against the right end of the delivery channel back rail. The first trouble may be due to incorrectly adjusted first elevator. This condition can be determined by sending in a matrix line without spacebands and stopping the cams when they have reached casting position. Observe if you have one-sixty-fourth of an inch space between the bottom of the back screw of the first elevator and the top of the vise cap. Adjust

if found wrong. The bruise which sometimes appears on thin matrices as described in second trouble usually occurs only to matrices sent away to cast in normal position. The back lower lug of first character in line may be slightly elevated, and as it passes from assembling elevator to the rails in line delivery channel this lug strikes the right end of the rail, producing a slight bruise. Usually lower case i and l are the characters that are damaged most. However, any matrix only slightly elevated might suffer a bruise. Raise the line with less abruptness and probably the trouble will cease.

Second Elevator Hangs Up

A Wyoming publisher writes, in part, as follows: "We are having trouble with the second elevator. It seems to catch and hang, not coming down. I have tried to remedy it by putting a piece of heavy paper in between the elevator bar and the bar plate, but that does not help it any. Upon examination it looks as though both the end of the elevator bar and the end of the distributor box bar had at one time been dressed or were worn rough and are catching there in the joint."

Answer.— We judge that some one has carelessly drawn the starting and stopping lever out too quickly when the second elevator was resting on its safety pawl. This action usually causes the second elevator bar plate to move back to its position with violence. If the back edge of the bar plate strikes the left end of the distributor box bar it bruises the second and third rail of the bar, or it may break off the end of the lower rail. The part of the plate that has contact with the bar rails will be bruised and in some cases may be the cause of the second elevator hanging up, as described. Since it is impossible to eliminate the effect of the bruises, the upturned part of the rails may in some instances be driven back into place with a hammer and a piece of brass. Such bruises as can not be corrected in this way may be dressed with a fine file. Care should be exercised that no more metal is removed than can be spared. The roughness on back edge of bar rail may be dressed off to permit bar to seat properly. It may be stated that almost invariably damage done to the distributor box bar is the result of careless handling of the starting and stopping lever. Make this a rigid rule: Do not pull starting and stopping lever quickly.

Metal Adheres to Mold

A northern New York operator writes: "I am operating a No. 14 linotype, having the new style mouthpiece. I find an adherence to back of the mold. Have a new mold wiper on and can not account for this metal clinging to mold. It is necessary to keep back knife up so snug that it impedes the disk and sometimes does not come up on the pins. The imperfect lockup resulting causes a very great amount of 'trim' on the floor. Having the back trimming knife up very tight is the only way I can get anything done."

Answer.— You have a trouble which perhaps is simple enough, but you made the error of trying to correct it without finding the real cause. Do not use the back knife to clean back of mold; it has another function. Try the following plan to find cause and be certain that the knife is not binding on the mold, also that the three screws in mold disk plate are tight: Remove the mold disk and scrape all adhering metal from back of each mold, using only a sharp piece of brass rule. When each mold is perfectly free of metal, remove the mold wiper, then take each piece of felt and rub into it a quantity of oil and graphite. See that the wiper studs are not bent and that the two springs are free from metal. When you apply the wiper see that it works freely by its springs and has enough force forward to give good pressure on back of disk. Remove back knife, clean off support, and oil under surface of knife and the washers that go under heads of screws. Turn down slightly on the knife adjusting screws. Put disk in position after oiling the stud, then fasten mold disk plate securely in place. After you tighten the three screws drive each one tighter, using a hammer and a piece of brass rule. Put on the two disk guide blocks and see that the disk rotates freely after each one is applied. Now apply the back knife, which is oiled as stated before. Place it in position and see that it does not bear against the mold. Have the cutting edge horizontal and about the thickness of a very thin piece of paper away from the mold. Tighten the fastening screws fairly firm, and during the operation of adjusting the back knife do not loosen them. Change the liner on a mold to give you a 13, 14 or 15 em slug of any body. Set up a cap line and cast a slug. Measure height of slug with a type high gage or a micrometer. Turn up on the adjusting screws when necessary, but do not loosen the fastening screws, and when you have the slug the right height you may then test the pot mouth lockup. This is done by first cleaning mouthpiece and inking mold lightly and uniformly with red ink. Coat the mold from end to end with the ink and after the vise is closed allow the cams to make one complete revolution. When disk is withdrawn examine the mouthpiece for contact marks from the mold. The ink from mold should give a uniform marking on the pot mouthpiece. If the lockup is not uniform it may require the shifting of the pot legs either forward or back as indicated by ink marks on mouthpiece from mold. If pot mouthpiece shows that it must go forward or back on either right or left side, it may be moved by the adjusting screws of pot legs. In such an event the bottom screw must always be loose, and when adjustment is complete this screw must be tightened again.

F. HORACE TEALL—AN APPRECIATION

BY THE EDITOR

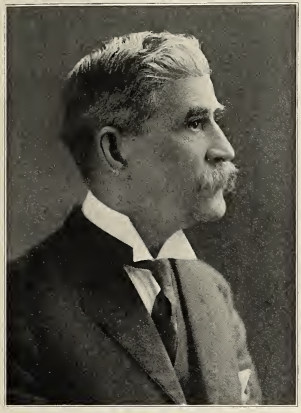
NOT long ago a letter was received from a subscriber who said that he had been taking THE INLAND PRINTER since 1882, and as far back as he could remember he had been interested in reading contributions by F. Horace Teall, the editor of our Proofroom Department. This brought to mind the expression of one of our visitors from Australia, who said that for a number of years he had taken pleasure in reading Mr. Teall's articles in THE INLAND PRINTER, and he did not see how any one man could write so much on the subject of proofreading, keeping it up month after month, and always present something of interest, something that was well worth reading.

It is a source of pride to the publishers of this journal to have connected with the staff of regular contributors and department editors one who has stood in the front rank as an authority on all matters pertaining to the profession of proofreading. Mr. Teall's connection with THE INLAND PRINTER has now extended over a period exceeding twenty-seven years. Therefore we are pleased to pay this brief tribute, and to give those who have followed his writings an insight into the character of the man who has been able to create and maintain interest in what is considered by many to be a dull, dry subject.

It has been said that proofreaders are born, not made. To a certain extent this is true, but the proofreader who relies wholly upon his natural ability to carry him through does not get very far. Success in proofreading, as in any other profession, is gained only by supplementing the natural ability with years of continuous effort, frequently termed the "dull grind." So with Mr. Teall, while inheriting the traits that make for success in his chosen field, the recognition which he has gained is the result of years of application, study, and hard work.

Mr. Teall was born in Brooklyn, New York, on February 17, 1850, of parents who found pleasure in intellectual pursuits. His mother, Elizabeth Orcelia Shaw Teall, a graduate of Emma Willard's Troy Seminary and afterward a teacher,

laid aside a promising great educational career to become a wife and the mother of eight children, three of whom followed the proofreading profession. His father, Francis A. Teall, was a country lad who left home at an early age in search of employment, eventually reaching New York as a young compositor. He learned French by a close study of the books in that language on which he set type, becoming adept in French as he already was in English and Latin. Being a proofreader



F. Horace Teall.

on the *New York Tribune* when Ripley and Dana were editing Appleton's American Cyclopædia, he was taken over as reader to that work, later becoming an associate editor. His latest work was on the Century Dictionary, where he spent ten years writing definitions and as a special expert editor. Thus we see the effects of heredity, not only in the intellectual inclination, but also in the capacity for hard work.

It will readily be seen that the son of such parents might well be of a studious nature and have a penchant for school and college cultivation. However, F. Horace Teall left school at the age of fourteen, going to work as a copyholder in Appleton's printing office. In some of his reminiscences Mr. Teall states that two weeks after starting in the office he was setting type as a two-thirder. At that time boys were employed at piecework and were paid two-thirds of the men's rate. A good part of his time during the first week was spent looking at the presses. Then, to quote his own words, "came a waking to the idea of individual work, and I soon became fairly proficient, so much so, though without a hint of personal instruction, that within a year I had the composition of a spelling primer with lessons in columns of words entrusted to me alone."

The next few years were spent in continual change, though each change brought advancement and added to his store of knowledge of the trade and other subjects related to it. In 1870, though only twenty years of age, he became a proofreader on the *New York Sun*, and without question he is entitled to the distinction of being the first and only newspaper proofreader of such "tender" years.

In 1886 Mr. Teall was introduced to the managing editor of the Century Dictionary, who employed him as an editorial proofreader, his work at first consisting of correcting the typewritten copy made from the original manuscript, but soon taking on the real editorial nature of rewriting when necessary. This work, bringing him as it did in touch with many of the leading writers and scholars, disclosed a great lack of system — and, it might be added, considerable difference of opinion — in regard to joining English words, and led to his writing a book, "The Compounding of English Words." This book attracted the attention of the Funk & Wagnalls editors, who engaged him as department editor in charge of compounding for the Standard Dictionary. In the introduction to the latest edition of this dictionary, published in 1913, under the subheading "The Compounding and Syllabication of English Words," we find the following credit to Mr. Teall:

> In order to supply a standard as well as to assist in the correction of existing confusion in both literary and lexicographic usage, the division of words into syllables in writing and printing and the compounding of words have been reduced to a logical system by the foremost expert on those subjects in the United States.

In the same edition, under the title, "Method of Compounding Words," we also find credit given to Mr. Teall in the following statements:

> Professor W. D. Whitney, in his book on "The Life and Growth of Language," speaks of "a process which the general history of language shows to be more important than any other," and then says: "It is the composition of words, the putting two independent elements together to form a single designation." He shows distinctly that he included here the union of word-pairs with a hyphen by citing *rest-day*, *learning-knights*, and *head-dress*. This is stated as a general language fact, not merely as English.
>
> On such matters the lexicographer's record must show selection, especially in English, and undoubtedly that selection should accord with the best usage, as decided by some person or body of persons. For this Dictionary, originally, the decision was made by submission of the question, with the fullest possible detail, to hundreds of the men best qualified to answer it. But the department was controlled by one man, Mr. F. Horace Teall, who has again controlled it throughout the remaking. Mr. Teall had published the only book that ever treated the subject exhaustively, "The Compounding of English Words," and was chosen because that book proved his fitness. The prevalent confusion of ideas had been shown in letters received before then, one of which, a fair sample, said, "I always use a hyphen whenever two words are to be written as one," and proved that its writer did not do so by containing *when* and *ever* united without a hyphen. Again the question was, When should two words become one? And this was not answered at all.
>
> Mr. Teall's first work for the Standard Dictionary was the making of a list of more than forty thousand words showing his answer to the question as he offered it for embodiment in the work. That list was printed separately and sent to scholars the world over — some even to Australia, — with requests for suggestions and criticisms. Practically no criticism came, but much enthusiastic commendation, and the list was finally adopted for the Dictionary. . .

After closing his first work on the Standard Dictionary Mr. Teall was engaged as managing editor on Johnson's Cyclopedia, which he enlarged from eight to twelve volumes. Then his services as proofreader and writer were requested on the New International Cyclopedia, later as a definer on Webster's New International Dictionary, after which he returned to the Funk & Wagnalls Company to take charge of the work on the New Standard Dictionary to which we have already referred.

In addition to "The Compounding of English Words," Mr. Teall prepared the book entitled "English Compound Words and Phrases," also one published under the title "Proofreading," and later another on "Punctuation." Unfortunately the first three mentioned are now out of print, though the last is still being sold.

It is interesting to note that Mr. Teall's connection with the staff of THE INLAND PRINTER came about as the result of a severe criticism of his book, "The Compounding of English Words," which appeared in this journal early in 1893, the chief complaint apparently being that he dared to assert that such men as Goold Brown, John Earle, and others of note had made faulty statements. His letter to the editor regarding this criticism brought forth the request for an article on spelling, which he wrote. This led to the further request for an article of similar length and also a department of proofroom notes and queries each month. And so for twenty-seven years, without missing an issue so far as we have been able to learn, Mr. Teall has continued his work of furnishing special articles and conducting the department under the heading "Proofroom." In the language of today, we might well say "*some record.*"

BOOK REVIEW

This department is designed particularly for the review of technical publications pertaining to the printing industry. The Inland Printer Company will receive and transmit orders for any book or publication. A list of technical books kept in stock will be found in our catalogue, a copy of which will be sent upon request.

"How Paper Boxes Are Made"

Robert F. Saladé, of Philadelphia, has written an extremely practical book of 230 pages on how paper boxes are made. We have all noticed the tremendous growth of the paper box manufacturing industry, paper having taken the place of wood and tin for containers in so many kinds of packaged goods. The substitution of paper has given such an opportunity for printed decoration to make the package attractive that the modern grocery store, for example, has become a beautiful place compared with the store of a generation ago when food was scooped out of barrels.

Few realize the rapid development of this paper box industry or the amount of ingenuity employed in the designing of folding or "set up" boxes and to the machinery for their manufacture. Neither can one form any idea of the numerous kinds of containers made of paper, boxboard and similar material until he reads this book by Mr. Saladé. There are at least one hundred illustrations showing methods and machinery used, all of which are fully and clearly described.

Mr. Saladé, who is an experienced compositor and pressman, has also superintended printing plants and is therefore qualified to realize the problems that confront the boxmaker. In addition to this he knows how to describe the intricate processes in a brief, interesting and easily comprehended way. The book is most valuable to apprentices and to those who want to learn about boxmaking, while those experienced in the business will find it an excellent book of reference.

It is published by the Shears Publishing Company, Lafayette, Indiana.

"The Practical Cost System for Printing Offices"

Printers and publishers who have protested that a cost system involves more red tape than the system is worth will find that excuse "knocked into a cocked hat" after reading R. T. Porte's book, "The Practical Cost System for Printing Offices," the revised edition of which is just off the press. Mr. Porte has spent a good many years in cost work and knows his subject. He has been ably assisted by George E. Wray and Frederick W. Smith, members of the Porte organization.

There is no wilderness of forms to distract the average country printer or the proprietor of the newspaper and job plant. There are just six forms recommended by the author, and they include a Job Register, Job Ticket, Daily Time Ticket, Job Record, Monthly Record of Chargeable and Non-Chargeable Hours, and a Monthly Statement of Profit and Loss. Surely there is no excuse for a printer to be without a cost system when there is available so simple a means of knowing costs.

In this book Mr. Porte proceeds on the theory that a cost system is like a building — each part complete in itself — the parts erected one upon the other, until they constitute a finished structure. In his "building," the author leaves out all the so called frills, and makes his structure simple, complete and accurate. It is a plan that can readily be understood and carried out with a minimum of time and bother. While the system is intended especially for plants employing ten or less employees, it is capable of being extended, with but few changes, larger forms, etc., to fit any printing plant in existence.

The book has recently been published serially in the *Publisher's Auxiliary*, where it attracted a large number of readers. In its present form the sphere of usefulness of the book will be greatly enlarged.

"The Practical Cost System for Printing Offices," by R. T. Porte. Published by Porte Publishing Company, Salt Lake City, Utah. May be secured through The Inland Printer Company.

"Standard Practice in Personnel Work"

Here is a book that should be given a careful reading by every executive in the printing and allied industries. It sets forth, in 280 pages, numerous plans and methods that have proved successful in making personnel audits and job analyses, the selection and training of workers, and keeping them in agreeable employment. Of course it will not be possible in every case to maintain personnel work on so elaborate a scale as is described by the author, but the principles remain the same and are just as applicable to the small plant as to the concern employing several hundred people. The author is a practical man, his work with the Atlantic Refining Company and as a Fellow in Personnel Research in the Carnegie Institute of Technology making him qualified to speak on the subject.

"Standard Practice in Personnel Work," by Eugene J. Benge. Published by the H. W. Wilson Company, 958 University avenue, New York city.

"Walter Gay — Paintings of French Interiors"

The typography and general arrangement of this volume are the points that will be most admired by the readers of The Inland Printer who are fortunate enough to have the opportunity of seeing the work. The book is a collection of fifty views from old French houses, mostly Eighteenth Century interiors, selected as being most representative of the work of the artist, Walter Gay. But the type pages will hold the most charm for the typographer and printer. They are notable examples of simple typography and simple decoration. The format and decorations are by Bruce Rogers, and the book was printed in the shop of William Edwin Rudge.

"Walter Gay — Paintings of French Interiors," edited with an introduction and notes on the plates by Albert Eugene Gallatin. Published by E. P. Dutton & Co., 681 Fifth avenue, New York city.

HOW DID HE DO IT?

An editor won the annual spelling match at the Jamestown Chautauqua Assembly. No proofreader will believe this unless this editor was a proofroom graduate.

NEWSPAPER WORK

BY G. L. CASWELL

Editors and publishers of newspapers, desiring criticism or notice of new features in their papers, rate cards, procuring of subscriptions and advertisements, carrier systems, etc., are requested to send all letters, papers, etc., bearing on these subjects, to The Inland Printer Company, 632 Sherman street, Chicago. Criticisms of newspapers can not be made by mail.

Observations

More schools of journalism are announced right along. But where is the far sighted philanthropist who will establish more training schools for printers and pressmen, operators and machinists? Educating all for "bosses" is not the surest way to advancement in printerdom and journalism.

The Geneva (Neb.) *Signal* announces the acquirement of the subscription list and business of the *Milligan Times*, a small town paper published in the same county. This announcement in itself is nothing for special comment, except for the fact that this is the eleventh small town paper that has been swallowed up by the *Signal* and consolidated with its own subscription list and business. F. O. Edgecombe, publisher of the *Signal*, every time he mentions the numerous consolidations with his paper, smiles like the tiger which in poetry is said to have carried the Lady of Niger.

The publisher of one of our large daily newspapers recently remarked to the writer: "Do you know that costs have run up like everything in the composing room? We have been making a careful estimate, and find that right now it is costing us 21 cents an inch to get our advertising in type ready for the stereotyper. I don't see under such circumstances how some of these newspapers can get by and live on the advertising rates they are charging. They must certainly feel it as we do."

Something has broken loose in the news print situation. But master minds in organization and control are working to hold in check the demoralization of prices that were this year advanced to the point of breaking up many newspaper businesses. Importation of foreign made print paper recently has been the cause of confusion among those who have been able in the past year or two to hand it out to publishers cold just how much they will have to pay for print and what term of years they shall stand tied and hitched. American money looks so good to Sweden, Denmark, Holland, Germany and Switzerland that a commodity so much in demand as print paper means a quick medium of exchange. Foreign print is coming over in shiploads. It is easy stuff to handle and Atlantic and Gulf ports are accessible to it. Some of the largest consumers of print have turned to this supply for relief, and have thus unsettled the whole print situation. Who knows what to do now? Is it the time to buy on contract, or buy on the market and shake loose from contracts?

The Chicago Tribune is coöperating with Northwestern University in the founding of the Joseph Medill School of Journalism. The new school, which is to be established within the next few months, will be the only metropolitan newspaper training institution west of the Alleghenies. President Scott of the Northwestern University will announce shortly the name of the head of the new school as well as the faculty members. "The purpose of the school will be to provide a definite, practical, professional training for those who wish to enter this field of professional activity, as well as for those already engaged in it," President Scott has said.

Newspaper Enterprise Is World Wide

Pride in newspaper achievement, circulation and prestige is not confined to the United States, by any means. The aggressive newspaper man is almost everywhere. He is found in every country and every clime. He gets it "in his blood" to beat his best competitor and — the game goes merrily on.

We are prompted to this observation by the receipt recently of a letter from W. H. Dennis, general manager of the *Herald*, at Halifax, Nova Scotia, calling attention to the enterprise of that paper and the *Evening Mail* in staging two great marine events — a race between nine vessels of the Nova Scotia deep sea fishing fleet, and an international race which has focused the eyes of the continent on Nova Scotia and Halifax, a forty mile ocean race off Halifax between the Nova Scotia schooner "Delawana" and the "Esperanto," the pride of the Gloucester fleet.

In the fishing industry of Nova Scotia there are approximately two hundred staunch vessels engaged, and this year the products of the sea will reap a reward of between eleven and fifteen million dollars for the eight thousand Nova Scotians manning this fleet. It may be imagined, therefore, the interest in this series of races, and the consequent popularity of the newspapers promoting them. Mr. Dennis writes:

"Our object in conducting these great marine contests is to stimulate an interest in the Nova Scotia fishing industry, and you will be gratified to know that it has been successfully accomplished. Over twenty-five American newspaper and camera men have been in Halifax and the fishing ports of the province during the past ten days, and hundreds of thousands of words picturing Halifax, 'The World's Most Important Port,' and the resources of the province have been sent over the wires by the writers. These two great races inaugurated by the *Herald* and the *Mail* will be annual events, and we believe will do more to stimulate interest in shipbuilding and in the developing of our fishing industry than anything that could be undertaken. . . . And we take this opportunity of mentioning that the *Herald* and the *Mail* have not only the largest net paid circulation in Halifax," etc.

What would the world and its varied interests amount to without such exploitation by the press of the world? In far off Halifax the supreme event of the year is made of world wide interest. It is brought to a focus of attention through the newspapers that thus have stimulated the chief industries of the province, and by use of the camera which has come to go hand in hand with the newspaper of the present day. No other private enterprise, and no amount of private capital, could be employed to achieve the wonderful results thus outlined in

Nova Scotia by the enterprising newspapers. That they gain and claim advantage over competitors as a result is but natural. The importance of the newspaper business as a whole is enhanced by the achievement.

Don't Get Panicky About Prices

A change has come over the business world that is bound to be felt by newspaper publishers very soon. A recession of the high prices is inevitable. In many lines of business it has already developed to the point of panicky unloading of stocks

It is well at this time for publishers — and we speak more for the vast number of smaller city and town publishers — to guard against panic or even haste in trying to meet the general tendency of lower prices. They were a year behind the raise; they must be a year behind the slump, even at the cost of considerable business. Hour costs must be studied, and as they are lowered prices of printing may be lowered, while prices of materials are followed as a matter of course in figuring the printed work. A gradual, sensible lessening of prices as known costs are lowered is all that printers and publishers



Our Kansas friends, contributors of the other two page spread reproduced in this issue, have keen competition up Minnesota way. They don't do better newspaper work anywhere than in the plant and office of the Bemidji (Minn.) *Sentinel* where this attractive advertisement originated.

on hand. Farmers, especially, are worried concerning it. What will be the general effect on newspapers and newspaper rates in the near future?

In the war time advance of prices naturally foodstuffs got the first benefits. Farmers and growers of grain and meat reaped the first rewards. Merchants marked up their goods over night and took the profits. Manufacturers worked up their raw stock on hand and made millions at the higher figures. Labor came along and demanded a share to meet expenses. And after labor and materials had all participated in the boost, along came the newspapers and timidly asserted that they must have higher subscription rates and higher advertising rates to meet the cost of paper and printing.

Now that prices are sliding backward, foodstuffs and raw materials are naturally feeling the effects first. Merchants are feverishly unloading to save their profits. Here and there labor is accepting a small cut in wages rather than be thrown out entirely. Newspapers so far have not admitted the recession of prices to the extent of lowering their rates. They should be the last to admit it, for their supply of labor is the shortest and their wage list now among the highest. Some degree of relief is in sight in the print paper line, but in this our publishers never did charge to their expense what they should. Until wages and materials other than print paper slump to an appreciable degree, therefore, newspaper costs can not be greatly affected by the declining prices.

should be expected to concede at this time. If this means less business it will also mean safety and sticking within profitable limits. Advertising is now a business essential that will always be paid for at adequate rates, and it must be to make it possible to keep the best men available actively engaged in the printing and publishing business.

Fix a Standard of Measurement

Emphasizing a matter which this department has heretofore presented for some action by national printing and publishing organizations, the Mapleton (Iowa) *Press* urges upon THE INLAND PRINTER to give more importance to a movement that has been started looking toward some sort of standard for type measurements. Publication of legal notices of various kinds is required in all States, but the basis of measurement is quite different in most States, and utterly absurd in some. Legislators who have not understood type composition and type sizes have attempted to make laws governing the legal standard of measurement. In some States "ten lines of type" at so much a line is the basis of measurement; in others twelve lines, or twenty lines, called a "square," is designated as the basis. In some cases the name of the type or the size according to the point system may be referred to, and in others a "folio" is stated to be so many lines, etc.

Difficulties have grown between the newspapers and public officials in determining the exact charge for legal matter pub-

lished under the law, and in some cases expensive court action has resulted. The latter contingency prompts the Iowa publisher to action now. He says: "The basis of the difficulty here is the failure to have a definite unit for the standard of measurement, a legal square in Iowa being 'ten lines of brevier type set in a column, two or two and one-sixth inches in width.' The variations of bills rendered by publishers who use a thin face or others using wider faces have been the cause of much misunderstanding. There is little an individual publisher can do to smooth out this situation until some constructive work

REVIEW OF NEWSPAPERS AND ADVERTISEMENTS

BY J. L. FRAZIER

ALBERT F. SATTLER, Bad Axe, Michigan.—The "Dollar Day" advertisement for the Max Hirschberg Store is excellent. We have no suggestions to offer that if carried out would result in certain improvement.

O. J. FELDMAN, Onaway, Iowa.—The campaign advertisement, occupying two pages in the *Sentinel*, is nicely arranged and well displayed. It would be improved only by the use of a more pleasing type face for the major display.

The Bemidji Sentinel, Bemidji, Minnesota.—The two page spread for Shavitch Brothers appearing in your issue for November 5 strikes a high note



Handsome, interesting and exceptionally well balanced two page advertisement, the joint product of Charles E. May, ad. man, and Messrs. Whitaker and Varner, machine operator and pressman, of the Iola (Kan.) *Register* chapel.

is done by the technical men of the trade to find a definite rule for the measurement of type for legal notices." THE INLAND PRINTER is asked to help iron out the difficulties.

The suggestion of the editor of this department has been for some time that a recognized authority, or some organization, should ascertain just what is the "equivalent" of certain sizes of type and should define the number of ems of any type that should contain the alphabet. If it takes 22½ ems of brevier or eight point type to contain the letters of the alphabet from a to z, then 22½ ems of any other size type containing the alphabet would be standard. Thus the "equivalent" might be established once and for all. One newspaper using a lean eight point or seven point type would not be undercharging and making difficulty for another newspaper using a fat or more prominent face of type. Court actions might be more intelligently based on something definite if a standard as above suggested could be agreed upon by some recognized national authority acceptable to all parties concerned.

Settling this matter in some sensible way would do much to promote harmony and good standing of the newspaper publishing business, as a business. It is no longer essentially a matter of union agreement on a scale for composition.

in display effectiveness and pleasing appearance. Good taste is manifest in every detail of its composition and display. It is reproduced in this department.

Star of Hope, Hope, Arkansas.—The two page advertisement for Stuart & Johnson, "We are Ready," is strong at top and bottom but wofully weak in the middle. The headings in the various panels are altogether too weak, as are also the prices throughout. The layout, however, is very orderly, considering that the panels are not arranged in a perfectly symmetrical manner, as is advisable wherever possible.

Daily Messenger, Caldwell, Kansas.—When we consider that yours is a daily paper published in a small town, and that it was produced complete by the two publishers, we are influenced more by admiration than by a desire to suggest improvements that are economically out of the question. Business must, in large measure, dictate the standard of a paper, and when that is taken into consideration the *Messenger* is thoroughly satisfactory.

EARL WISE, Marion, Indiana.—The layout of the "On With the Dance" advertisement is striking and forceful in a high degree. Display is in keeping with the theatrical style. The only fault, in fact, is the too general use of capitals in the body. Remember, always, lower case roman is the most legible and inviting of all letter forms, and restrict the use of capitals to a few prominent display lines of few words, as, for example, the name of the photoplay.

EDWIN H. BURR, Alliance, Nebraska.—The page advertisement for the Horace Bogge Store is a striking one, yet it is neat and attractive because of the choice of type faces. The rules at either end of the line "Two Days Only" do not add to the attractiveness of the advertisement. It would have been better to letter space this particular line slightly so that it would not be quite so near the length of the line of type above and in order to get the benefit of the white space taken up by these rules.

CHARLES E. MAY, Iola, Kansas.—Seldom have we seen a more attractive two page advertisement than the one for the Sleeper Furniture Company entitled "Furniture Sale Extraordinary." You and your colleagues of the

Register force, Messrs. Whitaker and Varner, are deserving of the highest praise for the careful and intelligent workmanship represented in it. The advertisement is reproduced both as an honor to its producers and as a help to all readers of this department who find pleasure and profit in studying good work along this line.

S. F. Moore, Harrison, Arkansas.— Our compliments on the handsome and forceful page advertisement for the Barron Mercantile Company entitled "Out of Business." The large amount of matter is arranged in the space without mar the appearance of these smaller "standing" advertisements. Others are overdisplayed, while more of the small displays are unattractive as a result of the use of ugly type faces. The two column, eight inch advertisement for J. C. Malone & Co. falls in the last named class. Dump that skinny, gnarled and wizened type face in the river. It is at the bottom of most of your troubles in the way of obtaining neat appearing advertisements. We're glad you didn't attempt through modesty to minimize the excellence of the presswork, but how could you, with big halftones on news stock printed as though it were S. & S. C.? The impressive and attractive initial page is reproduced.



Red Lake Falls Gazette, Red Lake Falls, Minnesota.— Since you asked only for our opinion of the first page of your paper we shall give it to you first: It is excellent. There are just the right number of display headings, they are of a nice variety and are arranged on the page in an orderly and symmetrically balanced manner. The page is reproduced for the great value it has in offering suggestions to our readers. The idea of setting the smaller headings in somewhat bolder type than used for the main news headlines is a good one. They stand out better and do not appear overbold as the larger headings would if set in the same type. But excellence must go farther than the first page if a paper is to be considered a good one. We are surprised, therefore, that you asked only for our opinion of the first page. What has been said with respect to the opening page of the *Gazette* applies to the entire paper. Advertisements are excellent. They are simply arranged and effectively displayed: one or two important points in each are emphasized prominently while the remainder of each advertisement is held in the body or is brought out in small display that does not detract from the main display. The fact, too, that six point machine borders of conservative pattern are used throughout makes the pages neat. It is a pleasure to note that the pyramid makeup is followed in the placing of advertisements.

Grand Rapids Herald-Review, Grand Rapids, Minnesota.— Have our readers noticed that Minnesota is represented in this department oftener than any other State? Have they wondered why that is so? The editor of this department can explain that fact easily. He has had the honor of addressing their Short Courses at St. Paul on three or four occasions and can tell you that the newspaper publishers of that great commonwealth are "on their toes" all the time for ideas to make their papers better, editorially, financially and — here is the distinction from the attitude of publishers of many States — in appearance. We have read reports of newspaper men's meetings by the hundred where the feature of a



Impressive and attractive first page of special "1920 Industrial Number" of *St. Maurice Valley Chronicle*, published at Three Rivers, Quebec. It is positively one of the finest editions of like character we have ever seen.

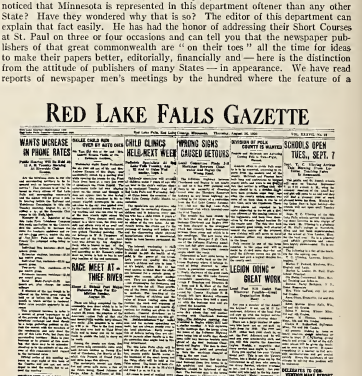
sacrifice of display effectiveness only because you have utilized the space to best possible advantage. The two line prices, with strong, well chosen display, give the advertisement a large measure of "life," yet it is not in the least bizarre. The use of bold face italic for the rather long opening paragraph could be questioned on account of the illegibility of italic as compared to roman lower case.

The Big Springs Progress, Big Springs, Nebraska.— In so far as makeup is concerned, pages 3 and 6 of your November 13 issue, on which you asked specific advice, are very good indeed. The advertisements are placed in an orderly manner in accordance with the pyramid. There are quite too many advertisements on page 6 and somewhat too many on page 3. The rule is to make a fifty fifty division of the page between advertisements and reading matter, but this, of course, can not always be accomplished. However, space was available on one or two of the other pages, page 8, for instance, to accommodate one or two of the advertisements on page 6. In so far as the advertisements themselves are concerned we can find little fault. Arrangement is invariably along simple and pleasing lines, while display in most instances is interesting and forceful. We do not like the use of so much condensed and extra condensed type in the advertisements or the frequent use of cap lines in the body of advertisements. Presswork is very good indeed, in fact the *Progress* is an excellent paper in all respects.

Anchorage Daily Times, Anchorage, Alaska.— There are altogether too many large headings on the first page; the effect is startling — but not effectively so — because so many headings of such large size over short news items, mainly brief telegraphic reports, "bury" the news as by an avalanche, instead of functioning properly in guiding the reader to the stories in which he has an interest and in providing an estimate of their importance by the difference in size of display. The same tendency is shown in the advertising display, to a lesser extent, probably, and also without such evil effects. Yet the display is so bold and strong, and there is so much of it, that a reader is, in effect, being beckoned or called from all sides, in which situation he can not give undivided attention to one advertisement. Concentration is essential to make the kind of impression an advertiser hopes to create when he places an advertisement in a newspaper. While the ink is a little heavy, presswork, on the whole, is very good. Some of the pages are made up according to the pyramid, others are not. We believe a comparison will convince you of the desirability of adhering to this systematic and orderly manner of placing advertisements.

The St. Maurice Valley Chronicle, Three Rivers, Quebec.— It is an injustice to every one who had a hand in the production of the "1920 Industrial Number" for our contributor to state, if he did so seriously, that "there are many faults which can be pointed out in regard to the composing of advertisements." We feel, however, that modesty prompted that statement, for, frankly, one of the outstanding features of the edition is the display of the larger advertisements, those especially prepared for this edition. The smaller advertisements, we are equally frank to say, are not so good. Too many type faces, many of which do not harmonize when used together or when placed near each other,

RED LAKE FALLS GAZETTE



As a model first page for a small town paper the one above is safe and sane, interesting and attractive. It is from the Red Lake Falls (Minn.) *Gazette*.

newspaper's appearance was not even considered on the program. We don't know whether or not the excellence of appearance by which the Minnesota papers as a class is characterized is responsible for the higher average prosperity of the publishers — measured by volume and character of advertising, rates, circulation, etc.— but we'll wager that all of the many publishers in that State who take pride in the appearance of their papers will tell you that appearance has much to do with the esteem in which their papers are held by readers and advertisers. Now we have already stated that the Red Lake Falls (Minn.) *Gazette* and the Ortonville (Minn.) *Independent* are the best papers reviewed this month. Why? Because when we were writing about them we didn't imagine there would be *three* Minnesota papers in this collection. Now the *Gazette* and the *Independent* will have to move over and give the *Herald-Review* a place on the seat of honor. This paper is a beauty.

TRADE NOTES

Brief mention of men and events associated with the printing and allied industries will be published under this heading.
Items for this department should be sent before the tenth day of the month.

Frederick Thomas Jefferson

A prominent member of the printing and stationery trade of England, Frederick Thomas Jefferson, died at his home in Lapworth, November 15, 1920. Mr. Jefferson, at the time of his death, was chairman of Kenrick & Jefferson, Limited, of West Bromwich, and was identified with other organizations of a business and civic nature. His passing leaves a void which will be hard to fill, since he had won for himself an enduring place among the leaders of an industry whose ideals and integrity he did so much to shape during his career.

Franklin-Typothetæ of Chicago Good Fellowship Night

Thursday, December 16, was Good Fellowship Night for the Franklin-Typothetæ of Chicago. Business was forgotten and those who attended had a social evening filled with the Christmas spirit, good fellowship, music and entertainment. Among those present were several past presidents of the organization, who were introduced, and spoke in a reminiscent vein. Their presence was especially appreciated by the younger members.

Employing Lithographers Oppose Forty-Four Hour Week

At a recent meeting of the Lithographers' Coöperative Association, held in Chicago, November 18 and 19, resolutions were adopted condemning the forty-four hour week and favoring the open shop. It was also resolved that hereafter the establishment of wages be determined by the value of the work done by the individual, based upon the economic market conditions and also the demand for the products of the industry.

Fiftieth Anniversary of Invention of Safety Paper

At a banquet in New York on December 8 fifty employees of George La Monte & Son helped to celebrate the fiftieth anniversary of the invention of safety paper and the foundation of the company. In addition to the golden anniversary the occasion marked the thirty-fifth year of the association of George M. La Monte, president of the company and the son of the founder; the twenty-fifth anniversary of the connection of Thomas J. O'Neill, treasurer, with the company; and the tenth year of the association of George V. La Monte, vice president. In addition to the officers and employees, several representatives from out of the city attended.

Beck Engraving Company in New Quarters

The Beck Engraving Company has recently found it necessary to provide facilities for growing business, and has bought the building on the northwest corner of



New Home of the Beck Engraving Company, Philadelphia.

Seventh and Sansome streets, Philadelphia, and will occupy it about March 1. The new building, which is directly opposite the present quarters of the Beck Engraving Company, is constructed of steel and concrete with an exterior finish of terra cotta. It contains six floors and a basement, covering 50,000 square feet of space, well lighted from four sides. The company will continue to handle the engraving for the editorial pages of the Curtis publications.

New Sample Book of Systems Bond

Systems Bond is shown to advantage in the new sample book issued by the Eastern Manufacturing Company. The book shows letterheads and other specimens produced on various weights and colors of Systems Bond by different processes. We are informed that extra copies will be sent to any printers who request them. The general sales offices are at 501 Fifth avenue, New York city, with a branch office at 1223 Conway building, Chicago.

C. B. Slaughter Elected President Thompson Type Machine Company

At the November meeting of the board of directors of the Thompson Type Machine Company, at Chicago, C. B. Slaughter was chosen president, succeeding Ray Nye, who recently resigned as president and as a director. Mr. Slaughter was vice president of the company for two years prior to his advancement. G. F. Honold, president of the Globe Metal Products Company, of Sheboygan, Wisconsin, and Edward J. Stevens, of Chicago, were elected to fill vacancies on the board of directors.

Pennsylvania Employers Organizing

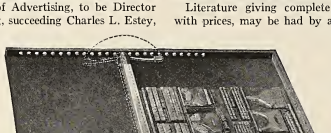
A group of employing printers in the counties of Luzerne, Lackawanna, Carbon and Monroe, Pennsylvania, is in process of organization, following an informal gathering in White Haven as guests of the De Vinne Club of that city. The White Haven organization began in a small way less than a year ago, largely through the efforts of M. S. Young, president of the White Haven Printing Company, who saw the evil effects of price cutting and lack of coöperation among the employers. At the present time White Haven, Freeland, Wetherly and Hazleton, all in contiguous territory, are one hundred per cent organized, and according to Mr. Young every printer in these towns is happier than ever before and all have nothing but praise for their competitors. It is planned to have a Typothetæ organizer on the ground in the near future, when steps will be taken for a more complete organization of the employers.

Sheridan Prices Reduced

A signed statement from LeGrand L. Clark, president of T. W. & C. B. Sheridan Company, announces that after December 1, 1920, a reduction of ten per cent will be made on the selling price of all machines of the company's manufacture. The Sheridans realize the necessity of getting prices down to a normal basis so that business of this country may become stabilized as quickly as possible, and the change in prices is made in face of the fact that the manufacturing costs have not as yet been reduced in any way. This action on the part of T. W. & C. B. Sheridan Company is to be commended and will doubtless meet with a hearty response in the way of increased orders from the trade.

Noble T. Praigg Now Director of Advertising for U. T. A.

Announcement has been made by Edward T. Miller, general secretary of the United Typothetæ of America, of the appointment of Noble T. Praigg, advisory counsel to the Department of Advertising, to be Director of Advertising, succeeding Charles L. Estey, resigned. This action of the executive council of the Typothetæ is in recognition of the ability of Mr. Praigg, since all counsel and service for the last year and a half have been provided under his direction and a continuation of uninterrupted service is insured from the Department of Advertising.



The Avery Makeup Galley.

Something New in Makeup Galleys

We show on this page a reproduction of something decidedly new in makeup galleys. The appliance is known as the Avery makeup galley, and is the invention of a practical printer of twenty-five years' experience. The inventor, Arthur D. Avery, has personally used the device in the printing plant of which he is superintendent, Young & McCallister, Inc., Los Angeles, California, and before offering it to the trade has satisfied himself that it is a practical tool, one that will be found useful in any plant.

The galleys for use with the device are no different from ordinary makeup galleys except that in the sides of each galley, beginning about four to eight inches from the enclosed end, depending on the size of the galley, are drilled a series of holes, one-half inch apart. Both sides are drilled so as to be identical. Graduating these holes by inches instead of picas will automatically increase the measure of a page just enough to allow for a squeeze in the final lockup. As will be seen from the illustration, a steel rod engages these holes. This rod is enclosed in a rectangular brass tube and extends across the face of the galley. The ends of this steel rod, which engage in the holes of the galley, are smaller in circumference than the rod itself and are so placed that when the rod is turned by means of the short handle it describes an eccentric. The motion is sufficient to move the device about a pica, which gives the compositor access to the form for correcting, altering or justifying.

The Avery makeup galley offers several advantages, among which may be named the most important: (1) The squeeze is always the same, whereas, by hand, it is not always sufficient to secure a perfect compact job that will line up or lift on the stone; also the variety of opinions among different compositors as to allowances and measurements often differ, sometimes as much as a pica to the page. (2) It is possible to prove the job before tying it up, eliminating extra handling of the type page. (3) On a big catalogue job, with every page reaching the stoneman exact as to measurement, his work is materially reduced.

Literature giving complete information, with prices, may be had by addressing the Avery Galley Company, 412 South Los Angeles street, Los Angeles, California, any of the selling houses of the American Type Founders Company, or Barnhart Brothers & Spindler.

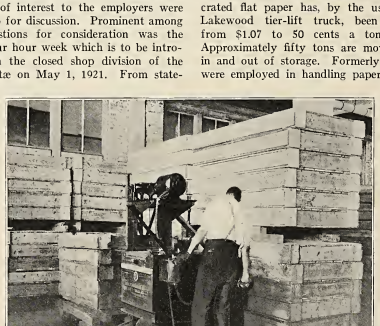
Central Western Conference of Photoengravers

A meeting of the Central Western Conference of Photoengravers was held in Chicago, November 12 and 13. Various trade matters of interest to the employers were taken up for discussion. Prominent among the questions for consideration was the forty-four hour week which is to be introduced in the closed shop division of the Typothetæ on May 1, 1921. From statements made by representatives of the various cities and localities, it seems that business in the photoengraving industry has been gradually falling off during the last four months, and that a still further reduction is expected. It is reported that the large buyers of photoengravings are making insistent demands for price reductions, and on the other hand the labor organizations in the various cities where agreements are about to expire have asked for increases in wage scales which in round figures represent an increase of about twenty-five per cent. In view of these conditions it was the sense of the meeting that a reduction in working hours would necessarily carry a corresponding reduction in the wage scales. There were 142 firms represented at the sessions, including 159 persons from fifty cities.

Tier-Lift Trucks Aid Handling and Storing of Paper Stock

It is interesting to notice the changes that are being made in the handling and storing of paper stock in modern printing plants. The old back breaking work of handling heavy cases of paper is giving way to the more modern and economical way of letting the machines do the work as much as possible. Prominent among the devices especially suitable for use in printing plants is the Lakewood tier-lift truck, manufactured by the Lakewood Engineering Company, Cleveland, Ohio.

One of the recent installations was in the plant of the Manz Engraving Company, Chicago, and from Installation Sheet No. 13 we are taking a few statements regarding the old and the new way of handling paper as practiced in the Manz plant. It is stated that the cost of receiving and handling crated flat paper has, by the use of the Lakewood tier-lift truck, been reduced from $1.07 to 50 cents a ton moved. Approximately fifty tons are moved daily in and out of storage. Formerly ten men were employed in handling paper stock—seven off the cars into storage and three out of storage to the presses. With the tier-lift truck only four men are employed, including the truck operator. The cost for electric power for charging the storage batteries of the truck is given as only 37 cents a day. Included in the usefulness of this truck to the Manz Engraving Company is the elimination of the loss of press time



Lakewood Tier-Lift Truck Installed in Plant of Manz Engraving Company, Chicago.

The tier-lift truck is shown placing lower tier of cases in storeroom. The illustration shows the use of 12 inch blocks for the lower tier and 8 inch blocks for the upper tier in place of platform skids.

occasioned by delays in waiting for paper stock, a loss apparent to every printing plant owner.

Some interesting literature has been prepared which will doubtless be of interest to our readers who are confronted with the proposition of more efficient handling of paper stock. A request for Bulletin No. 35 and a copy of Installation Sheet No. 13 will receive the prompt attention of the manufacturers.

Hand Lettered Effects Produced by Machine

To say that hand lettering can be produced by machine would undoubtedly bring forth disputes, but this is practically what is being done by the Bunnell Desatype, as proved by a demonstration which the writer recently had the privilege of witnessing. The work is done by a photographic process, the letters of the original "master alphabet" being reproduced on a celluloid film according to a fixed scale. A duplicate of the "master alphabet" is furnished on a heavy card stock, and it is with this that the work actually starts.

The operator prepares a diagram by laying a sheet of transparent paper over the duplicate of the "master alphabet" and tracing the letters roughly, marking in guide lines to correspond with those on the chart. When the diagram is completed, requiring a very short time, it is placed in the guiding mechanism of the machine. This mechanism controls a roll of sensitized paper on which the letters are photographed through the film, or "master alphabet," by an automatic photographic printing device which makes possible the rapid duplication of the letters. The machine and film are so coordinated that in the words or sentences to be produced any arrangement or spacing desired by the operator can be secured. Overlapping of letters may be done without special adjustment beyond indicating this feature in the preliminary layout or diagram. When the lettering is photographed, the sensitized paper is removed from the machine and placed in a developing bath, then in a fixing bath, after which the lettering appears in permanent form.

The machine is manufactured by The American Desatype Company, 209 West Thirty-eighth street, New York. The company is constantly adding new styles of letters to its series of master alphabets, thus increasing the range and variety of letters produced in the machine. Full particulars may be secured by writing the company at the address given.

Boston Exhibition Brings Interesting Specimens

Some interesting specimens were shown at the recent exhibition of printing held in Boston. Printers, designers and paper merchants contributed to make this a notable affair, and the displays of local origin were supplemented by the exhibition of the American Institute of Graphic Arts which has been on tour over the United States since it was shown in New York city early last year.

One of the most notable exhibits was that of The Paper House of New England, whose space was next to that occupied by S. D. Warren Company, for whom The Paper House is the distributor above, with the idea of showing what a large number of advertising pieces were created from this drawing. The exhibit started with the first little announcement gotten out by The Paper House seven years ago, in which this large drawing was reduced from two feet wide to two inches in width, making a remarkably clear and striking picture. Further developments showed it as the frontispiece of the main announcement and for other advertising pieces. The calendar for The Paper House, by the way, won the Graphic Arts silver medal at New York, and the original announcement drew the blue ribbon from the exhibition at Boston.



Exhibit of The Paper House of New England at the Printing Exhibition at Boston, November 8 to 20.

Notice the large drawing of The Paper House shown above the exhibit, which forms the central theme of much of The Paper House advertising matter.



Exhibit of The Barta Press at the Printing Exhibition at Boston.

Among the exhibits prepared by New England printers may be mentioned The Barta Press of Boston. A halftone reproduction of the display of that progressive printing house is also shown in these columns.

Osterlind Press Company Plans Program of Expansion

At a recent meeting of the directors of the Osterlind Printing Press and Manufacturing Company, St. Paul, it was voted to increase the capital stock to $350,000. A limited amount of stock is to be sold to outside persons who are interested in such an investment. The company has never before offered its stock for sale outside of its small circle of holders. This new financing is to be done in order to increase the factory output of the Osterlind press, which becomes necessary on account of the new Kluge automatic feeder now being sold as regular equipment of the press. A. O. Osterlind, president of the company, was in Chicago recently buying additional machinery to increase the output of the factory.

D. N. Mallory has been appointed general sales manager, and it is planned to maintain sales offices in Chicago and New York. After January 10 the Osterlind will be on display at 441 South Dearborn street, Chicago; the New York office is to be located at 261 Broadway.

Conditions in the Printing Industry

As the last forms of this issue are being closed the following statement is received from William J. Eynon, president of the United Typothetæ of America, and because of its great importance at this time we urge that it be given a careful reading:

While wholesale prices of general commodities have been continually dropping since June, and retail prices in some commodities have started in the same direction, there is little in the economic situation at the present time that will permit the lowering of the price of printing.

Composite figures of hour costs gathered by the Research Department of the U. T. A. still show increases in costs in nearly all departments. A further increase in hour costs is apt to follow any slackening in the volume of business, because the decrease in expenses does not occur as rapidly as the decrease in productive hours, and the overhead scarcely diminishes at all.

News papers as well as book papers—machine finish, supers and coated—have materially dropped in price during the past thirty days, and it is now apparent that further reductions may be expected in the near future. Prices of bonds, writing and ledger papers have remained practically the same for the past six months, but will probably go down some after the first of January. As the prices of books, writing and ledgers were not increased in anything like the same proportion as those of news and book papers, it is unreasonable to expect as large reductions in the prices of the former as in those of the latter. The decrease in the price of these papers should enable the printer to make material reductions in the charge for his completed product.

Prices for printing have never at any time advanced proportionately to the extent that paper has, and whatever reductions the printer may make to his customer because of reduced cost of paper, no reduction in printing prices would be warranted with the present costs of printing. In considering the constant question from customers, "Why doesn't the cost of printing come down when everything else seems to be coming down?" the above explanation, which should be given freely to the customer, should suffice.

Not until production costs begin to fall appreciably can the printer think of lowering the retail price of printing.

According to all records of previous after war periods, price and wage changes went through a long and gradual readjustment. In view of these facts, prices and wages will in all probability suffer no extended process of radical change, but will go through a process of cautious revision.

Safety lies in this process of slow readjustment, and the printer must in his own interest, and in that of the industry, be guided by this general principle in meeting the present situation.

Cutting prices to keep up volume reduces, if indeed it does not obliterate, profits, demoralizes the business, does nobody any good and sets a precedent which the customer may use against the printer later on. However quiet business may be in certain sections of the country, there is no doubt in my mind that before the year 1921 is nearly finished there will be a great revival in business of all kinds, and particularly in the printing business. The fact that the U. T. A.'s campaign of education in the value of direct by mail advertising is fast being recognized by more and more of our large advertisers will in itself mean a great increase in printing during 1921.

Large advertisers and many other buyers of printing are concertedly "putting on a poor mouth" to get prices of printing down. Reduced prices will be a precedent later and hard to combat. *It will be time enough to reduce printing prices when economic condiiions warrant such reduction.*

Increased Demand for Linotypes

According to the report of Philip T. Dodge, president, to the stockholders of the Mergenthaler Linotype Company, the demand for linotypes and matrices is growing continually. At the present time the Brooklyn works of the Mergenthaler company employs more than 2,600 men and 600 women, with an annual pay roll of $4,439,000. Based on the prospect of orders and production, the output of linotypes, which in 1920 had gone far beyond the output of 1919, will be still greater during the year to end November 17, 1921.

De Luxe Catalogue of the Thompson Type Caster

The Thompson Type Machine Company has recently issued a handsomely illustrated catalogue descriptive of the Thompson type, lead and rule caster. The catalogue shows in detail the Thompson machine, together with the benefits to be derived from its installation. Printers should make an effort to get a copy, since there is a great deal of valuable information in its pages. Inquiries may be addressed to the main office, 223 West Erie street, Chicago, or to the New York office in the Woolworth building.

Master Printers of North Carolina Organize

The North Carolina Master Printers' Association has been formally organized and officers elected for the ensuing year. The organization was effected following a meeting of seventy-five or more master printers at Greensboro, North Carolina, December 8. The officers for the first year are: Joseph J. Stone, Greensboro, president; J. W. Little, Wilmington, vice president; Wallace Seaman, Durham, secretary treasurer. Prominent persons from out of the State who attended the meeting included E. P. Mickel, Nashville, Tennessee; John C. Wallace, field organizer of the United Typothetæ of America; and Walter H. Savory, sales manager of the Mergenthaler Linotype Company. It is planned to start a drive to bring into the association a representative from each job printing office in North Carolina, and a secretary is to be employed.

New Committees of the U. T. A.

The standing committees for 1921 have just been announced by the United Typothetæ of America as follows:

Cost Commission.—William Sleepeck, chairman, Chicago; John C. Morrison, New York; Allen Collier, Cincinnati; Robert N. Fell, Philadelphia; George K. Hehh, Detroit; Robert Seaver, Boston; R. B. Williams, Richmond.

Board of Arbitration.—Julius S. Weyl, chairman, Philadelphia; L. B. Clegg, San Antonio; M. W. Davidson, Louisville; R. P. Purse, Chattanooga; Horace Walkenhorst, Kansas City.

Legislation.—J. Horace McFarland, chairman, Harrisburg; J. E. Burke, Norfolk; John Clyde Oswald, New York; Charles M. Winchester, Albany; Frank W. Corley, St. Louis; James W. Bothwell, New York.

Organization.—W. E. Craig, chairman, Philadelphia; Frank Crane, Topeka; William Durkee, Mitchell, South Dakota; H. W. Moulton, Seattle; Frank J. Smith, Rochester.

Trade Matters.—E. Lawrence Fell, chairman, Philadelphia; John R. Demarest, New Haven; George H. Gardner, Cleveland; Robert Hausauer, Buffalo; Frank T. Hull, Boston; Toby Rubovits, Chicago.

Education.—Henry P. Porter, chairman, Boston; E. Lawrence Fell, Philadelphia; A. M. Glassbrenner, Indianapolis; John Clyde Oswald, New York; Toby Rubovits, Chicago.

Standard Guide.—Earl E. Laxman, chairman, Chicago; C. M. H. Kosh, Chicago; J. O. Schultz, Terre Haute, Indiana; Jesse Skinner, St. Louis; William A. Desbarats, Montreal, Quebec.

Bettering the Quality of Printing.—William E. Rudge, chairman, New York; John Clyde Oswald, New York; Norman T. A. Munder, Baltimore; Henry Taylor, San Francisco; Thomas M. Ball, Chicago; Robert V. Seaver, Boston.

Credits.—M. H. Ecmdig, chairman, Chicago; Conrad Kutterer, St. Louis; E. M. Lent, New York; Edward S. Paret, Philadelphia; Leonard S. Pierson, Baltimore.

Standardization.—T. E. Donnelley, chairman, Chicago; E. A. Kendrick, New York; C. G. Bonis, Baltimore; A. W. Finlay, Boston; E. F. Eilert, New York; Maurice N. Weyl, Philadelphia; William Green, New York; Joseph L. Straus, Chicago; Joseph E. Miller, Springfield, Ohio.

Endowment Fund.—A. W. Finlay, chairman, Boston; R. L. Fell, Philadelphia; R. W. Nelson, Jersey City; C. D. Traphagen, Lincoln, Nebraska; T. E. Donnelley, Chicago.

Auditing.—Bruce F. Shepherd, chairman, Nashville, Tennessee; William A. Repke, St. Paul; George E. Matthews, Buffalo.

Taxation.—Luther C. Rogers, chairman, Chicago. (Mr. Rogers, who has been authorized to select the members of the committee on taxation, has asked each executive committeeman to recommend a member of the committee from his district. The members so recommended from the four districts immediately surrounding Chicago will form the active division of the committee. The members selected from all other districts will constitute the advisory division of the committee. Announcement of the names of these committeemen will he made later.)

"Pony" Catalogue of Challenge Creations

The Challenge Machinery Company, Grand Haven, Michigan, has recently issued a "pony" or vest pocket catalogue of Challenge creations, and copies are now available for the trade. In its thirty-two pages, the catalogue briefly describes the entire range of products of the Challenge company. All have met the test of time and are to be found in use in progressive printing plants over the country. A request to the main office or to either of the two selling houses in Chicago and New York will receive attention.

THE INLAND PRINTER

HARRY HILLMAN, EDITOR.

Published monthly by

THE INLAND PRINTER COMPANY

632 SHERMAN STREET, CHICAGO, U. S. A.

NEW YORK ADVERTISING OFFICE, 41 PARK ROW.

ADDRESS ALL COMMUNICATIONS TO THE INLAND PRINTER COMPANY, 632 SHERMAN STREET, CHICAGO.

VOL. 66. JANUARY, 1921. No. 4

THE INLAND PRINTER is issued promptly on the first of each month. It aims to furnish the latest and most authoritative information on all matters relating to the printing trades and allied industries. Contributions are solicited and prompt remittance made for all acceptable matter.

Members of Audit Bureau of Circulations: Associated Business Papers, Inc.; National Editorial Association; Graphic Arts Association Departmental of the Associated Advertising Clubs of the World; New York Master Printers' Association; Printers' Supplymen's Club of Chicago; Chicago Association of Commerce.

SUBSCRIPTION RATES

One year, $4.00; six months, $2.00; payable always in advance. Sample copies, 40 cents; none free.

SUBSCRIPTIONS may be sent by express, draft, money order or registered letter. Make all remittances payable to The Inland Printer Company.

When Subscriptions Expire, the magazine is discontinued unless a renewal is received previous to the publication of the following issue. Subscribers will avoid any delay in the receipt of the first copy of their renewal by remitting promptly.

Foreign Subscriptions.—To Canada, postage prepaid, four dollars and fifty cents; to all other countries within the postal union, postage prepaid, five dollars per annum in advance. Make *foreign* money orders payable to The Inland Printer Company. No foreign postage stamps accepted.

IMPORTANT.—Foreign money orders received in the United States do not bear the name of the sender. Foreign subscribers should be careful to send letters of advice at same time remittance is sent, to insure proper credit.

Single copies may be obtained from all news dealers and typefounders throughout the United States and Canada, and subscriptions may be made through the same agencies.

Patrons will confer a favor by sending us the names of responsible news dealers who do not keep it on sale.

ADVERTISING RATES

Furnished on application. The value of THE INLAND PRINTER as an advertising medium is unquestioned. The character of the advertisements now in its columns, and the number of them, tell the whole story. Circulation considered, it is the cheapest trade journal in the United States to advertise in. Advertisements, to secure insertion in the issue of any month, should reach this office not later than the fifteenth of the month preceding.

In order to protect the interests of purchasers, advertisers of novelties, advertising devices, and all cash-with-order goods, are required to satisfy the management of this journal of their intention to fulfil honestly the offers in their advertisements, and to that end samples of the thing or things advertised must accompany the application for advertising space.

THE INLAND PRINTER reserves the right to reject any advertisement for cause.

FOREIGN AGENTS

JOHN HADDON & Co., Bouverie House, Salisbury square, Fleet street, London, E. C., England.

RAITHBY, LAWRENCE & Co. (Limited), De Montfort Press, Leicester, England.

RAITHBY, LAWRENCE & Co. (Limited), Thanet House, 231 Strand, London, W. C., England.

PERSONS & Co., 109 Farringdon Road, London, E. C., England.

WM. DAWSON & SONS, Cannon House, Breams buildings, London, E. C., England.

ALEX. COWAN & SONS (Limited), General Agents, Melbourne, Sydney and Adelaide, Australia.

ALEX. COWAN & SONS (Limited), Wellington, New Zealand.

E. T. WARDLE & Co., 87 Clarence street, Sydney, N. S. W.

H. CALMELS, 150 Boulevard du Montparnasse, Paris, France.

JOHN DICKINSON & Co. (Limited), Cape Town, Durban and Johannesburg, South Africa.

A. OUDSHOORN, 23 Avenue de Gravelle, Charenton, France.

WANT ADVERTISEMENTS

Prices for this department: Under heading "Situations Wanted," 35 cents per line; minimum 70 cents; three lines for $1.00. Under all other headings, price is 50 cents per line; minimum, $1.00. Count ten words to the line. Address to be counted. Price the same whether one or more insertions are taken. **Cash must accompany order.** The insertion of ads, received in Chicago later than the fifteenth of the month preceding publication not guaranteed. We can not send copies of THE INLAND PRINTER **Free** to classified advertisers. Remit 40 cents additional if copy is desired.

BUSINESS OPPORTUNITIES

WANTED—To get in touch with an experienced envelope man; one who understands the making of envelopes and who would be able to give definite information as to equipment, etc., needed to start the envelope making business in a small way; offer a partnership interest in the right man; capital desirable, but not necessary. If your letter interests, will make appointment for personal interview. J 272.

WANTED—All around country printer as secretary of industrial corporation, operating its own printing plant; knowledge of typewriting essential; one with ability to help take hold of a big proposition; $1,000 investment required; liberal bonus stock to printer who can make good; an opportunity of a life time for the right man. A. A. HARRISON, Poughkeepsie, N. Y.

SALESMAN can become partner in medium modern plant if he can prove his ability. Need a good salesman, and wish to insure his whole-hearted interest I want him to be a partner. J 275, care of INLAND PRINTER, 41 Park row, New York city.

WANTED—One live hustling printer in each locality to handle our line of sales book and order books, duplicate and triplicate, also other specialties; large demand; liberal commission. THE WIRTH SALESBOOK CO., Chicago.

FOR SALE—Small daily and job office in town of 6,000 in South Central State; county printing, live community, doing good business; terms on part. For particulars address J 271.

PRINTING PLANT within 30 minutes' run from New York city would like to handle monthly periodical. J 266, care INLAND PRINTER, New York city.

FOR SALE—Good established job printing office in Indiana county seat; price $3,500. J 224.

FOR SALE

FOR SALE—One 34 box 9 by 12 JUENGST gathering machine with two wire staple attachments; one 7 by 10½ SHERIDAN perfect binder; one 20 box GULLBERG & SMITH gathering machine, 8½ by 11 inches, practically new; one No. 1 SMYTH case making machine, this machine is new; one No. 2 SMYTH case maker, equipped with direct current motor and controller equipments; one SHERIDAN step covering machine, 12 inch, practically new; one CRAWLEY rounder and backer, equipped with direct current motor and controller equipments; one No. 10 SMYTH book sewing machine equipped with direct current motor and controller equipments; one MARRESFORD tipping machine, practically new; one OPTIMUS No. 5 cylinder press, 29 by 43 inch bed, two revolutions, four-roller, direct current motor and controller equipments; one CHAMBERS No. 440 job folder, 33 by 46 inches, 4 right angle folds, parallel 16 and 32; one CHAMBERS D/16 folder, 40 by 54 inches, D/16 and parallel 32 attachment; one CHAMBERS D/16 folder, 44 by 62 inches, D/16 and single 32 attachment; one No. 91 Dexter folder, 38 by 52 inches, 4 right angle folds, parallel 16 and 32; one No. 90 DEXTER folder, 32 by 44 inches, 4 right angle folds, parallel 16 and 32; one No. 289 DEXTER catalogue folder, 4 right angle folds, 3 parallel folder, parallel 16 attachment; one 103 DEXTER-D/16 folder, 36 by 49 inches, D/16 and D/32; four DEXTER No. 206 single fold folders, 25 by 33 inches, with one slitter and Cross feeders; one BROWN D/16 folder, 46 by 70 inches, D/16 and parallel 32 attachment; one 33-inch ANDERSON single fold folder with gripper and one slitter; one PORTLAND multiple foot power punch with 7 round punches and heads; one JOHN THOMSON Colts Armory, 14 by 22 inches, style 2; one JOHN THOMSON creasing and scoring press, equipped with direct current motor; one JOHN THOMSON 6-C job press, rebuilt, suitable for inking. GEORGE R. SWART & CO., Inc., Marbridge bldg., 1328 Broadway, New York.

FOR SALE—One Straight Kidder rotary press, size 28 by 20 inches, printing one color on each side of the web, press equipped to deliver product either flat or folded, speed 8,000 to 10,000 revolutions per hour, machine in perfect condition, has never been used, possession at once; also one Kidder 30 by 30 inch rotary press, printing two colors on the face and one color on the reverse side of the web; one one-color and one two-color 6 by 6 inch New Era press; three Kidder two-color 12 by 18 inch roll feed bed and platen presses; one Kidder latest improved 30 by 20 inch one-color roll product wrapping paper press, good as new, immediate delivery, bargain price. GIBBS-BROWER CO., 261 Broadway, New York city. Telephone: Barclay 2080.

FOR SALE—25-inch Emmerich & V. pebbling machine; 42-inch and 51-inch Kohlbach bronzers for heavy work; 45 by 62 two-color Huber-Hodgman and Miehle presses; 44 by 62 Miehle; 39 by 53 Miehle; 39 by 52 S. K. White Miehle; 25 by 30 Miehle; 50 by 74, 44 by 62 and 42 by 60 Cottrell two-revolution presses; 12 by 16 Seybold Duplex trimmer; four 10

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SPRING TONGUE GAUGE PINS



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Send for booklet this and other styles.

MEGILL'S PATENT
Automatic Register Gauge

automatically sets sheets to perfect register. Applies instantly to any make of popular job press. No fuling. Great in efficiency. Method of attaching does not interfere with raising tympan.

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From us or your dealer. Free booklets.

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DOUBLE-GRIP GAUGES



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Send for booklet this and other styles.

Please Mention THE INLAND PRINTER *When Writing to Advertisers.*

by 15 Kirkman feeders, sold cheap for parts; 30-inch National and Rotary perforators; 25 by 32 Potter full-page proof press; full stock lever and power paper cutters, Gordon presses, folders, stitchers, wood goods. We sell new and overhauled machinery. WANNER MACHINERY CO., 714-716 S. Dearborn st., Chicago.

FOR SALE — Linotypes, 12 Model 3, complete, $1,400, with special magazine rack attached, so magazines are easily changed by one man; extra magazines, $50. Three Model 5, two Model 8, extra Model 5 magazines; in same plant 4 newspaper makeup tables, 16 8-column trucks, 36 chases, many other pieces, Miller saw, Page composing room cylinder, large quantities of steel galleys, tons of type, etc.; complete engraving plant, monotype equipment, with slug and rule caster. Write for list, asking for special information about what is wanted. PECKHAM MACHINERY CO., Marbridge bldg., 34th & Broadway, New York city.

FOR SALE — Four secondhand 6 by 6 inch New Era presses, guaranteed complete and in good running order, printing two colors on top of web, two punching attachments, also slitting and rewinding attachments. GIBBS-BROWER COMPANY, 261 Broadway, New York city.

FOR SALE — No. 1 39 by 53 Miehle press, guaranteed register with 5 h. p. 220 D. C. motor and controller; $4,500 cash, f. o. b. cars Minneapolis. PRINTERS' SUPPLY COMPANY, 306 S. Sixth street, Minneapolis, Minn.

FOR SALE — Miller saw-trimmer; saws and trims cuts, slugs, brass rule; sell for $275; cost $475 with attachments; $200 cash, balance on terms; firms consolidated. WYATT, 202 W. 20th st., New York.

FOR SALE — Model 18 Mergenthaler Linotype, 1 extra magazine, direct current motor; first-class condition. EERDMANS-SEVENSMA CO., 208 Pearl st., N. W., Grand Rapids, Mich.

FOR SALE — Two Sheridan No. 5 embossing presses, arranged for motor drive; one never used, the other erected and used about a dozen times. For details and prices, address J 279.

METAL CARD HOLDERS for marking type cases, electro cabinets, stock bins and shelves. Send for samples and prices. HADDON BIN LABEL CO., Haddon Heights, N. J.

BOOKBINDERS' MACHINERY — New Model National book sewing machines, also rebuilt machines. Write for particulars. JOSEPH E. SMYTH CO., 638 Federal st., Chicago.

FOR SALE — Four Miehle press extension deliveries for 56-inch presses; new. LATHAM AUTOMATIC REGISTERING CO., 608 S. Dearborn st., Chicago.

HUMANA FEEDER FOR SALE — Size 12 by 18, first-class condition. THE GOODWYN PRINTING CO., Saginaw, W. S., Mich.

FOR SALE — One Wrigley local card press and four numbering heads; never been used; immediate delivery. J 277.

PRINTING PRESS, 45 by 62 two-revolution; price $1,000. BOX 157, Xenia, Ohio.

HELP WANTED

Bindery

WANTED — Two first-class paper rulers; no labor troubles. Write BENNETT PRINTING COMPANY, Paris, Texas.

Composing Room

A-1 PRINTER-PRESSMAN WANTED — For country shop which is modern; must know Miller feeders, be clean yet reasonably fast; want man who is looking for life-time job; $40 per week to start; references required; must report during next month. ENTERPRISE, Bogalusa, La.

POSITION OPEN on the Pacific Coast for A-1 stoneman; union; must be thoroughly qualified and able to deliver the goods; scale, $46 to start. J 278.

FOREMAN — Composing room; competent to produce high-grade work; state experience, age, union or non-union and former employer. J 37.

Managers and Superintendents

SUPERINTENDENT COMPOSING ROOM — One of the largest printing offices in the Mid-west has position open for superintendent not over 35 years of age; position requires live, energetic man with high-class executive ability; one who can not only produce volume in composing room, but who can cooperate with office, pressroom, electrotype foundry and other branches of the trade; office produces general work of rush nature, therefore requires a man who is able to organize his force to make short turns when necessary. Applicant who can qualify is assured position with a future with salary commensurate. In reply please give full particulars. J 274.

Miscellaneous

PRINTERS — We wish to get into communication with men holding union cards who believe in delivering the labor they sell in a thoroughly intelligent and competent manner; men who take pride in their trade and wish to excel, who are ambitious, are the kind we want; we've been overfed on clock and boss watchers; we could use a Monotype combination operator, job and cylinder pressmen on halftone and color work (working foremen), working bindery foreman who can handle Cleveland folder, etc.; job compositor who can produce artistic work and make subordinates show class and pep or can get those who will. We have a light, sanitary, modern and fully equipped shop doing high-grade job and commercial work in New England. J 267.

Salesmen

SALESMEN SELLING PRINTING to sell gummed labels for package addressing as a side line; 20 per cent commission. McCOURT LABEL CABINET CO., Bradford, Pa.

WANTED — Experienced commercial printing salesman; good opening, better future. THE GLOBE PRINTING CO., Denver, Colo.

INSTRUCTION

LINOTYPE INSTRUCTION — Fifteen Mergenthaler Linotypes; established fifteen years; more than 1,000 have attended. Call, write for particulars. EMPIRE SCHOOL, 133 E. 16th st., New York.

SITUATIONS WANTED

Bindery

BINDERY FOREMAN — Many years of experience in edition, catalogue and pamphlet binding; good executive, also machinist; wants to get in touch with reliable concern of medium size. J 276.

BINDERY FOREMAN, practical competent man, with good executive ability, familiar with machinery, 20 years with printing houses, wants position. J 228.

Composing Room

PRINTER with 21 years' experience is seeking connection with good firm as foreman or all-around man in composing room; married. J 273.

Executives

EXECUTIVE, 20 years' experience in all branches including management, seeks change; medium-size plant in small Eastern city preferred; discriminate buyer, close estimator, familiar with Standard cost system and strong on system. PRINTER, care G. T. Cooper, 189 Hamilton st., Cambridge 39, Mass.

A CAPABLE EXECUTIVE, with a thorough knowledge of costs, estimating, efficiency and the various branches of the printing industry, wants to make a change; at present in charge of a large plant; change thirty days after completing negotiations. J 265.

Managers and Superintendents

PRINTER-EXECUTIVE — Practical printer, experienced actually and efficient specifically as managing superintendent, factory superintendent, general foreman, foreman composing and reading rooms, large, small, medium, country and metropolitan, general and specialty plants; healthy, vigorous, versatile, successful builder of proven ability; well recommended both as to expertness, stability and character; available own accord for proper purpose of locating vacancy in West or Central States. Briefly describe plant and field in first. P. S. G., 219 St. Marys, San Antonio, Texas.

SUPERINTENDENT-FOREMAN — Long experience high-grade plants doing color work, advertising literature and general commercial printing desires to get in touch with reliable concern desiring services of high-grade executive of proven ability where direct supervision over work is required; tasty layout; familiar agency ad. work, linotype and monotype composition; Middle West or South preferred; married, reliable, union. J 250.

SUPERINTENDENT-FOREMAN — Practical experienced man, capable manager, successful handler of employees desires position with reliable concern requiring service of proven executive of ability as superintendent of plant or foreman of cylinders or rotaries; handle all classes of work; go anywhere; reasonable salary with opportunities of advancement. In answering give definite information, salary, etc. J 186.

SUPERINTENDENT — A thorough and practical man, one who has had his "fetchin' up" in the good old country print shop, now superintendent of a high-class color printing plant, desires to make an early change; good executive, can plan and lay out work to go through mechanical department in most efficient manner; married; prefer Ohio or Middle States. J 196.

PRINTING PLANT EXECUTIVE with university education and extensive practical experience desires position as manager or superintendent; willing to invest if mutually satisfactory; not less than $5,000 a year considered; college married man looking for opportunity commensurate with his ability. J 178.

SITUATION WANTED — Superintendent or production manager; thoroughly experienced, capable estimator, understand costs — Standard system; familiar with office detail, etc.; strong on presswork; age, 38; non-union; seeking connection with progressive concern; available January 1, 1921. J 236.

POSITION WANTED as superintendent by a man throughly capable of filling it; practically conversant with all branches of the business, a good organizer and can SHOW the other fellow how; can estimate and familiar with cost system. J 264.

PROCESS WORK —and Electrotyping

All matters of current interest to Process Workers and Electrotypers are dealt with month by month, and both British and Foreign ideas as to theory and practice are intelligently and comprehensively dealt with. Special columns devoted to Questions and Answers, for which awards are given. It is also the official organ of the Penrose Employment Bureau.

PER ANNUM, $0.72, Post-free. Specimen Copy, Post-free, $0.08.

Specimen copies can also be obtained from The Inland Printer Company upon request.

A limited space is available for approved advertisements; for scale of charges apply to the Publishers.

The Journal for all up-to-date Process Workers *Published by* A. W. PENROSE & Co., Ltd., 109 Farringdon Road, LONDON, E.C.

PRINTING OFFICE MANAGER, possessing executive ability, originality and aggressiveness, seeks position to take charge of plant producing high-grade work; 27 years' experience; good business builder. P. O. BOX 513, Pittsburgh, Pa.

WANTED — A position either as pressroom foreman or mechanical superintendent; have had a wide experience in both capacities, and well qualified to give good service and produce best results; can furnish best of references. J 268.

FOREMAN-SUPERINTENDENT — Thoroughly capable and good executive; practical experience and technical education; pleasing personality; prefer private plant; 35 years old. J 270.

SUPERINTENDENT-MANAGER wishes to connect with medium size or private plant; able, experienced, practical man who gets results; not particular as to location. J 280.

Pressroom

POSITION WANTED — Harris pressman, expert (S-1 two-color); first-class presswork. H. H. JOHNSON, 624 N. 12th st., Philadelphia, Pa.

SITUATION WANTED by a first-class cylinder pressman, capable of taking charge of medium sized office. J 269.

WANTED TO PURCHASE

WANTED — Secondhand Kidder or New Era roll feed bed and platen presses of any size or type, with or without special attachments; also Kidder one or two color roll product rotary wrapping paper presses. GIBBS-BROWER CO., 261 Broadway, New York city. Tel. Barclay 8020.

WANTED TO COMPLETE FILES — Number 1 (June, 1920) of *Typographica*, house-organ of the Rochester Bureau of Printing. Send to ASSOCIATE EDITOR, THE INLAND PRINTER, stating price.

WANTED TO PURCHASE — Rouse mitering machine in good condition. THE NEWS-REVIEW, Continental, Ohio.

WANTED TO PURCHASE — Miehle presses, all sizes. ADZIT PRINTERS SUPPLY CO., 232-240 Lyon st., N. W., Grand Rapids, Mich.

WANTED FOR CASH, Harris two-color automatic presses, 15 by 18. M. M. ROTHSCHILD, Inc., 712 Federal st., Chicago.

WANTED — Meisel rotary sales book press; state full particulars and lowest price. J 117.

BUSINESS DIRECTORY

Advertising Service

PRINTERS — One way to convince your customers that direct-mail advertising pays is to use some of it yourself; blotters, envelope stuffers, letters designed and written. HOWARD HANNEGAN, Advertising Service for Printers, 2003 East 11th st., McKeesport, Pa. Member I. T. U.

Bookbinders' Machinery

HOFFMANN TYPE & ENGRAVING CO., 73 Fourth av., New York city. Large stock on hand.

Brass Dies for Stamping and Embossing

HOFFMANN TYPE & ENGRAVING CO., 73 Fourth av., New York city.

Brass Type Founders

HOFFMANN TYPE & ENGRAVING CO., 73 Fourth av., New York city. Large stock.

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

Calendar Pads

THE SULLIVAN PRINTING WORKS COMPANY, 1062 Gilbert av., Cincinnati, Ohio, makes calendar pads for 1921; now ready for shipment; the best and cheapest on the market; all pads guaranteed perfect; write for sample books and prices.

Carbon Black

CABOT, GODFREY L.— See advertisement.

Chase Manufacturers

BARNHART BROTHERS & SPINDLER — Electric welded silver gloss steel chases, guaranteed forever. See Typefounders.

Counting Machines

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

Cylinder Presses

ADZIT PRINTERS SUPPLY COMPANY, Grand Rapids, Mich.

BARNHART BROTHERS & SPINDLER — See Typefounders.

Demagnetizers and Ink Dryers

UTILITY HEATER CO., 239 Centre st., New York. Safety gas heaters, with automatic cut-offs, for all styles of presses. "Be a hot printer."

Electrotypers' and Stereotypers' Machinery

HOE, R., & CO., New York. Printing, stereotyping and electrotyping machinery. Chicago offices, 7 S. Dearborn st.

Embossing Composition

STEWART'S EMBOSSING BOARD — Easy to use, hardens like iron; 6 by 9 inches, 12 for $1.25, postpaid. THE INLAND PRINTER COMPANY, Chicago.

Engraved Letterheads

QUALITY WORK from steel engraved plates and dies. Specimens on request. DEAL & BROWN, 29 N. Water st., Rochester, N. Y.

Engraving Methods

ANYBODY CAN MAKE CUTS on ordinary sheet zinc at trifling cost with my simple transferring and etching process; skill and drawing ability not required; price of process, $1; particulars and specimens for 2-cent stamp. THOS. M. DAY, Box 1, Windfall, Ind.

LINE CUTS cast in stereotype metal directly from drawings made on Kalkotype Board; no routing of open spaces. Send postage for specimens. HENRY KAHRS, 240 East 33d st., New York.

Gummed Labels

THE McCOURT LABEL COMPANY, *Bradford*, Pa., prints gummed labels — specializing in printing GUMMED LABELS in rolls. Turn your orders for gummed labels over to us — we will pay you 20 per cent commission.

Job Printing Presses

ADZIT PRINTERS SUPPLY COMPANY, Grand Rapids, Mich.

BARNHART BROTHERS & SPINDLER — See Typefounders.

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

Looping Machine

AMERICAN looping machines for punching-looping, one operation with twine, books, tags, Christmas bells. WARD & McLEAN, Lockport, N. Y.

Motors and Accessories for Printing Machinery

SPRAGUE ELECTRIC WORKS, 527 W. 34th st., New York. Electric equipment for printing presses and allied machines a specialty.

Neutralizers

UTILITY HEATER CO., 239 Centre st., New York. Gas machines that stop offset and electric troubles, quick dry ink, and are safe for all presses.

Numbering Machines

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

Paper Cutters

ADZIT PRINTERS SUPPLY COMPANY, Grand Rapids, Mich.

BARNHART BROTHERS & SPINDLER — See Typefounders.

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

Perforators

F. P. ROSBACK CO., Benton Harbor, Mich. Perforating machines of all kinds, styles and sizes.

Photoengravers' Supplies

LEVY, MAX, & CO., Wayne Junction, Philadelphia, Pa. Screens, cameras, lenses and gallery equipment for photo processes.

Presses

HOE, R., & CO., New York. Printing, stereotyping and electrotyping machinery. Chicago offices, 7 S. Dearborn st.

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

R.R.B. PADDING GLUE

For Strength, Flexibility, Whiteness and General Satisfaction.

ROBERT R. BURRAGE
83 Gold Street NEW YORK

Printers' Rollers and Roller Composition

BINGHAM'S, SAMUL, SON MFG. CO., 636-704 Sherman st.; Chicago; also 514-518 Clark av., St. Louis; 88-90 South 13th st., Pittsburgh; 706-708 Baltimore av., Kansas City; 40-42 Peters st., Atlanta, Ga.; 151-153 Kentucky av., Indianapolis; 1306-1308 Patterson av., Dallas, Tex.; 719-721 Fourth st., S., Minneapolis, Minn.; 609-611 Chestnut st., Des Moines, Iowa; Shuey Factories bldg., Springfield, Ohio; 1285 W. 2d st., Cleveland, Ohio.

WILD & STEVENS, Inc., 5 Purchase st., Boston 9, Mass. Established 1859.

Printers' Supplies

ADZIT PRINTERS SUPPLY COMPANY, Grand Rapids, Mich.

BARNHART BROTHERS & SPINDLER — See Typefounders.

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

Printing Machinery, Rebuilt

BARNHART BROTHERS & SPINDLER — See Typefounders.

Printing Material

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

Punch Heads and Dies

I WILL MAKE open hole punch heads and dies, round punch heads and dies, and gang heads of any shape and for all makes of machines. This is my special line of work. Satisfaction guaranteed. W. M. ADAMS, 260 Wall st., Benton Harbor, Mich.

Punching Machines

F. P. ROSBACK CO., Benton Harbor, Mich. Multiplex punching machines for round, open or special shaped holes.

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

Rebuilt Printing Presses

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

Roughing Machines

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

Stereotyping Outfits

ACME DRY PROCESS STEREOTYPING — This is a new process for fine job and book work. Matrices are molded in a job press on special matrix boards. The easiest of all stereotyping processes. Catalogue on receipt of two stamps. HENRY KAHRS, 240 E. 33d st., New York.

Tags

OUR SPECIALTY IS TAGS, blank, printed, numbered, wired, strung or equipped with special slots, holes, etc., when required. You take the order, we make and print the tags for you. Send for quotations on anything you need in the TAG line. Quick service. DENNEY TAG COMPANY, West Chester, Pa. Oldest and largest exclusive tag factory in the world.

Typecasters

THOMPSON TYPE MACHINE CO., 223 West Erie street, Chicago. Manufacturers Thompson type, lead, slug and rule caster.

Typefounders

AMERICAN TYPE FOUNDERS CO., original designs in type and decorative material, greatest output, most complete selection. Dealer in wood type, printing machinery and printers' supplies of all kinds. Send to nearest house for latest type specimens. Houses — Boston, 270 Congress st.; New York, 200 William st.; Philadelphia, 17 S. 6th st.; Baltimore, 215 Guilford av.; Richmond, 11 Governor st.; Atlanta, 24 S. Forsythe st.; Buffalo, 45 N. Division st.; Pittsburgh, 323 3d av.; Cleveland, 15 St. Clair av., N.-E.; Cincinnati, 646 Main st.; St. Louis, 9th and Walnut sts.; Chicago, 517-519 W. Monroe st.; Detroit, 169 W. Larned st.; Kansas City, 10th and Wyandotte sts.; Minneapolis, 419 4th st., South; Denver, 1621 Blake st.; Los Angeles, 121 N. Broadway; San Francisco, 820 Mission st.; Portland, 47 4th st.; Spokane, 340 Sprague av.; Milwaukee, 125 2d st.; Winnipeg, Can., 175 McDermot av.

BARNHART BROTHERS & SPINDLER, manufacturers and originators of type faces, borders, ornaments, cuts, electric welded chases, all-brass galleys and other printers' supplies. Houses at — Chicago, Dallas, Kansas City, St. Paul, Washington, D. C., St. Louis, Omaha, Seattle.

THE NATIONAL TYPE FOUNDRY, Bridgeport, Conn. Guaranteed foundry type; large variety of faces. Specimen sheets and catalogue on request. Old type taken in exchange if desired.

EMPIRE TYPE FOUNDRY (Est. 1894), makers Wood Type, Metal Type, Reglet and Cutting Sticks. Buffalo, N. Y. Delevan, N. Y.

HANSEN, H. C., TYPE FOUNDRY (established 1872), 190-192 Congress st., Boston; 535-547 Pearl st., cor. Elm, New York.

Wire Stitchers

F. P. ROSBACK CO., Benton Harbor, Mich. Stitchers of all sizes, flat and saddle, ¾ to 1 inch, inclusive. Flat only, 1 to 2 inches.

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

Wood Goods

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

Wood Type

EASTERN BRASS & WOOD TYPE CO., 73 Fourth av., New York city. Large stock.



The Productimeter

Plain Figures. Sturdy Make. In Satisfactory Service since 1879.

Get our Bulletin 41.

DURANT MANUFACTURING CO., 655 Buffum Street, Milwaukee, Wis.

No. 3 Miehle Press for Sale

Size of printing surface 28 x 42, in absolutely first class condition and was running up to several weeks ago. It is still connected and can be seen in operation. *Reason for selling:* We are installing offset presses. This press must be sold as we need the room.

TICHNOR BROS., Inc., 1 University Road, Cambridge, Mass.



Use HERCULES Leads and Slugs, Steel Chases, Steel Galleys, Brass Rule

Manufactured by

AMERICAN STEEL CHASE COMPANY

122-130 Centre St., New York, N.Y.

Order through your local dealer or direct from us.

EMBOSSING IS EASY

If you use STEWART'S EMBOSSING BOARD
Simple, economical, durable

Sheets, 6x9 inches $1.25 a dozen, postpaid

THE INLAND PRINTER COMPANY

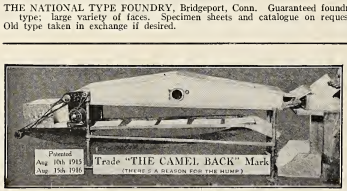
632 Sherman Street CHICAGO

Plunger Cleaners, Well Brushes

for **Linotypes, Intertypes and Linographs**

Sanitary, and time savers. They will clean the plungers and wells properly. Shipped on trial.

L. EWALD, 1726 Second Avenue, S., Minneapolis, Minn.



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The art of producing **flexible** and **permanent** embossed or engraved effects without the use of dies or plates, any color, also gold and silver, as fast as ordinary printing.

Write for Descriptive Matter, Testimonial Letters from Users, etc.

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WATERMARKED

THE ONE PAPER FOR EVERY BUSINESS USE

DISTRIBUTED *the* COUNTRY OVER

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John Carter & Co.
Stone & Andrew, Inc.

BROOKLYN, N. Y.,
General Paper Goods Mfg. Co.
(Envelopes)

BUFFALO, N. Y.,
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CHICAGO, ILL.,
Midland Paper Co.
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CINCINNATI, OHIO,
Chatfield & Woods Co.

CLEVELAND, OHIO,
Cleveland Paper Mfg. Co.

DETROIT, MICH.,
Chope-Stevens Paper Co.

DULUTH, MINN.,
Zenith City Paper Co.

ELMIRA, N. Y.,
Horwitz Bros.

GRAND RAPIDS, MICH.,
Quimby, Kain Paper Co.

HARRISBURG, PA.,
Donaldson Paper Co.

HOUSTON, TEX.,
The Paper Supply Co.

INDIANAPOLIS, IND.,
C. P. Lesh Paper Co.

LOUISVILLE, KY.,
Louisville Paper Co.

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W. F. Nackie Paper Co.

MINNEAPOLIS, MINN.,
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PUEBLO, COLO.,
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M. J. Earl.

RICHMOND, VA.,
R. A. Cauthorne Paper Co.

ROCHESTER, N. Y.,
R. M. Myers & Co.

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American Paper Co.

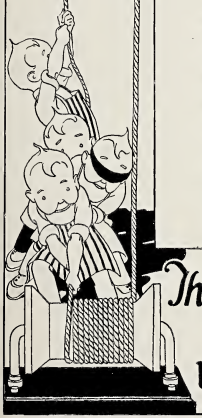
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ST. PAUL, MINN.,
St. Paul Paper Co.

SYRACUSE, N. Y.,
J. & F. B. Garrett Co.

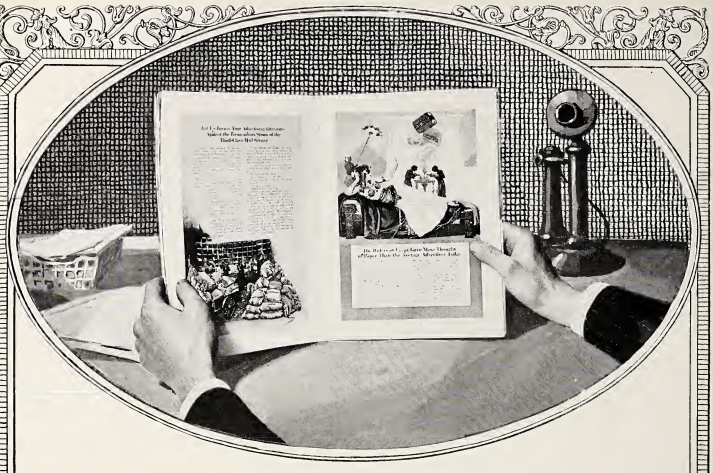
TACOMA, WASH.,
Tacoma Paper & Stationery Co.

WASHINGTON, D. C.,
B. F. Bond Paper Co.





The HOWARD PAPER COMPANY
URBANA, OHIO.



THERE is a quality peculiar to Foldwell that gives singular beauty to printed pieces. It comes from the press exquisitely printed.

Elaborately etched halftones are reproduced clearly—faithfully, on its specially prepared surface. And the impressions made from fine color plates show the gradation of tones in all their delicacy.

Such are the printing results that users of Foldwell enjoy. Such are the results that they have learned to expect. Is it not then, a sure indication of Foldwell's superior printing quality and dependability that their expectations are always satisfied? Many big printers and advertisers tell us that it is.

Their preference for Foldwell above a multitude of other coated papers is natural. For Foldwell's standards were first raised—and ever after maintained—to the end that unusually attractive mailing pieces might be printed.

The advantages to be had by printing your advertising matter on Foldwell are shown in our Foldwell Book pictured above. If you will send us your name we will gladly mail you a copy.

CHICAGO PAPER COMPANY, Manufacturers
802 South Wells Street, Chicago

Distributors in all Principal Cities

Foldwell TRADE MARK

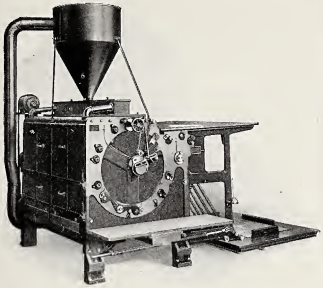
Coated Cover
Coated Book
Coated Writing

United Printing Machinery Company

80% TO 90%

of all Bronzed Work done in this country in the last two years has been done on

U. P. M. Vacuum Bronzers



80% TO 90%

of all Vacuum Bronzing Machines bought by American users in the last two years have been

U. P. M. Vacuum Bronzers

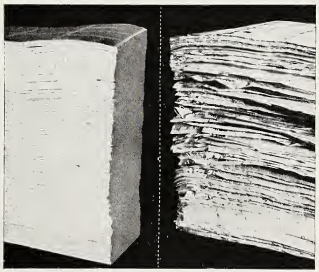
The ONLY Known Means

of entirely eliminating static electricity is

The Chapman Electric Neutralizer

Makes presses deliver light paper

like this ↓ instead of like this ↓



UNITED PRINTING MACHINERY COMPANY

83 BROAD STREET BOSTON | **38 PARK ROW NEW YORK** | **604 FISHER BUILDING CHICAGO**



Old Hampshire Bond

It is quite natural that a paper having gained so high a reputation as Old Hampshire Bond should be imitated.

You will find bonds very similar in name. You will find manufacturers claiming "the finest bond paper obtainable" or "the best bond made."

Some of these folks are sincere enough in their enthusiasm —honest competitors.

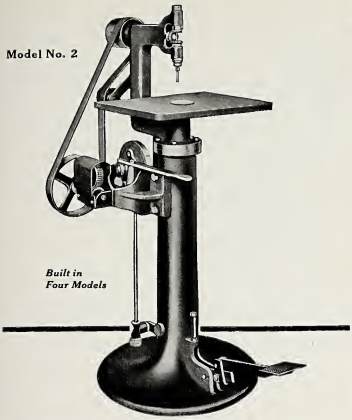
So a comparison is necessary—sheet for sheet, ream for ream, color for color. Let each paper become its own advocate.

Then when your customer calls for Old Hampshire, as he probably will, you will have decided for yourself whether to second his choice or suggest something else.

If our full samples are not in your files, write us for them.

Hampshire Paper Company

South Hadley Falls, Massachusetts



Continuous Feed Machine

THIS machine has an attachment for operating the table up and down continuously. When the clutch is thrown out, it can be operated the same as a No. 2 machine by the foot pedal.

A greater output can be obtained, without undue hardship on the operator, with the continuous table movement.

This machine is built especially for telephone directories and catalogues.

The speed of this machine is about 20 books per minute of one inch in thickness or more. It can be used for drilling more than one hole by shifting the stock.

When the machine is running with the continuous movement it sets the pace for the operator.

Equipped with cutter and extractor, wrench and scraper for sharpening cutters.

BERRY

MACHINE COMPANY

309 North Third Street St. Louis, Mo.

100 years of leadership



FOR more than a century, the House of Jones has been the leader in the manufacture of high grade non-curling gummed papers.

Only many years of sincere effort can develop and ripen craftsmanship to the degree of excellence expressed in every sheet of Jones' Gummed Paper.

When you print on Jones' LI-FLAT Gummed Stock, you have the satisfaction of knowing that you are giving your customer the best gummed paper to be had — and yet Jones' costs no more than the other kinds.

Jones' LI-FLAT Gummed Stock will not curl or cake.

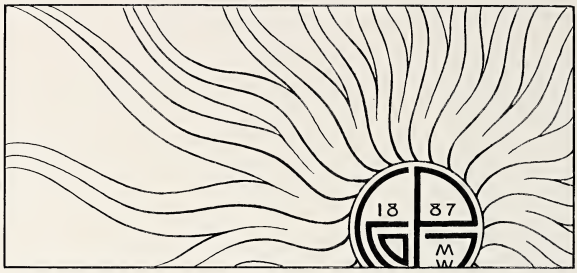
Samples gladly sent upon request.

SAMUEL JONES & COMPANY

Leaders since 1810

Newark, New Jersey





ENLIGHTENMENT

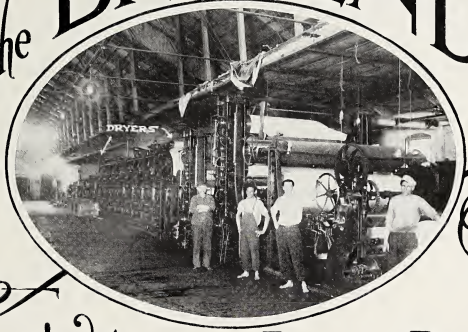
ON THE PRINTER'S PROBLEM OF THE SELECTION OF A HIGH GRADE BOND PAPER FOR HIS CUSTOMER'S LETTERHEAD WORK CANNOT BE HAD FROM MANUFACTURERS' "RESEARCH" OR SO-CALLED STANDARDIZATION OF GRADES, BUT ONLY BY DIRECT COMPARISON OF QUALITY, ATTRACTIVENESS AND WORKABILITY ON THE PRESS OF COMPETITIVE PAPERS. WE PUT *SELF-EVIDENT QUALITY* INTO

LANCASTER BOND

Made by GILBERT PAPER COMPANY *Menasha, Wis.*
Sold by

Baltimore, Maryland—*Barton, Duer & Koch Paper Co.*
Boston, Massachusetts—*Carter, Rice & Company*
Chicago, Illinois—*Moser Paper Company*
Cincinnati, Ohio—*Chatfield & Woods Company*
Cleveland, Ohio—*Cleveland Paper Manufacturing Co.*
Denver, Colorado—*Carter, Rice & Carpenter Paper Co.*
Des Moines, Iowa—*Carpenter Paper Company*
Detroit, Michigan—*Beecher Peck & Lewis*
Los Angeles, California—*Blake, Moffit & Towne*
Louisville, Kentucky—*The Rowland Company*
Madison, Wisconsin—*The Madison Paper Company*
Manila, P. I.—*J. P. Heilbronn Company*
Milwaukee, Wisconsin—*E. A. Bauer Company*
Minneapolis, Minnesota—*The Paper Supply Company*
New York City—*Parsons Trading Co.*, Export Agents.
New York City—*Lasher & Lathrop, Inc.*
Newark, N. J.—*Lasher & Lathrop, Inc.*
New Orleans, Louisiana—*Julius Meyer & Sons, Inc.*
Philadelphia, Pennsylvania—*Garrett-Buchanan Co.*
Pittsburgh, Pennsylvania—*The Chatfield & Woods Co.*
Portland, Oregon—*Blake, McFall Company*
Pueblo, Colorado—*Colorado Paper Company*
San Francisco, California—*Blake, Moffit & Towne*
Seattle, Washington—*American Paper Company*
Spokane, Washington—*Spokane Paper & Stationery Co.*
St. Paul, Minnesota—*Leslie Donahower Company*
Tacoma, Washington—*Tacoma Paper & Stationery Co.*

The DRY END of Bermingham and Prosser Papers



The Fifth of a Series of Articles on Paper Making

From the second press roll the paper is carried onto the "dryers"—a series of from twelve to fifty steam heated, hollow steel cylinders about four feet in diameter.

The paper passing through these "dryers" is held smooth and tight by huge canvas belts. It follows this canvas belt over the top cylinder, under the bottom one, once again "over the top," under the bottom, and so on through the "dryers." A wet sheet of fibre that will scarcely sustain its own weight is here transformed into a strong sheet of Bermingham & Prosser paper.

It is now ready for its surface finish.

Machine finish book papers are exactly what the name implies—finished right on the paper making machine. The sheet is carried from the "dryers" to the calenders or "stacks," which are stacks of solid steel rolls, the bottom ones of which are geared and those above operated by contact. As the paper threads its way back and forth through the stacks the weight of the rolls creates sufficient friction to produce the desired surface finish.

When paper is not to be finished on the paper making machine it is run through a limited number of calender rolls and wound on a large roll—ready for the next step (next month).

Good printing is an effective aid to selling. As 1921 advertising campaigns are being planned the "thirst" for excellent paper from the "dry end" of one of these great machines is increasing. If you "*write us before you print*" you may expect excellent service on a suitable and economical paper for your purpose.

BERMINGHAM & PROSSER CO.

KALAMAZOO, MICHIGAN

501 Fifth Avenue, New York — 10 S. La Salle St., Chicago, Ill.

COLLINS OAK LEAF BRANDS

OAK LEAF COATED CARDBOARDS

COST more to buy—Cost less to print—*It Balances!* The customer gets a better job and the printer gets a reputation for quality work. That is why Printers—for over fifty years—have been using more and more

OAK LEAF BRAND

Coated Litho Blanks

Translucents

Embossing Translucents

Railroads

Tough Checks

Folding Satin, etc.

YOUR DEALER HAS THEM

A. M. COLLINS MANUFACTURING CO.
PHILADELPHIA, U.S.A.

COLLINS OAK LEAF BRANDS

OAK LEAF COATED COVERS

THESE covers are unique in the paper world. They fill a long-felt want for something artistic and different, yet practical. Coated on tough, durable middle stocks, they are susceptible to any kind of printing or embossing.

Velumet Cover

a vellum-like surface in beautiful shades

Castilian Cover

a Spanish hand-tooled leather effect, perfected in paper for printing

Castilian Book Lining

Light-weight Castilian, coated one side, for covering bound books—also for folders, brochures, etc.

Bird of Paradise Cover

the most beautiful cover in the world—must be seen to be appreciated

Duotone Translucent

a two-toned translucent suitable for folders, menus, announcements, etc.

Ask your Paper Dealer for samples or write us

A. M. COLLINS MANUFACTURING CO.
PHILADELPHIA, U.S.A.



MANUFACTURERS

of Printing Machinery and Supplies

Sell in Great Britain!

This long-established printers' supply house, maintaining extensive showrooms and operating an efficient selling organization, seeks the agencies for American-made machinery, equipment and supplies essential or advantageous to the printing, box-making, and allied trades.

We Can Guarantee Excellent Business For Good Products

BRITISH PRINTERS, handicapped for over four years by the restrictions forced by the war, anxiously await the opportunity to install items of American-made equipment of recognized merit in their plants.

AS ONE OF THEIR LEADING ENGINEERS, supply houses, and manufacturers of printers' rollers and printing-inks, we are daily asked to fill the gap between them and the American manufacturer.

IN ADDITION TO OUR FACILITIES for handling agencies in a profitable and satisfactory manner, as outlined above, we can offer manufacturers the advantages of our good-will, developed by years of careful and conscientious service in behalf of our trade.

AN ASSOCIATION WITH THIS RELIABLE HOUSE, therefore, should prove an asset for any manufacturer. Let us know what you have; we will give you our opinion of the possibilities for building up a trade with it in Great Britain.

WALKER BROS.

(USHER-WALKER, Ltd)

Engineers and Dealers in Machinery and Sundries for the Printing, Box-Making and Allied Trades.

Main Offices and Showrooms, 33 Bouverie Street, Fleet Street, London (E. C. 4), England

Worthmore Bond and Ledger

INSURE to your business letters the respectful reception essential to interested consideration;—make them worth more by having them written on WORTHMORE BOND.

Insure to your business records ease of entry and of erasure, good ruling, neatness and legibility, together with a degree of ruggedness essential to permanency regardless of hard usage;—add to their worth by having them kept on WORTHMORE LEDGER.

THE WHITAKER PAPER COMPANY

Home Office: CINCINNATI, OHIO

DIVISIONAL HOUSES

Atlanta, Boston, Baltimore, Chicago, Detroit, Denver, Dayton, O., Indianapolis, New York, Pittsburgh.

BRANCH HOUSES

Birmingham, Columbus, Richmond.

SALES OFFICES

Akron, Buffalo, Cleveland, Colorado Springs, Kansas City, Knoxville, Lexington, Louisville, New Haven, Philadelphia, Providence, Salt Lake City, St. Louis, Milwaukee, New Orleans, Washington, D. C. Phoenix, Ariz., Minneapolis, Minn.



IDEAL
TYPOGRAPH ROLLERS

ALL ROLLERS EXCEPT FORM ROLLERS

THE FIRST REAL IMPROVEMENT
IN TYPO ROLLERS IN A CENTURY

SIMILAR TO THE WELL KNOWN **IDEAL** LITHOGRAPH ROLLER.

MADE OF **VULCANIZED OIL**—NO GLUE, NO GLYCERINE, NO RUBBER.

NOT AFFECTED BY **HEAT, WATER** OR **HUMIDITY.**

CANNOT MELT— DO NOT HAVE TO BE COOLED IN SUMMER.

NOT AFFECTED BY WEATHER CONDITIONS OR CLIMATIC CHANGES.

THE SAME ROLLERS THE YEAR AROUND—DO AWAY WITH SUMMER AND WINTER ROLLERS.

DO NOT CHANGE SHAPE OR DIAMETER AND DO NOT REQUIRE RESETTING.

OPERATE AT ANY SPEED, UNDER ANY CONDITIONS, IN ANY LOCALITY.

DO NOT REQUIRE SEASONING.

ARE TRUE AND DISTRIBUTE INK PROPERLY.

PERMIT CHANGING FROM BLACK OR COLOR TO DELICATE TINTS.

INCREASE PRODUCTION.

ORDER *NOW*, BEFORE SPRING RUSH

PROMPT DELIVERY. INQUIRE OF OUR NEAREST BRANCH.

SOLE SELLING AGENTS

THE AULT & WIBORG COMPANY
CINCINNATI, OHIO

EASTERN REPRESENTATIVES: THE AULT & WIBORG CO. OF N. Y.,
57 GREENE STREET, NEW YORK CITY



Where Laureate and "Colt's Armory" Presses Are Built

DURING the War Period, our equipment was virtually commandeered; and we were unable to properly take care of current demands.

NOW, everything's in old-time working order; and our regular line of printing, embossing, and paper-box cutting and scoring presses (the Master Craftsmen's Profit Makers), also a full supply of interchangeable spare parts, are on hand, as hitherto, for prompt delivery.

MANY expert mechanical engineers have recently examined our factory. Their verdict has invariably been "First Class!" And that's why, when coupled with correct design and the use of the most appropriate materials, the Product is worthy of use at the hands of the modern Master Craftsman in the "Art Preservative of Arts."

We are ready for you and we hope you are ready for us!
May we forward you our catalogue?

JOHN THOMSON PRESS & MANUFACTURING CO.

253 Broadway, New York City

MANIFEST

A Profit Producing Bond Paper **BOND** *for Economical Business Stationery*

THE rapidly-growing demand for Manifest Bond, our distributors tell us, is made up to an unusual degree of repeat orders. Printers and lithographers who order it once, as a rule are found ordering it again and again. This is a gratifying but not surprising endorsement, growing naturally out of the rag-begotten strength, clear color, even formation and uniform quality of the stock itself. Manifest Bond *repeats* because it *pays*.

Your own experience, we are sure, will bear out the experience of those who have already tested Manifest Bond by printing on it and selling it to their customers. It is a quality sheet at a quantity price—an easy-to-buy paper that is also easy to print—and easy to sell repeatedly to the same customers. Manifest Bond is *dependably* good. Stocked by the distributors listed below, the nearest of whom will supply samples promptly on request.

EASTERN MANUFACTURING COMPANY, *General Sales Offices:* 501 FIFTH AVENUE, NEW YORK
Western Sales Offices: 1223 CONWAY BUILDING, CHICAGO

MANIFEST BOND DISTRIBUTORS

ALBANY—W. H. Smith Paper Co.
ATLANTA—Sloan Paper Co.
BOSTON—Proctor Paper Co.
CHICAGO—La Salle Paper Co.
LONDON, ENG.—W. C. Powers Co., Ltd. (Export)
LOS ANGELES—Blake, Moffitt & Towne
MANILA, P. I.—J. P. Heilbronn Co.
MINNEAPOLIS—Minneapolis Paper Co.
NEW YORK—A. M. Capen's Sons, Inc. (Export)
Harper Paper Co.
Sutphin Paper Co.
PHILADELPHIA—J. L. N. Smythe Co. (Export)
PITTSBURGH—General Paper & Cordage Co.
PORTLAND, ORE.—Blake, McFall Co.
ST. LOUIS—Mack-Elliott Paper Co.
SAN FRANCISCO—Blake, Moffitt & Towne
SEATTLE—American Paper Co.
SPOKANE—Spokane Paper & Stationery Co.
TACOMA—Tacoma Paper & Stationery Co.

MANIFEST BOND
is made by the makers of Systems Bond

SYSTEMS

The Loft-Dried Rag-Content Paper **BOND** *at the Reasonable Price*

A NEW Systems Bond Specimen Book has just come from the press. It is an exhibit of *good printing* as well as of *good paper making*. It shows how the skill and equipment of printers and lithographers, when combined with the skill and equipment of the Eastern organization, can be relied upon to produce surpassingly-good business stationery at moderate prices—and at a good profit.

Write today for your copy of this new book, using your business letterhead, and see for yourself the kind of work that is being done on the *only* moderately-priced rag-content paper that is *loft dried*. Letterheads and business forms printed on Systems Bond have the crisp crackle of new money—the strength and "feel" that make selling easier for both you and your customers. The nearest of the distributors listed below can fill your orders promptly, from stock.

EASTERN MANUFACTURING COMPANY, *General Sales Offices:* 501 FIFTH AVENUE, NEW YORK
Western Sales Offices: 1223 CONWAY BUILDING, CHICAGO

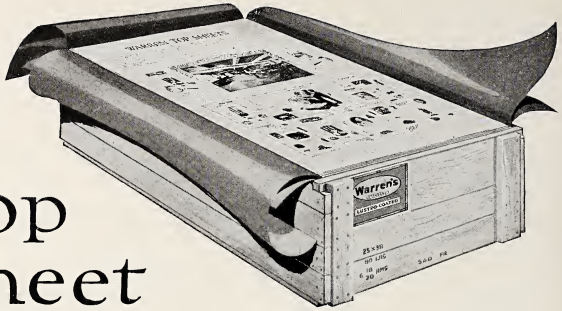
SYSTEMS BOND DISTRIBUTORS

ALBANY—W. H. Smith Paper Corporation
ATLANTA—Sloan Paper Company
BALTIMORE—Baltimore Paper Company, Inc.
BOSTON—Carter, Rice & Co., Corp.
The A. Storrs & Bement Company
BUFFALO—The Disher Paper Company
CHICAGO—Swigart Paper Company
The Paper Mills' Company
CINCINNATI—The Chatfield & Woods Company
CLEVELAND—The Union Paper & Twine Company
DES MOINES—Pratt Paper Company
DETROIT—The Union Paper & Twine Company
HARRISBURG—Donaldson Paper Company
KANSAS CITY—Bendict Paper Company
LOS ANGELES—Blake, Moffitt & Towne
LOUISVILLE—The Rowland Company
MANILA, P. I.—J. P. Heilbronn Company
MILWAUKEE—The E. A. Bouer Company
MINNEAPOLIS—Minneapolis Paper Company
NASHVILLE—Clement Paper Company
NEWARK—J. E. Linde Paper Company
NEW HAVEN—The A. Storrs & Bement Company
NEW YORK—J. E. Linde Paper Company
Miller & Wright Paper Company
NORFOLK—R. P. Andrews Paper Co., Inc., of Va.
OMAHA—Carpenter Paper Company
PHILADELPHIA—A. Hartung & Company
Riegel & Company, Inc.
PITTSBURGH—General Paper & Cordage Company
PORTLAND, ME.—C. H. Robinson Company
PORTLAND, ORE.—Blake, McFall Company
RICHMOND—Virginia Paper Company
SALT LAKE CITY—Carpenter Paper Co. of Utah
SAN FRANCISCO—Blake, Moffitt & Towne
SEATTLE—American Paper Company
SPOKANE—Spokane Paper and Stationery Company
SPRINGFIELD, MASS.—The Paper House of N. E.
ST. LOUIS—Beacon Paper Company
ST. PAUL—E. J. Stilwell Paper Company
TACOMA—Tacoma Paper and Stationery Company
WASHINGTON—R. P. Andrews Paper Company
WINNIPEG, CANADA—The Barkwell Paper Company

EXPORT—A. M. Capen's Sons, Inc., New York; W. C. Powers Company, Ltd., London, England
ENVELOPES—United States Envelope Company, Springfield, Mass.

Loft-Dried

The Top Sheet



THE Top Sheet in every case of Warren's Standard Printing Papers is not blank. It is printed. We run it through the press in our testing room and we print each paper with the kind of engravings best suited for that paper.

The Top Sheet says, "This paper was made to print, and here is the way it prints." The rest of the paper in this case was made from the same run and will print in the same way.

Every engraving used in printing a Top Sheet has its screen noted, and the kind of ink used is stated. To a printer about to begin an important job, the value of a practical ink test is hard to estimate.

This method of testing our product has resulted in a record of ink and printing results that enable us to serve the printing trade with better paper. A number of printers who have preserved our Top Sheets have found them useful as ink tests which the pressman might otherwise have been obliged to make himself.

Beginning as an automatic check against the shipping of a sub-standard product, the Warren Top Sheet has led to better printing in more ways than one. Not the least of these is the confidence with which the printer can proceed to work upon a Warren Standard.

better paper better printing

S. D. WARREN COMPANY, BOSTON, MASS.

Warren's STANDARD Printing Papers

WARREN'S STANDARD PRINTING PAPERS



Good thoughts become better through good printing

THERE are many poorly printed booklets and catalogs that are kept solely for the wealth of information they contain. Inversely, there have been many typographic masterpieces doomed by the absurdity of their text.

Fine paper and good engravings are not enough to make a message sincere. In the majority of cases the text is what counts most. A Bible made of newspaper holds just as many truths as one in which the pages are of handmade paper.

However, good printing adds untold value to good ideas. The desire to own and preserve literature is many times stronger where the printed result is all that it should be.

If you could travel over the country and see the printing that others preserve, you would find much of it on Warren's Standard Printing Papers, Strathmore Covers, Buckeye Covers, Princess Covers and on other papers of The Lindenmeyr Lines.

Only through printing can you bring your thoughts to the eyes of the many. Only through the combination of good ideas, good printing and better paper can you hope to keep your message alive.

Telephone Spring 9600

ESTABLISHED 1859
HENRY LINDENMEYR & SONS
32-34-36 BLEECKER STREET
NEW YORK CITY N.Y.

THE LINDENMEYR LINES

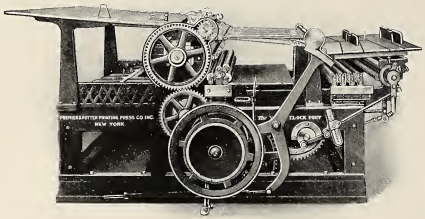
16-18 Beekman Street New York, N.Y.
54-56 Clinton Street Newark, N.J.
58-60 Allyn Street Hartford, Conn.

The WHITLOCK

Two-Revolution

PONY PRESS

—standard pony press of the world.



NO cylinder printing press is so profitable an investment for the printer as the Whitlock Pony. Its reputation is world-wide. Smooth in its operation, quick to make ready and to get the form on and the work off, with a fine distribution, even and rigid impression, exact register, easy to feed and to operate, simple and durable — all these elements combine to make it the most popular of all the pony presses. It is as profitable for the large printing office with many cylinder presses as it is for the small printer whose only cylinder it is. It will print everything from an envelope to a sheet the full size its type bed will take, and from the lightest form to one with many halftones. It takes the place of the jobber — producing the work more quickly, of finer quality, and with less labor. Its speed is as fast as it can be fed with register. In short, *The* WHITLOCK PONY is the SWIFTEST, SMOOTHEST, SIMPLEST, MOST CONVENIENT, and MOST DURABLE of all pony presses. It is the Standard Pony Press of the World.

PREMIER & POTTER PRINTING PRESS CO., Inc.

SUCCEEDING THE WHITLOCK AND POTTER COMPANIES

The Premier, The Whitlock Pony, The Potter Offset, The Potter Tin Printing Press

NEW YORK: 1102 AEOLIAN BLDG., 33 West 42d Street

CHICAGO: 506 FISHER BLDG., 343 S. Dearborn Street BOSTON: 720 RICE BLDG., 10 High Street

PITTSBURGH: 510 OLIVER BLDG., Smithfield and Oliver Streets

ATLANTA, GA.: MESSRS. J. H. SCHROETER & BRO., 133 Central Avenue

SAN FRANCISCO, CAL.: SHATTUCK & BICKFORD, INC., 345-355 Battery Street

CANADA WEST
MESSRS. MANTON BROS.
105 Elizabeth Street, Toronto, Ont.

CANADA EAST
GEO. M. STEWART, ESQ.
92 McGill Street, Montreal, P. Q.

MARITIME PROVINCES
PRINTERS' SUPPLIES, LTD.
27 Bedford Row, Halifax, N. S.

DU PONT FABRIKOID

Stains wash right off—

HERE is a binding material which keeps books good looking.

The stains of grease, dirt or ink which permanently mar the most carefully preserved volumes will never injure a book bound in Fabrikoid, for all these stains wash right off.

Furthermore, Fabrikoid is scuff-proof, will not fade, and is thoroughly distinctive. It comes in a score of colors and grains. It takes stamping and embossing beautifully.

For commercial books and catalogs Fabrikoid is ideal. It costs a few cents more per volume than ordinary binding materials, but it adds dollars in quality. It is the sort of binding that makes a book impressive.

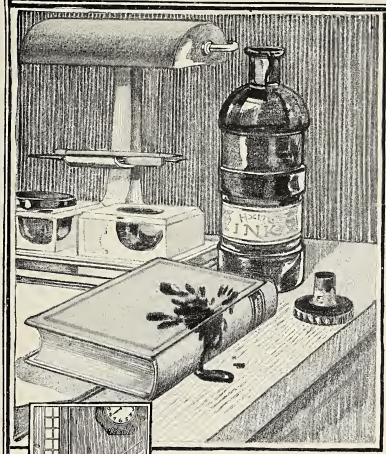
Complete details and samples will be mailed upon request.

E. I. du Pont de Nemours & Co., Inc.
***Sales Dept.:* Fabrikoid Division**
Wilmington, Delaware

Branch Offices:

Harvey Building	Boston, Mass.
McCormick Building	Chicago, Ill.
Gugle Building	Columbus, Ohio
Dime Bank Building	Detroit, Mich.
Merchants Bank Building	Indianapolis, Ind.
21 East 40th Street	New York City
Chronicle Building	San Francisco, Cal.

Plant: Newburgh, N. Y.



Grease, dirt and ink stains will not mar the beauty of a Fabrikoid binding



Accidental scuffs and scratches have no effect on Fabrikoid.



Fabrikoid is made in all desirable colors and never fades

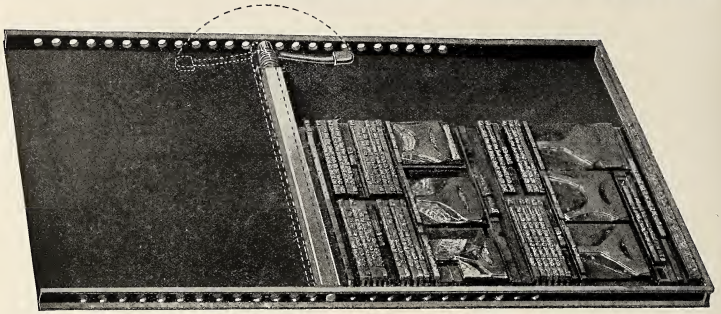


Rich, distinctive effects are obtained with Fabrikoid bindings.

FABRIKOID

Something New for the Printer—

The Avery Make-up Galley



Showing form locked to pica ems with absolutely uniform squeeze and rigid alignment. By simply turning the lever you can have easy access to the form for altering or justifying.

Saves Its Cost on One Job

Eliminates Guesswork by providing a convenient mechanical method of correctly justifying forms.

Saves lock-up time by having forms so accurate as to need no justification on the stone.

Saves press registering and make-ready time because forms are square and lay flat on bed of press.

Gives uniform squeeze and rigid alignment because compositor has forms in a practically locked up condition on his galley.

Saves work-ups because it's possible to justify pages on the galley so they will lock square without springing.

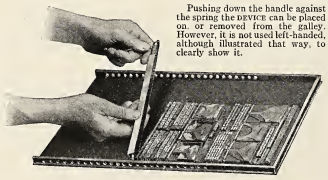
Saves material because leads, slugs, rules and furniture are not twisted in lock-up.

Increases production because nine-tenths of the troubles can be traced to imperfect make-up on the galley.

It is exceedingly simple, but it does the work invariably and absolutely.

FOR SALE BY ALL BRANCHES OF

American Type Founders Company **Barnhart Bros. & Spindler**



Pushing down the handle against the spring the DEVICE can be placed on or removed from the galley. However, it is not used left-handed, although illustrated that way, to clearly show it.

Let Us Tell You How and Why—

Our descriptive circular gives full details and shows how you can utilize your old galleys.

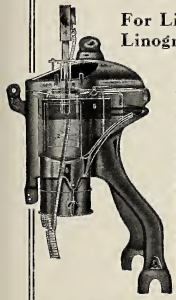
Avery Galley Company

412 So. Los Angeles Street,

Los Angeles, Cal.

The

Fortified Electric Pot Heater



For Linotypes, Intertypes, Linographs and Monotypes

Two years ago: The novelty of the Fortified Electric Pot Heater attracted buying attention of all classes of Printers—from the one machine plants to the largest newspapers.

Today: Its highly developed efficiency has proved their choice was well founded. Its novelty is interchangeability, using any one of four energies, namely electric, gas, gasoline or coal oil.

Its efficiency is heat distribution—a unit that won't burn out—and a more accurate temperature control. Simplicity dominates a rugged construction throughout which serves to make the Fortified

The Better Electric Pot

In face of increased production facilities we are yet behind on deliveries. However, we now hope to be able to render fairly prompt service and solicit a few more orders with assurance they can be filled.

Fortified Manufacturing Company

14th St. and Agnes Ave., Kansas City, Mo.

THE FUCHS & LANG MFG. CO

Building step by step to the height of achievement from the foundation of an honest purpose

40 Cents Per Pound

is the price of our now famous

Rutherford Forty Black Ink

We are going to continue dwelling on the importance of the value of this Black because we know how it works, running equally well on any kind of Book Paper.

MIRACOL

our latest development in a Reducing Oil, making the ink lie beautifully smooth on the paper, sells for

75 Cents Per Pint Can

Your orders will receive our prompt and careful attention.

The Fuchs & Lang Mfg. Co.

Manufacturers of Fine Printing Inks

119 West 40th Street, New York City
120 West Illinois Street, Chicago, Ill.
142 North Fourth Street, Philadelphia, Pa.

Factories: Rutherford, New Jersey

PAPER & INK

A Live, Lithographed Monthly Journal for Buyers of Paper, Lithographing and Printing

THE only magazine of its kind in the world. Shows black and white and color *inserts* of many brands of paper especially printed and lithographed for this book.

Cover stock and inside signatures are designated as to make, weight and size of paper used.

Interesting and practical, full of suggestions for advertisers.

Goes by parcel post; avoiding 2d class limitations. See one number. $3 a year; foreign, $5. Address:

PAPER & INK PUBLISHING CO., Inc.
382 Lafayette St., New York City

A Magazine "somewhat different" from the other periodicals devoted to the graphic arts is

THE PRINTING ART

Issued monthly by The University Press Cambridge, Mass.

You will find in every issue a wealth of valuable material available through no other single source. There are ideas and suggestions of help to the engraver, printer, artist, advertising man, and others in allied lines. Much of the work is supplied as exhibits, firms in all sections of this country and in foreign countries contributing. A "specimen exchange" would be a good description for THE PRINTING ART.

Subscription, $4.00 per year; 40 cents per copy. Canadian, $4.50 per year; 45 cents per copy. Foreign, $6.00 per year; 60 cents per copy.

Write for full details

THE PRINTING ART
CAMBRIDGE, MASS.



To My Business Friends

Those who live in Indianapolis are not in on this—I'll *see* you and shake hands with you; but to those whom I know only by correspondence, I want to extend as a personal greeting the old Scotch wish,

"A guid New Year to ane and a',
And mony may ye see!"

I've never been a great believer in personal photographs in advertisements; but this is different. For one thing, a glance will show you that I don't do it out of vanity. But the main thing is this—

Our out-of-town customers have grown so numerous that they now form a very important part of our business. I have always prided myself on individual acquaintance with all our customers. That is now impossible, however—some of you are a thousand miles away. But that's no reason why we shouldn't have some personal contact. In doing business by mail it helps a lot to know what the other fellow looks like. So here I am. Shake!

If there are any real faults in the artwork, the engravings, or the service you have been getting, please write and tell me so. We don't claim that they're absolutely perfect; but we want them to be, and you can help us to make them so by pointing out the weak spots.

Some few of our customers and friends have been with us ever since I established the business in 1893—twenty-eight years ago in February. I am exceptionally proud of them, and I hope that our own relations—yours and mine—will be equally long and satisfactory.

Happy New Year to you!

E. E. Stafford

Stafford Engraving Co.

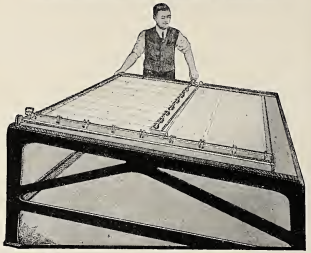
"The House of Ideas"

Artists Designers Engravers

Century Bldg., Indianapolis

The HANCOCK Perfecting Lineup Machine

Assures Perfect and Speedy Production



The Hancock Machine has won its way into so many and such a wide variety of printing, lithographic, and carton manufacturing plants that their pre-eminence in their particular field can not be credited to advertising or good salesmanship.

Keep your eyes and mind open.

The Hancock Perfecting Lineup Machine Co.
Lynn, Massachusetts

TORONTO TYPE FOUNDRY CO., Ltd.
Exclusive Agents for Canada and Newfoundland

MORE IMPRESSIONS in 1921

Be sure your motors can deliver the necessary speeds for your presses. Some work must be run slowly; on other work speed is the main object. All conditions are served if your pressroom is equipped with

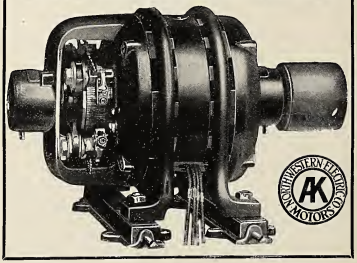
PUSH-BUTTON CONTROL MOTORS

They meet every demand and are equal to all emergencies. And they wear well too. Don't miss this point. It's an important item after your motor equipment has been installed several years.

Northwestern Electric Co.

498-416 South Hoyne Ave., Chicago, U. S. A.

KANSAS CITY, MO., 1024 Grand Ave. MONTREAL, QUE., 401 New Birks Bldg.
PITTSBURGH, PA., 710 Liberty Ave. MINNEAPOLIS, 8 N. Sixth St.
SEATTLE, WASH., 524 First Ave., S. TORONTO, 308 Tyrell Bldg., 95 King St.



Specify AMERICAN when ordering

SKIPPING WHEELS *can be inserted in*

American Numbering Machines

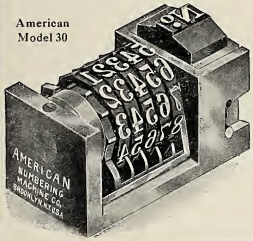
Enabling you to print checks or other numbered forms two or more on a page. With the American Model 30 or 31 it is necessary only to insert a skipping unit wheel, skipping the desired number. Write for information and we will show you how.

A layout of jobs "2," "3," "4," and "5" on is shown below

JOB 2 ON SkipWheels Skipping 2	JOB 3 ON SkipWheels Skipping 3
No. 1	No. 1
No. 2	No. 2
	No. 3

JOB 5 ON SkipWheels Skipping 5	JOB 4 ON SkipWheels Skipping 4
No. 1	No. 1
No. 2	No. 2
No. 3	No. 3
No. 4	No. 4
No. 5	

American Model 30



AMERICAN Models 30 and 31

World-Standard Type-High Numbering Machines

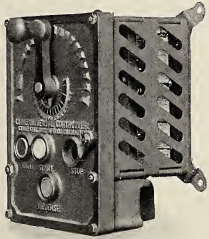
In stock and for sale by dealers everywhere

AMERICAN NUMBERING MACHINE CO.

Brooklyn, N. Y. . 220-230 Shepherd Avenue
Chicago, Ill. . . . . 123 West Madison Street

Specify AMERICAN when ordering

A New Year's Resolution—USE CLINE EQUIPMENT

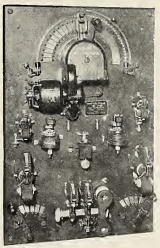


CLINE UNIVERSAL CONTROLLER

Master Switch Station for Flatbed, Offset and small Rotary Press, giving full Automatic control of the press.



PUSH-BUTTON STATION



ROTARY PRESS CONTROLLER

Full Automatic for large Rotary and Magazine Press.

CLINE ELECTRIC MANUFACTURING COMPANY

Fisher Building, CHICAGO **Marbridge Building, NEW YORK**

LATEST

Balance Feature
Platen Dwell
Clutch Drive
Motor Attachment

(Unexcelled)

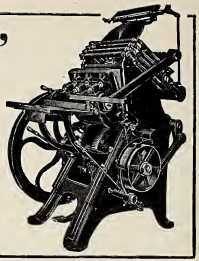
"PROUTY"

Obtainable Through Any Reliable Dealer

Manufactured only by

Boston Printing Press & Machinery Co.

Office and Factory
EAST BRIDGEWATER, MASSACHUSETTS





At Last

THE PERFECT QUOIN KEY

THE ADZIT QUOIN KEY

with reversible and renewable bits. Two extra with each key. Packed in individual cartons. Order from your dealer or send $2.50 for sample key to the manufacturer.

Adzit Printers Supply Company
Grand Rapids, Mich.

We also manufacture the Adzit Galley Lock — for Pressed Steel Galleys. Ask for sample.

Patronage—Your Stock in Trade

Appearance of Our Neat Cards in Case



The power to draw patronage and support has been characteristic of

PEERLESS PATENT BOOK FORM CARDS

ever since they were first placed on the market. They have been creating friends, and opening up ways of easy influence for salesmen in a way never thought possible before.

They will create friends for you as a dealer, they will draw you patronage and support from new and unexpected sources, and will open up ways of easy influence for business which you have hitherto failed to get.

The Peerless is a detachable card, having a perfectly smooth edge after the detaching; its binding insures cleanliness, utility and ultimate economy. Send for sample tabs of the cards, and also our plan for dealers.

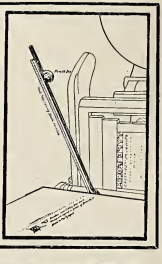
The John B. Wiggins Company
ESTABLISHED 1857

Engravers, Plate Printers, Die Embossers
1104 South Wabash Avenue, Chicago

The Impression that Prints will also
Perforate
Punch
Crease
Cut or
Emboss
if done with
SPLIT GRIPPERS

NOT only can you do these operations while printing, but you can do them *better*. Old fogey now says: "Ye can't do two things at once." But printers all over the world *are* doing this very thing by means of Split Grippers. They are enormously increasing their profits thereby. We sell chiefly to the largest concerns, not to poorly equipped shops. You'll never make money any easier than by *doubling a man's power to produce*. This keeps profits and wages both up. Applied as quickly as regular grippers. Saves rollers. Easy to feed.

Outfit consists of 1 Split Gripper, bolt, perforating blade, creasing blade, two quarter-inch punches. In ordering give size and make of press. Money back if dissatisfied. Complete for 10 x 15 press and under $10.00; over 10 x 15, $12.50.

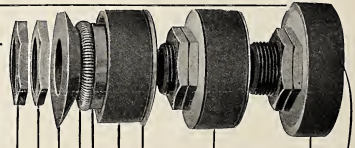


TYPODEX CO., *31 Wendell St., Cambridge, Mass.*

Improved Expansion Roller Trucks for Gordon Presses

Expansion roller trucks are becoming a necessity in most Gordon pressrooms, due to the lack of uniformity in the size of composition rollers. Trucks of various kinds have been introduced to the printers at different times, one of the more recent being the Warner expansion roller trucks, which are said to offer unusual advantages to the job printer. The accompanying illustration shows the construction and the action of the trucks, and is worthy of careful study. Full information regarding this new device may be had by writing to the Warner Expansion Roller Truck Company, Box 424, North Chicago, Illinois. —*From The Inland Printer, October, 1920.*

Warner Expansion Roller Trucks



(1) The lock nut is locked when truck is adjusted to its proper diameter; (2) the adjusting nut which is used to adjust the truck to its proper diameter; (3) Allows spring (4) to climb upward when the nut (2) is adjusted; (4) endless coil spring closely wound which is used for internal expansion; (5) spring steel band which is placed around coil spring (4) to give flat foundation for rubber tire (6); (6) tire which is made of a composition of rubber to overcome the effects of ink, oil and gasoline, V-shaped to fit washers (8, 7); (7) V-shaped washer, same as (3); (8) roller assembled ready for proper adjustment; (9) roller expanded to its full capacity, allows for ¾-inch expansion over all; (10) hexagonal hub, allows the use of a wrench and keeps inking rollers from turning while adjusting trucks to proper size.

The Aristocrat of the Business Man's Desk!

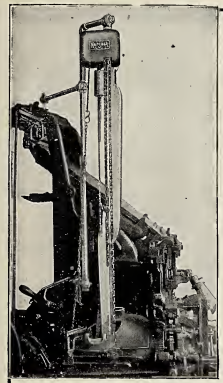
CASTLE BOND

It Prints Well

CLEMENTS PAPER COMPANY

Paper for Printers Exclusively

NASHVILLE, TENNESSEE



MARGACH METAL FEEDER
Linotype, Intertype, Ludlow and Elrod. Gas or Electric.

The Margach Metal Feeder

$75.00

Can be applied to any slug or single type casting machine. It will save you $1.00 per day per machine. The MARGACH has been endorsed by nearly a thousand users.

For further information call or write.

The PRINTERS SUPPLY CO.

Linotype Parts and Supplies

137-139 Grand Street, New York

HERMAN DIAMOND I. G. DOOLEY

The New Year

Comes to us with great promise. While the changing conditions of recent weeks have awakened all of us to the fact that it is no longer possible to sit back and watch business fall at our feet like manna from the skies, the general situation is alive with opportunity for those who are willing to strive for what they want.

Electros of this Design furnished

1921 THE YEAR OF OPPORTUNITY

Use them in your Advertising

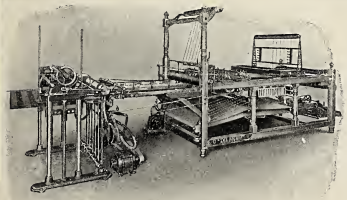
CRESCENT KALAMAZOO

Printers who urge their customers to greater advertising effort are casting bread upon the waters. Advertising is just as cogent today as a year ago—and it is far more essential. Advertising that has the advantage of Crescent Plates, Crescent Designs, or Crescent Copy, has every chance to succeed. Hundreds of Good Printers know this.

CRESCENT ENGRAVING COMPANY

KALAMAZOO, MICHIGAN

Let us tell you about Crescent Advertising Plates in this issue of The Inland Printer



The Hickok Automatic Paper Feeder

On December 1st

We Reduced Our Prices 25%

with the exception of a few small items. Prices now are at the lowest figure possible consistent with good workmanship. We sincerely trust it will not be necessary to again increase them.

THE W. O. HICKOK MFG. COMPANY

Established 1844 Harrisburg, Pa., U. S. A. Incorporated 1886



Home of the

GLOBE

ENGRAVING & ELECTROTYPE COMPANY

DESIGNING
RETOUCHING
HALFTONES
ZINC ETCHINGS
COLOR PLATES
WAX & WOOD
ENGRAVINGS
LEAD MOULD
NICKEL-STEEL
ELECTROTYPES

701-721 S. DEARBORN ST., CHICAGO

Telephones, HARRISON 5260-5261-5262 *All Departments*

Highest in Efficiency, Lowest in Current Consumption



"INTERNATIONAL" Electric Glue Heaters

Fireless cooker principle conserves and utilizes every bit of heat generated. Holds glue at correct working temperatures without guesswork. Average cost of operation about one cent per day. Properly glued joints never fail. This heater has a place in every shop and factory. Sizes, one pint to 50 gallons. Heavy spun copper construction. No seams or soldered joints. Three heats. No water bath. Clean, safe, economical. Portable. Fits any lamp socket.

Used by prominent concerns everywhere.

INTERNATIONAL ELECTRIC COMPANY
MANUFACTURERS
ELECTRICAL HEATING APPLIANCES
INDIANAPOLIS, U.S.A.

Write for folder, "EFFICIENT GLUE HANDLING"

"International Electric Heaters Are Better"

Printing Machinery and Printers' Equipment for India and South Africa

We represent the undernoted markets, the leading Manufacturers of Printing Machinery and all allied trades, and are in touch with every printer and stationer.

We are desirous of receiving particulars of any new machine improvements, or articles of equipment and material for the Printing trade.

SOUTH AFRICA
(South of the Equator)
JOHN DICKINSON & CO. (Africa), Ltd.
Cape Town Johannesburg Durban East London

INDIA
JOHN DICKINSON & CO., Ltd.
Calcutta Bombay Madras Rangoon

HEAD OFFICE
JOHN DICKINSON & CO., Ltd.
London—65, Old Bailey, London E. C.
(English Factories, Apsley Mills Hemel Hempstead)

NEW MODEL COMPOSING ROOM SAW



Complete with Motor

"Better than Many —Equal to any"

SAWS and TRIMS One Operation

Table Elevated from Saw and Trim Position to Sawing Position in Three Seconds

Powerful Work Holder

Gauge Adjustable to Points

LACLEDE MFG. COMPANY

119-121 N. Main St. St. Louis, Mo.

Laclede Remelting Furnaces

Scientifically Designed and Substantially Built in sizes to meet the requirements of any Office



Jobbers and Dealers Everywhere

Full Information upon request

MANUFACTURED BY THE

Laclede Mfg. Company

119-121 N. MAIN STREET

ST. LOUIS, MO.



Black Inks

—that Are Black

for any kind of printing on any kind of stock. Let us know your requirements and we will suggest the proper ink for the job.

This service is yours for the asking. Try us.

American Printing Ink Co.

Office and Factory:

2314 to 2324 W. Kinzie St., CHICAGO, ILLINOIS

ADVANCE WERT CE

Electric Glue Heaters



Do you know you can heat your glue with ELECTRICITY cheaper than with gas or steam?

Let us tell you about our complete line which most large binders are using and find a profitable investment

Complete information on request to

The New Advance Machinery Co.

VAN WERT, OHIO



Send for a copy of XTRA, printed on Princess Cover Stock.

C. H. DEXTER & SONS, Inc.

WINDSOR LOCKS, CONN.

FRANKLIN PRINTING PRICE LIST

Write for Our Guarantee Offer

Porte Publishing Company

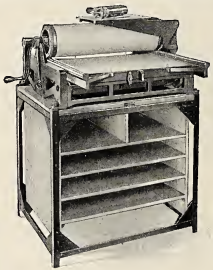
Salt Lake City, Utah

BLOMGREN BROS. & CO.

ESTABLISHED 1875

ILLUSTRATORS
PHOTO RETOUCHERS
ENGRAVERS
ELECTROTYPERS
NICKELTYPERS
LEAD MOULD PROCESS

512 SHERMAN ST
CHICAGO



No. 2 Poco Proof Press

A simple, practical, inexpensive, large press, size 18″x25″.

No. 2 Poco Proof Press is unusually rigid under impression, stronger, in fact, than any other proof press, bar none. And that explains the clear, sharp proofs it takes.

The size is adequate for a full page newspaper in galley, and linotype shops will find it very handy and useful for all galley proofs and make-up.

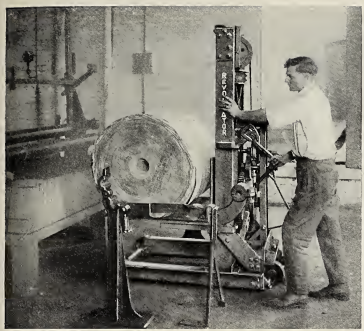
One particular advantage is the proving along the slugs or lines of type, rather than across them, thereby avoiding tendency to push them over, or spreading them apart.

The Stand and Paper Cabinet is a great convenience, and the whole outfit is so simple and strong it can give no trouble and will last a lifetime.

Manufactured by

HACKER MANUFACTURING CO.

312 No. May St., Chicago



Let ONE MAN handle your heavy rolls

A Revolvator is a big time and labor saver. Use it for hoisting rolls into position on your presses—use for piling rolls in your warehouse. Nine standard models to choose from—revolvable, non-revolvable, and open end types, operated by hand, motor, and combination hand or motor. Send for Bulletin I-60.

REVOLVATOR CO., 313 Garfield Avenue, Jersey City, N. J.

REVOLVATOR

REG. U. S. PAT. OFF.

Raven Black

A jet BLACK INK, suitable for the highest class of printing. Does away with offset.

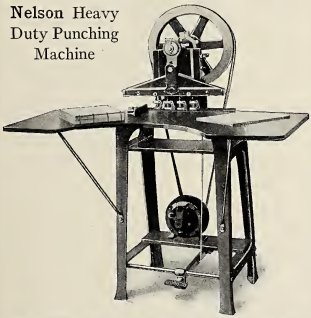
CHARLES HELLMUTH, INC.

New York *Chicago*

Present Day Demands

Emphasize the need for a

Nelson Heavy Duty Punching Machine



Will punch anything in paper any size or style of hole, any margin, or special die cutting, etc.

Descriptive matter on request

C. R. & W. A. NELSON, Inc.

225 North Michigan Avenue Chicago, Illinois

INDIAN BRAND GUMMED PAPERS



Non-Curling

Can be fed into the press like regular paper stock.

For Labels

has fine surface for color work.

—

Send for samples.

—

NASHUA Gummed & Coated Paper Company

Nashua, N. H. Middletown, Ohio

—

Canadian Nashua Paper Co., Ltd., Peterboro, Ont.

PRINTING INK HISTORY

NOVEMBER 30, 1890, Frank McD. Sinclair and Theodore S. Valentine, experienced Printing Ink men, sold their first pound of Ink. They adopted standards both in Inks and business conduct that have held their earliest customers to this day. Laboratory research and increased production have resulted in better Inks and service as well as economies in selling, of benefit to the whole printing trade. They have led in Printing Ink History during the past thirty years.

"THE OLD RELIABLE"

Sinclair and Valentine Co.

Write, Wire, Phone, Call — Offices in all the principal cities.

NEW YORK, 605-611 WEST 129th STREET

BOSTON.....516 Atlantic Avenue	CHICAGO.....718 South Clark Street	TORONTO.....233 Richmond Street, W.
PHILADELPHIA.....1106 Vine Street	ST. LOUIS....101-103 S. Seventh Street	MONTREAL.....46 Alexander Avenue
BALTIMORE...312 North Holliday Street	CLEVELAND....321 Frankfort Avenue	WINNIPEG.....173 McDermott Avenue
NEW ORLEANS.....315 Gravier Street	DETROIT.....184 Gladstone Avenue	ALBANY, BUFFALO and Other Cities.

FACTORIES: NEW YORK, NEW JERSEY, CANADA

Rouse Products

are Efficient Aids to the Printer

Rouse Products are faithfully performing their duties in the efficient production of printed matter in some of the most progressive plants in the country.

The Rouse Job Stick takes the lead for accuracy and durability. Walk into any composing room and you will find one or more Rouse Sticks in use, many times after years of service and just as good as the day they were bought.

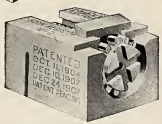
The Rouse Paper Lift enables you to get an extra thousand impressions a day from a cylinder press. The time the press-feeder ordinarily spends in putting up new lifts from the floor will go into production if the Rouse Paper Lift is on the job.

Write today for interesting circulars describing Rouse Products, all of which are designed to fit actual needs in printing plants.

H. B. ROUSE & COMPANY

2214 Ward Street, Chicago

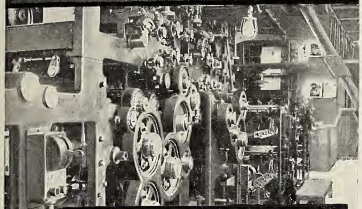




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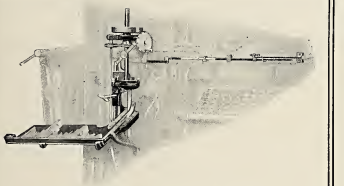
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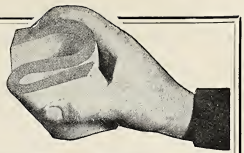


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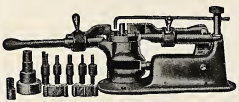
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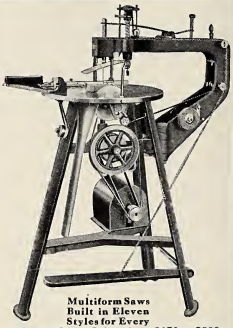
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Conducted by

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In connection with the

Second Annual Convention

of the

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July 23 to 30, 1921

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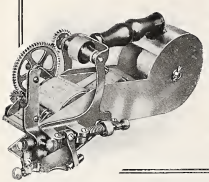
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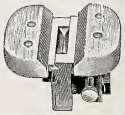


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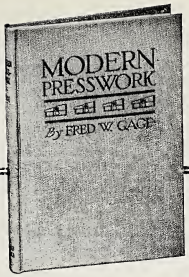
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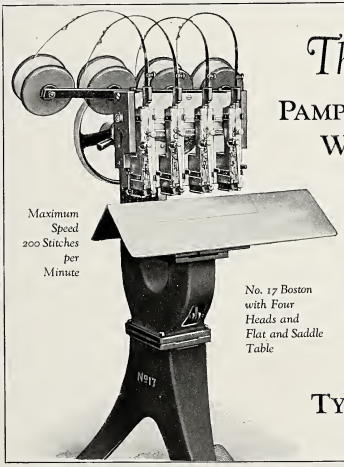
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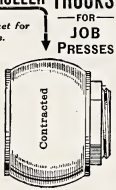
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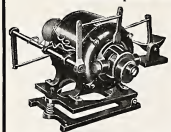
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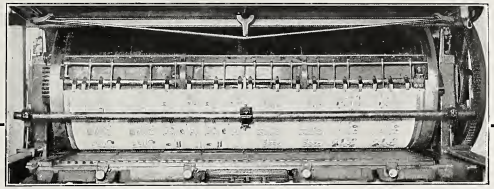
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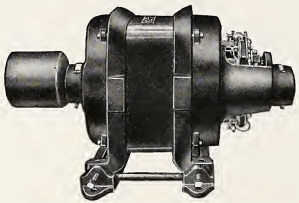
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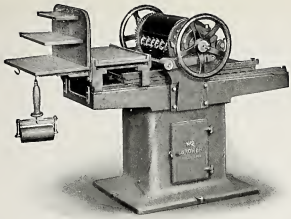
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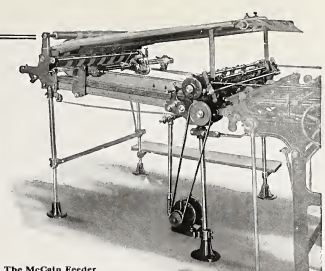
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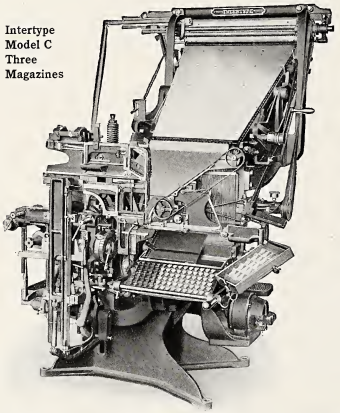
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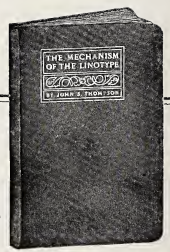
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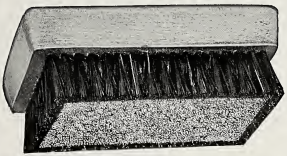
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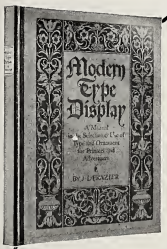
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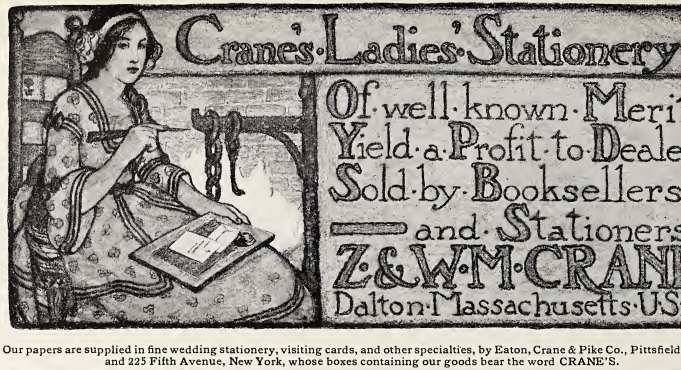
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CROMWELL

Tympan Papers

Give Cleaner Impressions with a Minimum of Make-Ready

SAVING time on make ready, and securing sharp impressions are the two great things your press foreman has to strive for. With Cromwell Traveling, Shifting and Cylinder Tympan Papers, his draw sheets are always tight—no swelling—and they need not be oiled. They are also moisture-proof, protecting the packing against dampness.

You can turn a rush job quicker with Cromwell Tympan Papers because they resist offset, enabling you to back up reasonably wet sheets. Quick delivery is often your best selling argument.

Cromwell papers will take more impressions without replacing, and they *never* rot.

We especially recommend Cromwell Tympan Papers for trade journal and magazine printers where long runs are necessary without interruptions. It is ideal for book work and the highest grade of printing. Job printers will find it an excellent tympan paper for printing bond, linen and covers.

We carry Cromwell Tympan Papers in stock ready for quick shipment in rolls from 36 to 66 inches wide. Order today and secure the perfection and economy in printing that Cromwell Tympan Papers give.

Sample of our Tympan Paper sent on application.

The Cromwell Paper Co.

Department I. P. **Jasper Place** **Chicago, Ill., U.S.A.**

Trade  Mark



THE SIGNIFICANCE OF THE SLUG–III

On the Press

In the Linotype*-equipped shop, changes on the press are made with the same ease and quickness that mark the economical advantage of the* Linotype *slug throughout all the other departments. The press is halted only for the moments necessary to change the slug. Before the one-type-at-a-time man's tweezers can manipulate an individual character, the* Linotype *man's fingers place the whole line, working with the swiftness due to the fact that the slug insures the job against "pi" and other accident.*

Mergenthaler Linotype
Company

This advertisement, including border ornaments, is composed entirely of Linotype *material*

VOLUME 66 FEBRUARY, 1921 NUMBER 5

The INLAND PRINTER



Smithsonian Institution
FEB 8 1921
National Museum

Leading Trade Journal of the World
in the Printing & Allied Industries

Forty Cents

"four-fifths of our publication composition is done by Monotypes * * * there is not much difference in cost, and the superior quality of Monotype inclines us in its favor."

KABLE BROTHERS COMPANY, MOUNT MORRIS, ILL.
(*Signed*) H. J. KABLE, *Treas. and Sales Mgr.*

SINGLE-TYPE COMPOSITION GETS CUSTOMERS AND KEEPS THEM

130 of 'em!

Straight-matter publications *are* being produced by the Monotype —130 of them, mostly fraternal, in the plant of Kable Brothers alone.

The last stronghold of fallacious argument against "one-type-at-a-time" has given way to indisputable facts.

The simplest kind of work for a typesetting machine is being done at as low a cost, and—Kable Brothers "*decided to change to Monotypes because of the better quality of the composition.*"

The remarkable success of Kable Brothers as a publishing house is evidence that they *know* costs and *know* degrees of quality and *know* the importance of quality in business building.

And there are many others!



LANSTON MONOTYPE MACHINE COMPANY

PHILADELPHIA NEW YORK CHICAGO BOSTON TORONTO BIRMINGHAM

MONOTYPE COMPANY OF CALIFORNIA: SAN FRANCISCO

315

This page composed in Monotype No. 38 Series and Monotype rule.

SNOWFLAKE

Enameled Book

SNOWFLAKE is one of the best-known BUTLER standardized papers. We are very proud of it. It deserves the high favor in which it is held. This long-established coated paper shows itself to be 100% good, considered from any angle of printing and of serviceability. Its delicate whiteness, splendid texture, excellent acceptance of good printing and enduring quality recommend it. It appeals immediately to those who value the choicest medium for circulars, folders, house organs, catalogs and similar jobs of printing. It typifies the BUTLER ideal of Service—to create and supply the best paper for the purpose.

Butler Paper Corporations

New York · Chicago · San Francisco

DISTRIBUTORS OF BUTLER BRANDS—STANDARDIZED PAPER

J. W. Butler Paper Company	Chicago	Central Michigan Paper Company	Grand Rapids
Standard Paper Company	Milwaukee	Butler American Paper Company	Chicago
Butler Paper Company	Detroit	Butler American Paper Company	San Francisco
Mississippi Valley Paper Company	St. Louis	Butler American Paper Company	New York
Missouri-Interstate Paper Company	Kansas City	National Paper & Type Company	New York
Southwestern Paper Company	Dallas	National Paper & Type Company	South America, Mexico, Cuba
Southwestern Paper Company	Houston	Thomas W. Simmons & Co., Inc.	New York
Sierra Paper Company	Los Angeles	Thomas W. Simmons & Co., Inc.	San Francisco
Pacific Coast Paper Company	San Francisco	Thomas W. Simmons & Co., Inc.	China, Japan, Manila
Mutual Paper Company	Seattle		
Endicott Paper Company	Portland		

Butler Paper

"Butler Paper is Better Paper"

The Aristocrat of the Business Man's Desk!

CASTLE BOND

It Prints Well

CLEMENTS PAPER COMPANY

Paper for Printers Exclusively

NASHVILLE, TENNESSEE

USE THESE GLUES—*Always!*

Flexible Glue

Compounded of No. 1 grade clear hide glue and other high grade materials, it always remains flexible. Used by bookbinders, shoe manufacturers, trunk makers, wood workers, and by scores of others who require a glue which will remain flexible after it dries. Put up in 5, 10, 20, 30, and 60 pound tins; also in 25-pound cakes, when specially ordered in lots of 250 pounds or more.

Rubber Tablet Glue

A padding gum made according to our own formula, in our own laboratory. Dries quickly and remains flexible. Cheese cloth not necessary. Does not become stringy nor brittle unless carelessly overheated or burned. Made in white and brilliant red. Put up in 5, 10, 20, 30 and 60 pound tins. Also supplied in 25-pound cakes when specially ordered in lots of 250 pounds or more.

Send for Catalogue No. 24.

THE COMMERCIAL PASTE COMPANY

COLUMBUS, OHIO

Stop Tape Troubles *on the* FOLDING MACHINE

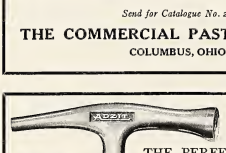


Finished Tape

Make folder tapes endless with "SANDERCO" cement. Prepare all the tapes on the machine at one time. Or if preferred, all the tapes on one fold at one time. They dry quickly and run freely over the small pulleys. They last many months and give a uniform period of service. One pound of "Sanderco" and "Special Combing Brush" $6.25, postpaid. Extra one pound cans $5.00.

Endless Tape Compound Company

Phipps Power Bldg., Pittsburgh, Pa.



At Last

THE PERFECT QUOIN KEY

THE ADZIT QUOIN KEY

with reversible and renewable bits. Two extra with each key. Packed in individual cartons. Order from your dealer or send $2.50 for sample key to the manufacturer.

Adzit Printers Supply Company

Grand Rapids, Mich.

We also manufacture the Adzit Galley Lock—for Pressed Steel Galleys. Ask for sample.

The INLAND PRINTER

Vol. 66, No. 5 HARRY HILLMAN, Editor February, 1921

Published Monthly by

THE INLAND PRINTER COMPANY

632 Sherman Street, Chicago, U. S. A.

New York Advertising Office, 41 Park Row

TERMS—United States, $4 a year in advance; single copy, 40c. Canada, $4.50; single copy, 45c. Foreign, $5 a year; single copy, 50c.

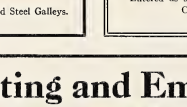
Entered as second-class matter, June 25, 1885, at the postoffice at Chicago, Illinois, under Act of March 3, 1879.

Printing and Embossing



The Do-More Automatic Process Embosser

with **IMPROVED MACHINES** that will save you money and increase the quality and quantity of your printing products.

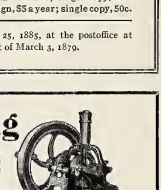


The Typo-Embosser

The Automatic Card Printing Press has demonstrated to many its profitable operation on card printing.

The Do-More Automatic Embosser Feeds, Powders, Embosses and Stacks just as fast as pressmen pull the prints off the press.

The Typo-Embosser is Our Improved Process Embossing Machine. With double heater will take any size of stock up to 12 inches wide. *Write for our booklet No. 10 today.*



The Automatic Card Printing Machine

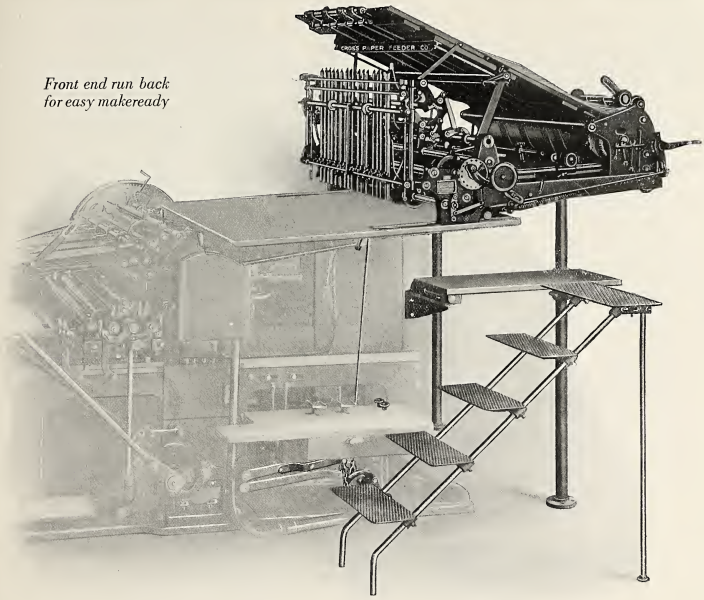
TERRITORY NOW OPEN

Automatic Printing Devices Co.

Patentees and Manufacturers

Second and Minna St., San Francisco, Cal.

WRITE FOR EXCLUSIVE AGENCIES



Front end run back for easy makeready

CROSS CONTINUOUS FEEDER

Simple, positive, accurate—loads while running

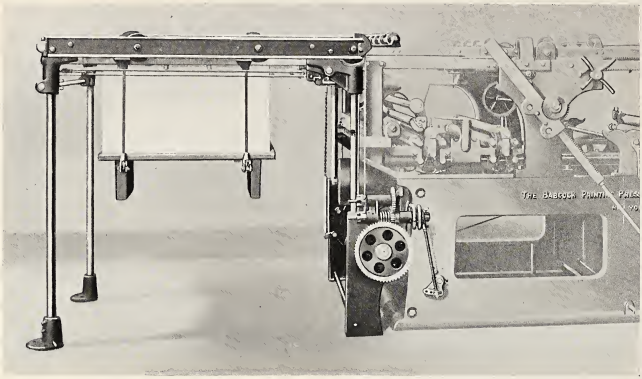
Ease of adjustment, positive separation of paper, quickness of size changes, are some of the advantages we want you to discuss with users.

Write today for a list of satisfied Cross owners in your locality.

DEXTER FOLDER COMPANY, 200 Fifth Avenue, New York

Folders, Cross Continuous Feeders, Dexter Feeders, Inserting, Covering and Wire Stitching Machines

CHICAGO PHILADELPHIA BOSTON DALLAS ATLANTA SAN FRANCISCO



The manufacturer who claims that his product has not required an improving change in years, might just as logically claim that the telephone is a luxury.
EDMUND A. CHANDLER

To Our Patrons since the "Old Days"

BESIDES anticipating the needs of Printers by keeping the efficiency standards of the "OPTIMUS" years ahead of other printing presses, we have also been mindful of the welfare of *our early patrons.*

Careful consideration of the application of each feature introduced has enabled us to give modern operating advantages to the plant owner who has standardized on Babcock Equipment *without his making radical changes on his older presses.*

For Example—The Babcock Extended Delivery has been introduced since the advent of the Universal Equipment "OPTIMUS," *yet*—it may be attached to any 4-roller "OPTIMUS" since (and including) Serial No. 2869, and to *some* even older sizes.

The Babcock Printing Press Manufacturing Co.

Main Office & Factory New London, Connecticut
New York Office 38 Park Row

BARNHART BROS. & SPINDLER, General Western Agents, Chicago, St. Louis, Dallas, Kansas City, Omaha, St. Paul, Seattle
MILLER & RICHARD, General Agents for Canada, Toronto (Ontario) and Winnipeg, (Manitoba)
JOHN HADDON & COMPANY, Agents, London, Eng. GORDON & GOTCH, General Agents for Australia
NATIONAL PAPER & TYPE COMPANY, General Agents for Mexico, Central America and South America
LETTERGIETERIJ "AMSTERDAM," General Agents for Holland, Belgium and the Dutch Possessions
HANSEN & SKOTVEDT, General Agents for Norway KARL M. GRONBERG, Agent for Sweden F. L. BIE, Agent for Denmark

"Our Best Advertisements are not Printed—They Print"

DU PONT FABRIKOID

And it is scuff-proof—

"READ from cover to cover—" how often you have heard that expression. But what if there is no cover? When a book has been carelessly handled and piece by piece the cover finds its way to the wastebasket, the book is pretty sure to follow. You just don't want it around.

A Fabrikoid binding will keep that book or catalog in service.

It is a tough, sturdy material that isn't easily damaged with mistreatment. It is scuff-proof, stain-proof, grease-proof and water-proof—it can be cleaned with just soap and water.

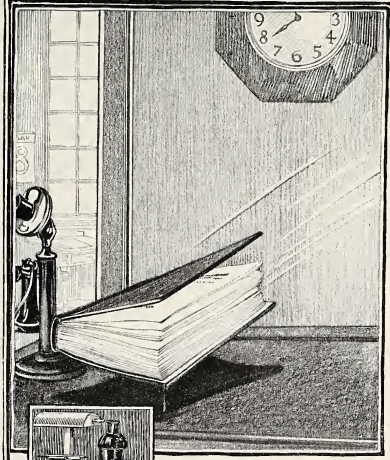
Fabrikoid is easily worked—cuts with practically no waste—pastes and stitches readily—embosses and stamps beautifully.

This binding material is much more economical than any grade of leather. Its first cost is a little more than paper or cloth, to be sure, but it is more than justified by the result. A Fabrikoid binding assures a favorable reception. You can get some novel and striking effects with the great choice of colors and grains offered.

Send for a specimen binding and information.

E. I. du Pont de Nemours & Co., Inc.
Sales Department: **Fabrikoid Division**
Wilmington, Delaware

Branch Offices:
Boston Chicago Columbus Detroit
Indianapolis San Francisco
21 E. 40th Street, N. Y. C.
Plant: Newburgh, N. Y.





Grease, dirt and ink stains will not mar the beauty of a Fabrikoid binding.

Accidental scuffs and scratches have no effect on Fabrikoid.



Fabrikoid is made in all desirable colors and never fades.



Rich, distinctive effects are obtained with Fabrikoid bindings.

FABRIKOID



Get this arm—'tis no wasted limb!

Please Mention The Inland Printer *When Writing to Advertisers.*

Royal Solutions
and their upkeep
by John H. Glaser
His  *Mark*

WE CAN'T say a word about Glaser until we explain that his shop name is "Henny." Then, we must tell you that he's bigger than he looks in the picture—in fact, he's a *giant.*

Twenty-two years he has *worked* in the electrotyping industry. It's a habit with "Henny"—working every minute of each eight hours. And he has kept it up for ten years with us. He is assistant foreman—in charge of the copper solution. It is his duty to see that no job is slighted and that every customer gets the prescribed number of ounces of copper in his shell.

Upon "Henny's" shoulders, therefore, rests the responsibility for the press life of Royal Electrotypes. Until he is satisfied no job can be pulled out of the deposition tank. Royal's reputation and the customer's satisfaction are the two factors "Henny" has in mind all the time.

And we are very glad indeed to leave them both in his keeping.

Here's to "Henny"!

Royal Electrotype Company
Philadelphia, Pa.

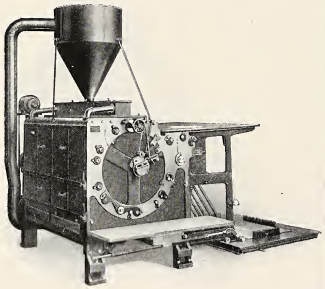
Member International Association of Electrotypers

United Printing Machinery Company

80% TO 90%

of all Bronzed Work done in this country in the last two years has been done on

U. P. M. Vacuum Bronzers



80% TO 90%

of all Vacuum Bronzing Machines bought by American users in the last two years have been

U. P. M. Vacuum Bronzers

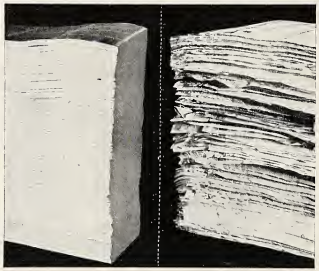
The ONLY Known Means

of entirely eliminating static electricity is

The Chapman Electric Neutralizer

Makes presses deliver light paper

like this ↓ instead of ↓ like this



UNITED PRINTING MACHINERY COMPANY

83 BROAD STREET BOSTON | **38 PARK ROW NEW YORK** | **604 FISHER BUILDING CHICAGO**

REPRODUCTIONS

Velvety qualities of etchings
Subtle values in Works of Art
Atmospheric effects of nature
Sheen of silks and textiles
Lights and reflections of machinery
Character and line of the human form
Are all enhanced by the undertone
Uniquely developed by

Doubletone & Ullmanine Inks

(*Registered*)

SIGMUND ULLMAN COMPANY

HOME OFFICE
Park Ave. and 146th St.
Tel., Mott Haven 1330-1331

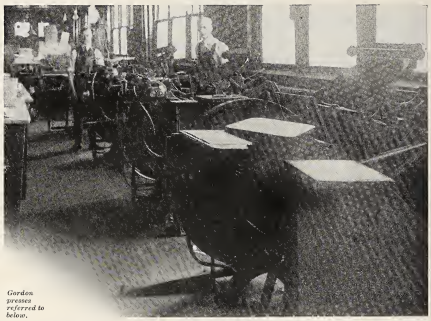
DOWNTOWN OFFICE
466 Broome Street
Tel., Spring 8636-8367

NEW YORK

501-509 Plymouth Court
Tel., Harrison 4491-4492

CHICAGO

PRESSES



Gordon presses referred to below.

The Hugh Stephens Company

JEFFERSON CITY, MO.

AMONG the larger printers of the central west, there are probably none that enjoy a more enviable reputation than The Hugh Stephens Co.

Like other well established printers, this concern has become known partly through the high class work turned out on their ever-growing battery of Chandler & Price Gordons.

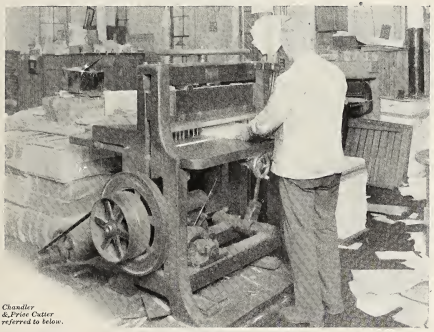
They claim recently to have saved 90 hours by running a 5-color booklet on their platen presses.

Write for booklet "The Profit in Printing."

Chandler

The Chandler & Price Co., Cleveland, O.

CUTTERS



Chandler & Price Cutter referred to below.

Hinchliffe Printing Company

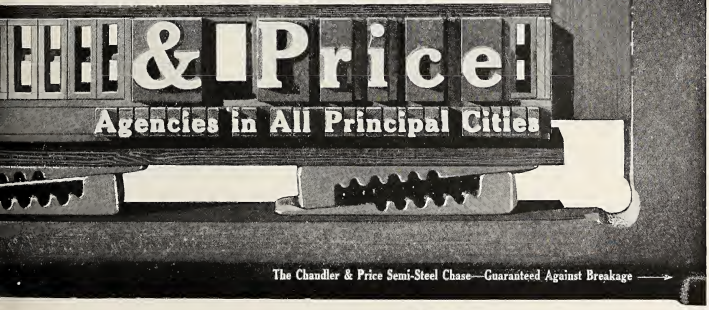
CLEVELAND, OHIO

AMONG the printing concerns now using Chandler & Price Cutters is the Hinchliffe Printing Company of Cleveland.

This company has long been known for work high class in every detail. The absolute necessity of *accurate* cutting in producing such work has made them enthusiastic users of the Chandler & Price cutter.

It is only logical that the Chandler & Price Company, pioneers and leaders in the modern printing industry, should build superior cutters.

Write for literature on cutters



The Chandler & Price Semi-Steel Chase—Guaranteed Against Breakage ⟶

The Sheridan 12 In. Horizontal Coverer

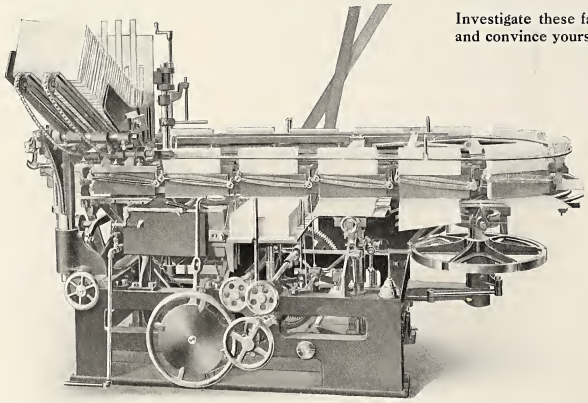
The time to conserve is now. Eliminate the high cost of pamphlet covering by installing a Sheridan 12″ Horizontal Coverer

For wire stitched pamphlets, where the daily output is not more than twenty thousand, this machine is by far the most efficient and economical on the market.

For the Job Bindery, this is the machine—easily changed for different sizes—will handle work 5 x 7½ up to 9 x 12½, and up to 1½″ in thickness.

Price $4,000.00. Output up to 20,000 books a day

Product a beautifully covered book, far superior and more uniform than a hand covered book. Spoilage eliminated—Saving of floor space and saving of glue enormous.



Investigate these facts and convince yourself.

Other Time and Labor Saving Machines

The new Sheridan Continuous Coverers and Binders will easily handle over twenty-five thousand books per day.

The new Gullberg & Smith Book Gatherer—The machine that thinks. It cuts the cost of gathering in half, eliminates spoilage, and saves two-thirds of the floor space.

The new Sheridan Case-Maker produces from ten to fifteen thousand cases per day. Only one operator required.

Write for full particulars.

T. W. & C. B. SHERIDAN CO.

NEW YORK, 401 Broadway CHICAGO, 609 So. Clark St.

THE FUCHS & LANG MFG. CO.

Inspiring Confidence and Making Good

Rutherford Forty Black Ink

When we developed the Rutherford Forty Black, we had an ink that was right in every way.

It is a splendid ink and we are sincere when we say it is the best ink for the money that can be made.

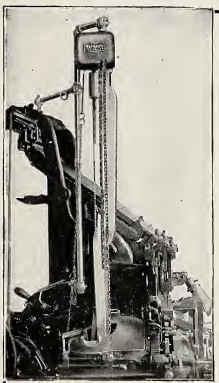
We have faith in our Rutherford Forty and the printers throughout the country will have faith in it after they have tried it; those who have tried it have written for more. We ask all printers to try this ink.

It sells for 40c per lb. in lots of 25 lbs. or more and will run on any kind of book paper.

THE FUCHS & LANG MFG. CO.

119 West 40th Street, New York, N. Y.
120 West Illinois Street, Chicago, Ill.
142 North Fourth Street, Philadelphia, Pa.

Factories: Rutherford, New Jersey



MARGACH METAL FEEDER
Linotype, Intertype, Ludlow and Elrod. Gas or Electric.

The Margach Metal Feeder

$75.00

Can be applied to any slug or single type casting machine. It will save you $1.00 per day per machine. The MARGACH has been endorsed by nearly a thousand users.

For further information call or write.

The PRINTERS SUPPLY CO.

Linotype Parts and Supplies

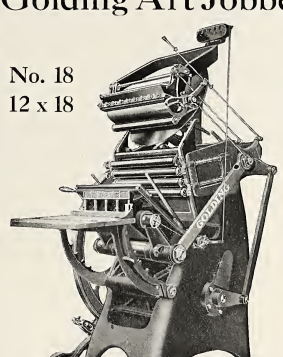
137-139 Grand Street, New York

HERMAN DIAMOND L. G. DOOLEY

The

Golding Art Jobber

No. 18
12 x 18



Most Efficient Hand-Feed Press Ever Developed

DESIGNED to produce the highest quality of Commercial and Art Printing at the minimum cost, the Golding Art Jobber No. 18—12 x 18—has gained, through years of practical work in printing establishments located in all parts of the world, the reputation of being the most efficient hand-feed press ever developed.

Distribution of ink is secured by an automatic Brayer Art Fountain and a Duplex Distributor. Double distribution to the single impression.

Wedge-Impression Adjustment located in bed provides a quick and easy make ready.

Platen and Rocker are merged into one massive casting to provide greater impressional strength.

Eccentric Shaft Throw-off makes it possible to save the impression within half an inch of the point of imprinting.

Automatic Quick-Stop Brake and Release enables one to stop the press instantly, while running at any speed, without damage to the machine.

Very Durable. Parts work from positive fixed centers. No sliding cams or surface-wearing units.

High Speed. Many printers average 12,000 to 14,000 impressions per eight hour day.

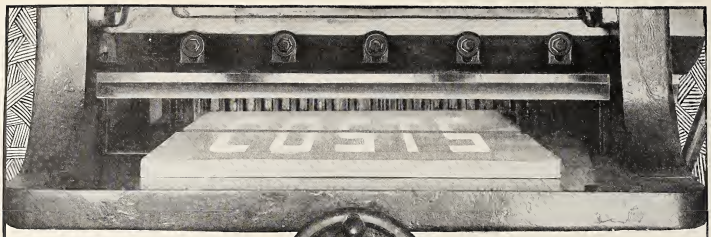
Prices on application

Golding Manufacturing Co.

Franklin, Mass.

Printing Presses, Paper Cutters, Tools

For sale by the American Type Founders Co., also Type Founders and Dealers generally.



A Dowd Knife

He who cuts costs builds profits. A DOWD Knife on a paper cutter increases output and improves quality at the same time. Are your paper cutters equipped with DOWD Knives? You sacrifice profits every day they are not.

DOWD Knives are forged from the highest quality of Swedish tool steel, specially heat treated, beveled just so, tempered exactly right and ground to a keen edge. The tough, hardened steel resists wear and fracture. The edge lasts. DOWD Knives mean knife satisfaction and economy. Order DOWD Knives by name.

DOWD of Beloit will answer any questions about knives.

R.J. Dowd Knife Works
Makers of better cutting knives since 1847
Beloit, Wis.



GOOD *vs.* BETTER

The Hamilton One-piece Galley (patented) shown in the above illustration is invariably specified by the discriminating printer. No rivets, no welding, no joints. A solid galley stamped from one piece of steel. Made possible only by the installation of special machinery — mammoth presses and elaborate dies. If *you* haven't had an opportunity to examine them, write for a sample.

KEEP POSTED! "Your success very greatly depends upon keen discernment in the matter of values, and the exercise of a wise discrimination. The eternal law of progress is ever remorseless — even that which is "*good*" must give way to that which is BETTER. To *know* and adopt the *superior* inevitably tends to determine *your own* ultimate classification." —*Socrates.*

This wise saying by the old Greek is very pertinent when used as a sales argument for the above-illustrated article, and we have found that a word TO *the wise is sufficient.*

The Hamilton Manufacturing Co.

Eastern House: Rahway, N. J. Two Rivers, Wisconsin

Hamilton Goods are for sale by All Prominent Type Founders and Dealers Everywhere



"The Old Lady of Threadneedle Street" (The Bank of England).

Printing Rupee Notes for British India

"*The Old Lady of Threadneedle Street*" uses a Battery of "Colt's Armory" Platen Presses for Printing the Rupee Notes of British India.

The plates are gun-metal, type-high, engraved in relief; and each denomination of note is made ready on a separate, interchangeable sheet of shrunken parchment. Consequently, the impression is knife-sharp, wholly devoid of indentations, and the effect is equal to that of so-called "steel-plate." While this is a most perfect example of high grade letterpress printing it is yet well within the range of any Master Printer.

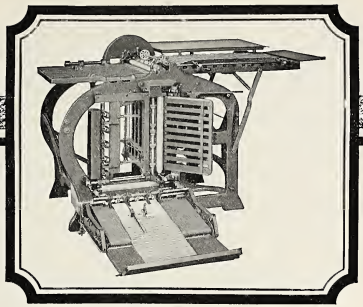
The application of the foregoing illustration is that with our "Colt's Armory" or "Laureate" Presses, you have the essential equipment wherewith to furnish such a quality of product as is bound not only to best satisfy your client but to command the highest rate of recompense. There's more room at the top than at the bottom.



We shall be very much pleased to send you our catalogue.

JOHN THOMSON PRESS AND MANUFACTURING CO.

Offices, 253 Broadway, New York *Factory, Long Island City*



Versatility + Accuracy + Economy

THE COMBINATION THAT INSURES MAXIMUM BINDERY EFFICIENCY

No other machine in your printing plant has this combination of merit points, so essential for efficient work and adequate profits. In the production of every job that goes thru your shop you must select from and use only a part of your entire stock and equipment—

You select type faces, paper stocks, inks, etc. Then you select and use only *one* of your several presses because of the *limitations* of the various machines, the requirements of the job to be printed, and the degree of accuracy and economy that is necessary. In the bindery, however, you fold *all* the various jobs on *one* "Cleveland" Folding Machine, most accurately, most quickly and most economically.

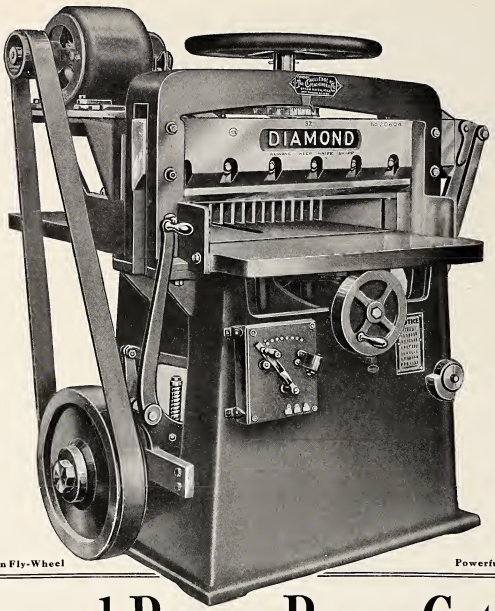
The "Cleveland" insures this combination of results if the job is a large catalog, a broadside, or a small run of four-page leaflets. It folds 191 different forms—all the so-called "standard" forms and scores of other forms that cannot be folded on any other machine.

Just consider what it would mean to you to be equipped like this, and then ask us to have our representative explain the proposition to you in detail.

The Cleveland Folding Machine Co.

GENERAL OFFICES AND FACTORY: CLEVELAND

Aeolian Building, NEW YORK 101 Milk St., BOSTON The Bourse, PHILADELPHIA
532 S. Clark St., CHICAGO 824 Balfour Bldg., SAN FRANCISCO



Hyatt Roller Bearing in Fly-Wheel

Powerful Worm Gear Drive

Diamond Power Paper Cutters

Meet every possible production requirement expected of a modern Power Paper Cutter and excel in Speed, Accuracy, Durability, Safety and unusual Convenience in Operating.

Made in Three Sizes, 30 Inches, 32 Inches and 34 Inches

DIAMOND POWER CUTTERS have the "double-shear" or dip cut, making the cut smoothly, quickly and without drawing the stock. No "stall" or spring on the heaviest cuts. Note the strong, unyielding one-piece base, the massive side frames and extra heavy and rigid knife-bar with its three adjusting screws. Has triple-split interlocking back gauge, coming close to extra long side gauges on both sides, and steel tape back gauge indicator which can be easily locked. Many other features that will appeal to you.

SEND FOR FULL PARTICULARS AND PRICES—SOLD AND GUARANTEED BY ALL DEALERS

THE CHALLENGE MACHINERY CO.

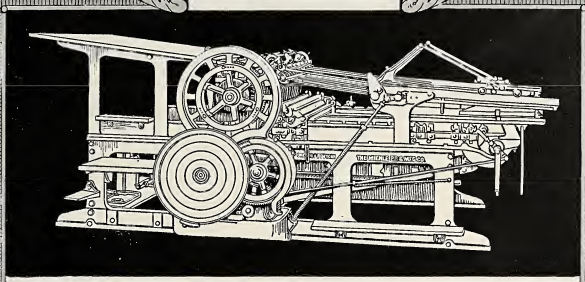
Challenge Creations for Printers

MAIN OFFICE AND FACTORY
Grand Haven, Mich., U.S.A.

CHICAGO
124 S. Wells Street

NEW YORK
71 West 23d Street

The Miehle



THE MIEHLE PRICE

THE Miehle is sold at a price figured fairly upon its cost of production.

There is no thought of "what the traffic will bear"; there is no "market price" to be considered.

In over thirty years, there has been no opportunity to learn what the life limit of the Miehle may be. Consequently, in the fixing of its selling price, there is no occasion to take into consideration loss on an old press taken in part payment for a new.

When you buy a Miehle, you pay a standard price figured fairly upon its cost of production.

MIEHLE PRINTING PRESS & MFG. CO.

Principal Office: **Fourteenth and Robey Streets, Chicago**

Sales Offices in the United States

CHICAGO, ILL., 1218 Monadnock Block — PHILADELPHIA, PA., Commonwealth Trust Bldg. — BOSTON, MASS., 176 Federal St.
NEW YORK, N. Y., 2540 Woolworth Bldg. — DALLAS, TEX., 611 Deere Bldg. — SAN FRANCISCO, CAL., 693 Mission St.
ATLANTA, GA., Dodson Printers Supply Co. — DISTRIBUTERS for CANADA: Toronto Type Foundry Co., Ltd., Toronto, Can.

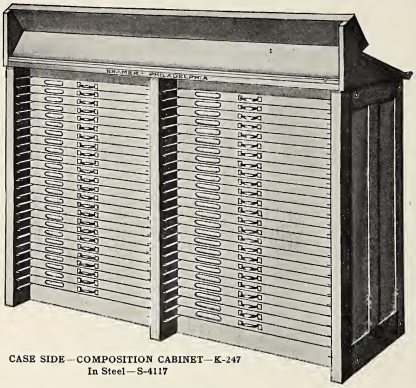
YOU NEVER HEARD OF A MIEHLE BEING SCRAPPED

DISPLAY COMPOSITION CABINET K-247

A Moderate-Priced Cabinet

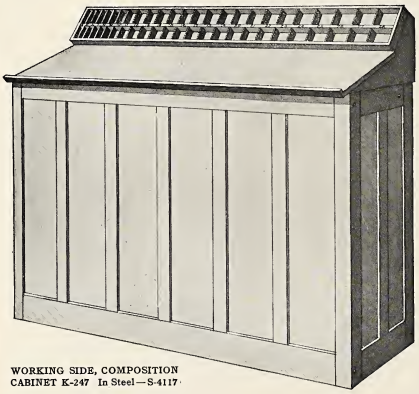
K-247 Composition cabinet contains 50 full size, regular depth California Job cases with routed label holders. Four inch projecting fronts. Case side has full length bank convenient for quarter cases, galleys, copy, etc. Back and ends full paneled. If desired, 44 extra-depth cases can be substituted for the 50 regular depth. Floor space, 22 x 70 inches.

Fifty Type Cases
Floor Space Only 22x70 Inches



CASE SIDE—COMPOSITION CABINET—K-247
In Steel—S-4117

An Excellent Cabinet for Limited Working Space



WORKING SIDE, COMPOSITION
CABINET K-247 In Steel—S-4117

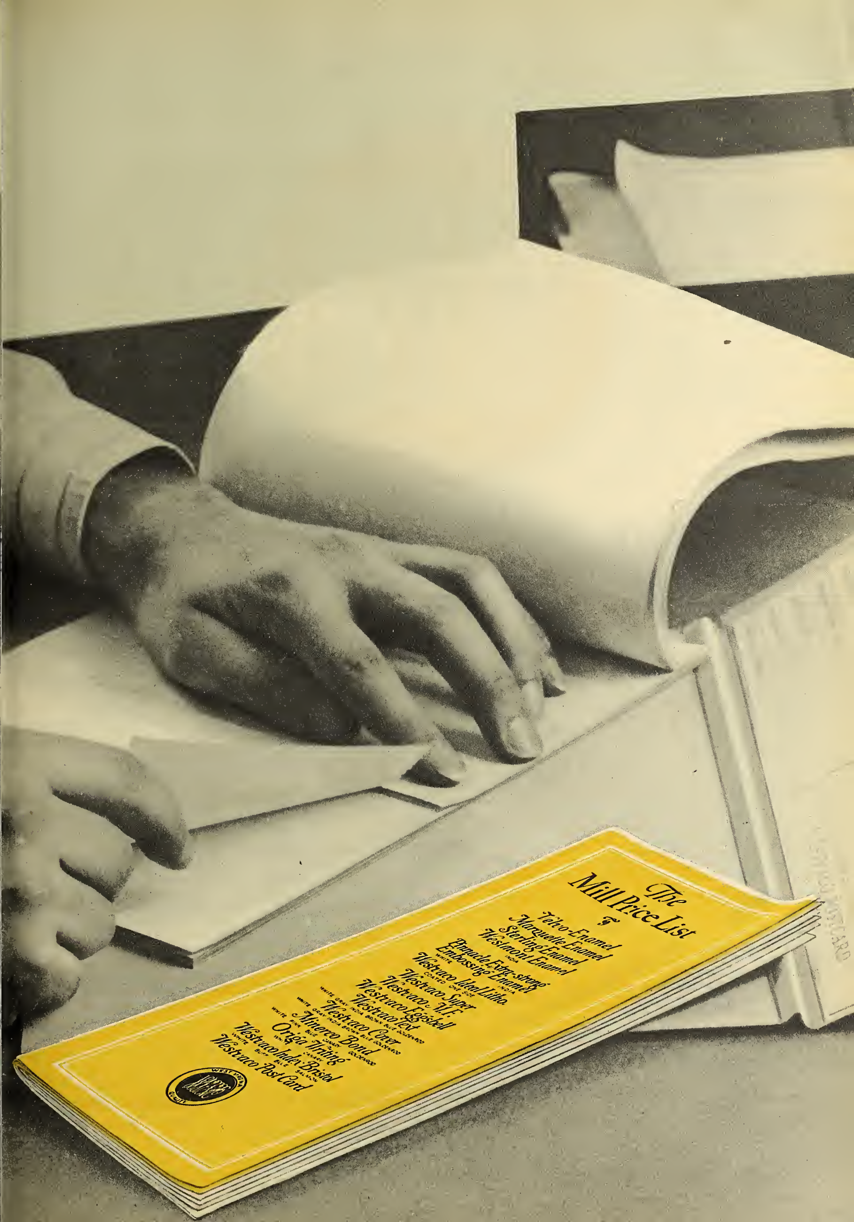
Working Side *of* Composition Cabinet K-247

Has working bank 16¾ x 72 inches, will take two full size cases. Full length, double depth lead and slug case, to hold lengths 4 to 28 ems, with metal number plates. Paneled ends and back. Finished in antique oak or dark olive green gloss enamel.

This Cabinet is a Real Space Saver

KRAMER WOODWORKING CO.

THIRD AND CUMBERLAND STS. CONTINUOUSLY SINCE 1797 PHILADELPHIA, PENNSYLVANIA


The Mill Price List
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Marquette Enamel
Sterling Enamel
Westmont Enamel
Pinnacle Extra-strong
Embossing Enamel
Westvaco Ideal Litho.
Westvaco Super
Westvaco M.F.
Westvaco Eggshell
Westvaco Text
Westvaco Cover
Minerco Bond
Origa Writing
Westvaco Index Bristol
Westvaco Post Card



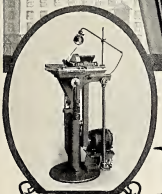
The Westvaco Brands of the West Virginia Pulp & Paper Company are stocked and sold exclusively by the following distributors through the Mill Price List:

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CHICAGO and NEW YORK	The West Virginia Pulp & Paper Company

Be Sure Your Name Is On the Mailing List of Our Nearest Distributor So That You Receive the Mill Price List Each Month.

This insert is not a sample of any of the papers advertised





Miller Universal Saw-Trimmer



Miller Special-Purpose Saw-Trimmer



Miller Printers Bench Saw-Trimmer

You Need This New Miller Catalogue

BECAUSE it is more than an ordinary catalogue merely illustrating and describing MILLER UNIVERSAL, SPECIAL-PURPOSE and PRINTERS BENCH SAW-TRIMMERS—it is a valuable treatise, a *record* of *progress* if you please, setting forth the most efficient and latest approved composing room methods.

You will find clearly pictured and explained, the various practical operations of sawing, trimming, mitering, grinding, undercutting, mortising, notching, beveling, rabbeting, routing, drilling, jig-sawing, broaching, planing type-high and many other ingenious Miller operations which may be employed to your advantage and profit.

You'll be vitally interested in what the book reveals regarding conditions in your own shop—how your men are confronted every day with various kinds of cutting, sawing and trimming jobs and how they are forced to tackle these jobs with hand tools—possibly explaining why time tickets get top heavy.

If you have not already received a copy of the new Miller Saw-Trimmer Catalogue, it will pay you to drop us a line at once, on your business letterhead, as a means of making sure you are not overlooked.

Manufacturers of
Miller Automatic Feeders

MILLER SAW-TRIMMER COMPANY
PITTSBURGH, U. S. A.

BRANCHES: *Atlanta — Boston — Chicago — Dallas — New York — Philadelphia — San Francisco*

GET READY

to meet changed conditions

Printing, like other lines, must now face vastly changed conditions. It is no longer a question of finding a printer in shape to get work out promptly. Quality and price are going to play the leading parts in 1921.

Some printers are sitting around, fretting and worrying; but others are thinking keenly and planning wisely. When business picks up again, it is the latter who will be the first to benefit, and who will continue to lead.

Right now, when you are not rushed, is the time to get ready for the new conditions. Find out, by comparative tests, whether the materials you have been using are the best for producing fine printing and for saving time and labor. The use of the right ink corrector, for instance, can greatly improve the quality of your presswork and effect distinct savings of labor and press-time.

Make a thorough test of REDUCOL in comparison with the ink corrector you are now using. Order 5 or 10 lbs. on approval. Use it 30 days. At the end of that time, if you and your pressmen are not satisfied that REDUCOL is better than what you are now using, tell us so, and we will cancel our charge.

Here's what REDUCOL does: It absolutely eliminates picking and mottling. It gives you much better distribution, which means not only better, easier work, but also a saving of 10% to 50% on ink. Although neither a dryer nor a non-dryer, REDUCOL has a marked tendency to cut down slip-sheeting and offset. On color work REDUCOL prevents crystallization, thus permitting perfect overlapping. It retains the full brilliancy of colors, and keeps fine line cuts clean, because it softens the ink instead of thinning it. It is a good preservative for rollers.



Here's our proposition: We want you to compare REDUCOL with any or every other ink corrector on the market. We offer to send it to any reputable printing house on approval, backed by our unconditional guarantee that it will produce the results named above. That's fair, isn't it?

Send in your trial order today
for 5 or 10 lbs., at 65c per lb.

INDIANA CHEMICAL & MFG. CO.

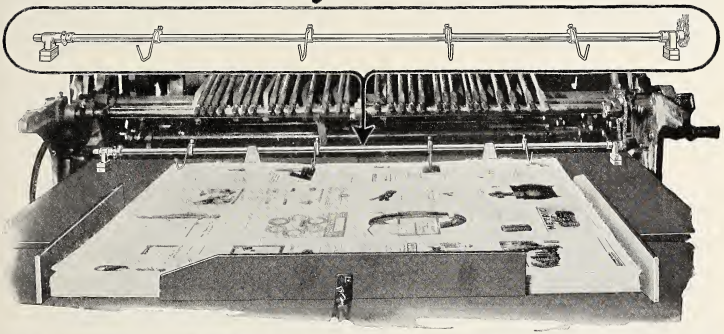
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23-25 E. 26th St., New York City
Pacific Coast Agents: Geo. Russell Reed Co.
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608 S. Dearborn St., Chicago
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DOWN go pressroom costs
up goes PRODUCTION

When you Install



The "WAYFIELD DOUBLEFLY"

THIS simple extra fly absolutely prevents turned corners and the losses turned corners cause. It saves pressmen's and feeders' time, wastage of stock, short counts, double inking, stops for wash-ups from sheets getting on rollers. It does away with all the make-shifts that have never solved the turned corner problem. It is just what you have been looking for—will pay for itself in no time in your pressroom and bindery.

The "DOUBLEFLY" comes into action just as the printed sheet is delivered to jogger and holds it down while regular fly is returning. The sheet corners cannot turn because the "DOUBLEFLY" smooths them out as neatly as the fingers of a human hand.

Has proved its value for more than a year in biggest shops in Chicago and elsewhere.

Let us refer you to users, tell you where you can see it work, or better still

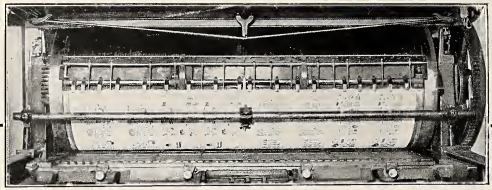
Put a "DOUBLEFLY" on one of your presses on 30 days' trial

If you are not satisfied do not pay us a penny. We are so sure the "DOUBLEFLY" will make good we are pleased to install it at our risk. Write, wire or phone today for demonstration.

638 Federal St., Chicago **WM. A. FIELD COMPANY** 38 Park Row, New York

Manufacturers of Equipment for Printers, Engravers and Electrotypers

Cut or Perforate as Accurately as You Print



Ordinary slitting or perforating on a cylinder press depends on chance for accuracy.

The Hoff Combination Slitter and Perforator

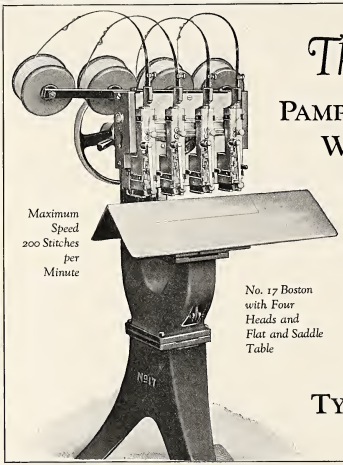
takes the uncertainty out of this work. The grippers hold the sheet and the device is geared to the press—no chance for the work to be out of register. The sheet is under perfect control at all times, giving you a perfect cut or perforation. Takes care of anything from onion skin to cardboard. As many extra slitter or perforator blades can be used as the job may require.

Full information and particulars are yours for the asking. In writing be sure to give the names and models of your presses.

Leslie D. Hoff Manufacturing Company

Office: 15 MAY STREET **NEWARK, NEW JERSEY**

Or Any Dealer in Printers' Supplies



Maximum Speed 200 Stitches per Minute

No. 17 Boston with Four Heads and Flat and Saddle Table

The BOSTON

PAMPHLET AND CHECK BOOK WIRE STITCHER NO. 17

TWO to six heads, capacity one-fourth of an inch, flat and saddle table, high speed, single adjustment for all parts, every feature for both flat check book or saddle pamphlet wire stitching. Write for descriptive circular

AMERICAN TYPE FOUNDERS COMPANY

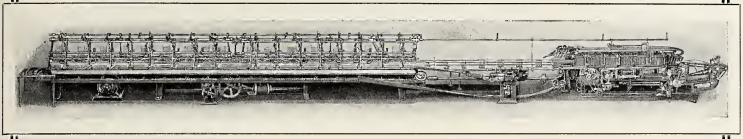
General Selling Agent for Boston Wire Stitchers

SET IN MEMBERS OF THE GOUDY FAMILY

JUENGST

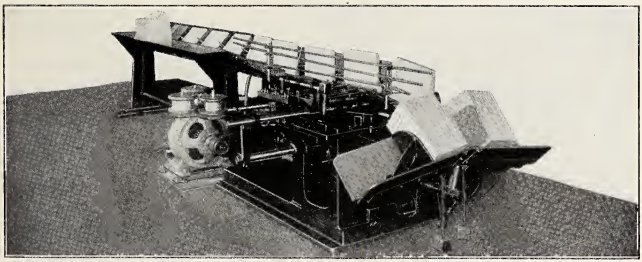
Gatherer, Stitcher and Coverer

THE ONLY MACHINE that will Gather, Jog, Stitch and Cover Books, all while in Continuous Motion



Will detect missing inserts or doublets.
Will gather any signatures from singles up, on any kind of stock.
Built in combination or in single units.

Has no equal for Edition Books.



Juengst Continuous Side Stitcher

The only stitcher that will drive 1, 2, 3 or 4 staples without stopping the book.

Built as a separate unit, with feed table and delivery.

Let Us Solve Your Bindery Troubles
and give you accurate books, better books, and more books, at less cost.

AMERICAN ASSEMBLING MACHINE CO., Inc.
416 N. Y. World Building, New York City

Between the Devil and the Deep Sea

How Would You Like to be AN ELECTROTYPER?

The electrotyper is always willing, and generally competent, to advise with the printer about the best ways of making up forms for electrotyping; the speed with which he can handle forms on any order and the service he can give on delivery. Beyond this the electrotyper should not be expected to go and accept responsibility.

It is often the case, however, that the electrotyper is asked to be critic, complainant, jury and judge regarding photo engravings. Here is the electrotyper's unfortunate position. He accepts photo engravings from the printer which are not quite right for good electrotyping.

The printer not getting what he expects, blames the electrotyper, or the printer prints from both the engravings and the electrotypes and blames both the engraver and the electrotyper. The electrotyper should have told him in the first place, or if the electrotyper tells the printer, then the printer tells the engraver that the electrotyper told him and immediately the electrotyper is persona non grata with the engraver.

Bearing in mind that under etched, shallow etched, over burnished, ragged edge and high relief half-tones are not fit for electrotyping and that they come to the electrotyper from the printer rather than from the engraver, how would you like to be an electrotyper?

The printer can help all concerned by deciding for himself where the trouble lies and then by applying the remedy.

Hearty co-operation between the printer, the engraver and the electrotyper is a still better remedy.

INTERNATIONAL ASSOCIATION *of* ELECTROTYPERS

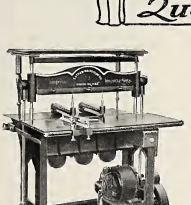
This space contributed by New England Electrotype Co., Boston

MONITOR

Quality, Speed, Service

Monitors Keep Pace With Shop Demands

TWENTY-FIVE YEARS ago **Monitor** Machinery held a foremost place in the shops of Printers and Bookbinders because it represented the best in design, construction and service. And in the years that have followed, this leadership has been steadily maintained and strengthened, because **Monitors** have at all times kept pace with the changes and developments of shop practice. Today, the installation of **Monitor** Machines always means a greater output and lowered costs of operation.

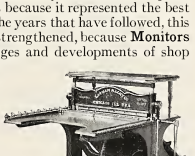


Monitor Power Punching Machine

Locks instantly all blocks in the machine by single movement of hand lever; drives straight up and down, cutting a clean hole and saving wear on punch and die. Ideal for plants with continuous runs of work.

It Will Pay You to Learn the Facts

Leading Bindery and Printing Plants, shops of all sizes specializing in all branches of printing and bindery work, have effected important savings by MONITOR-izing their equipment. WHY NOT DO THE SAME? Let us go over your needs with you and suggest just the machines that will serve you best: Stitchers, Perforators, Tab and Indexing Machines, Punching Machines, Round Corner Cutters, Paging and Numbering Machines, Creasing and Scoring Machines, Bench Lever Embossers, Standing Presses, Board Shears, and other special shop equipment. We make them all according to the famous MONITOR standards and guarantee each machine to be free from defects in material and workmanship.



Monitor Extra Heavy Power Perforator

A machine with all the features and adjustments for handling any class of work. This machine has the weight, strength and balance essential to perfect operation and the dies are of the best high-grade tool steel, which insures longer life, as well as a clean cut perforation. These machines also supplied for foot power.



Monitor No. 1 Wire Stitcher

This is the "*one* machine for *all jobs*," and in plants where only one stitcher is required it is the most popular in use today. Stitches anything from 2 sheets to 7/8" by merely changing the wire, and with proper care lasts for years.

A TRIAL WILL PROVE OUR GUARANTEE

Put a **Monitor** to work on the job that has been troubling you. If it isn't shown here you are sure to find it in our Complete Catalog. Select the **Monitor** Machine that most fully meets your needs and try it out in your own shop under your own working conditions. We GUARANTEE the results you get will justify every claim made for **Monitors**. If you are not just sure of the type of machine best suited to your needs—*Write Our Service Department.*

Ask for Catalog No. 27—TODAY



Monitor Bench Lever Embosser

Does all kinds of work, such as hot embossing on cloth, leather, paper, keratol, celluloid, wood and other materials, and uses either type or embossing plates. Is a practical necessity in every bindery handling general runs and is a splendid investment.

LATHAM MACHINERY COMPANY

"Latham Machines Last Longest"

BOSTON — 1153 FULTON STREET, CHICAGO, ILL. — NEW YORK

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JOHN DICKINSON & CO.	Cape Town, S. A.	GEO. M. STEWART	Montreal, Canada



NUREX
Is Now Standardized

One of the reasons for the uniform satisfaction given by NUREX is the fact that it is a standardized product. This means that the NUREX you get a month or a year from now will work with the same pleasing results as your present supply.

NUREX

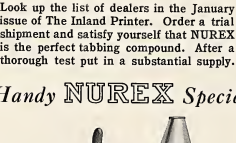
Patented June 1, 1920

Tabbing Compound

retains the same consistency until all is used up—never gets brittle in the winter or stringy in hot, damp weather. NUREX puts the final touch to your work that requires tabbing and in a way that will give satisfaction to your customers and bring repeat orders from them.

Look up the list of dealers in the January issue of The Inland Printer. Order a trial shipment and satisfy yourself that NUREX is the perfect tabbing compound. After a thorough test put in a substantial supply.

A Handy NUREX *Specialty*

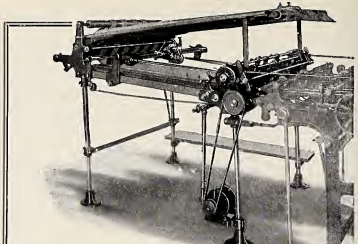


NUREX
TABBING POT

Especially designed to use with NUREX Tabbing Compound. NUREX requires no heating, so pot can be placed on bindery tables handy for the help without danger of fire. The cone friction top serves a double purpose—prevents the contents from evaporating and keeps the brush always upright and ready for use.

May be had from any NUREX distributor.

The Lee Hardware Co.
SALINA, KANSAS



The McCain Feeder — Attached to Folding Machine
Can be Loaded While in Operation.

What Do the Users Say?

If you are considering automatic feeder equipment, why not ask for opinions from the users of

THE McCAIN Automatic Feeder

Find out from them just what The McCain is capable of performing and learn the reasons for so many repeat orders. We will gladly furnish you with the names and addresses of several users of The McCain, possibly some in your own city. Write today.

McCain Bros. Manufacturing Company
29 South Clinton Street, Chicago, Illinois



Famous Byron Weston Products

- ☐ **Byron Weston Record Paper** . . . . Highest grade ledger
- ☐ **Waverly Ledger Paper** . . . . . Popular priced ledger
- ☐ **Flexo Ledger Paper** . . . . . Hinged for loose leaf
- ☐ **Typocount Ledger Paper** . . . . For machine bookkeeping
- ☐ **Defiance Bond Paper** High-grade documents and correspondence

Check the items in which you are interested and we will send you sectional sample books.

BYRON WESTON COMPANY
DALTON, MASSACHUSETTS

Simplifies Complicated Work

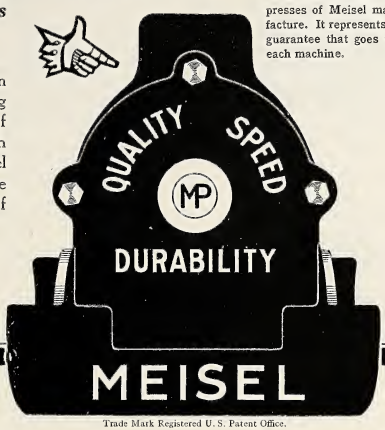
—that's one of the missions of the Meisel Press

THE MEISEL PRESS has more than once proved its superiority in handling work ordinarily requiring a variety of operations from several machines. Much of this work can be handled on the Meisel Press. Presses of special character can be built to care for work beyond the range of a machine of stock design.

MEISEL PRESS MFG. COMPANY

944-948 Dorchester Ave.
BOSTON, MASS.

THE device illustrated in this advertisement is the registered trade mark that identifies all presses of Meisel manufacture. It represents our guarantee that goes with each machine.

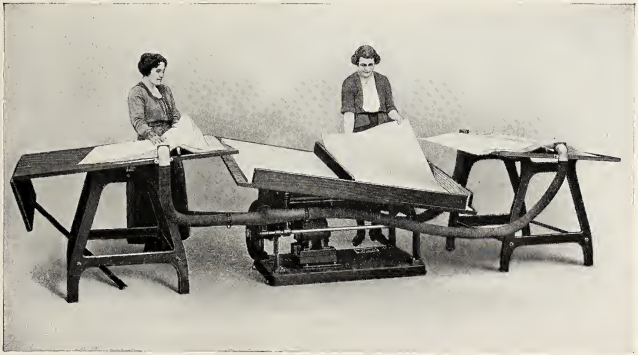


Trade Mark Registered U. S. Patent Office.

THE UNIVERSAL JOGGING MACHINE

FOR PRINTERS, LITHOGRAPHERS AND ENVELOPE MANUFACTURERS

STRAIGHTENS UP RAPIDLY AND ACCURATELY ALL KINDS OF PAPER



WRITE FOR DESCRIPTIVE BULLETIN No. 101, JUST ISSUED

SOUTHWORTH MACHINE COMPANY, *Portland, Maine, U. S. A.*

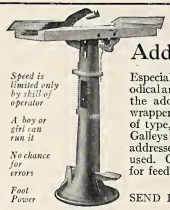
"Challenge Creations" for Printers

Challenge Cast Iron Newspaper and Stereotype Bases

Four Column Widths and Two Heights



Great time-savers in the handling of unmounted electros, halftones and zincs when stereotyping. No hooks or catches are necessary. Plates are simply laid on top when ready to stereotype. Accurately ground to height .759 or .853. The .759 height will work with the standard patent block base. Made in standard one, two, three or four column widths 3 to 36 em lengths and in labor saving sizes from 3x5 to 10x25 ems pica.



Speed is limited only by skill of operator

A boy or girl can run it

No chance for errors

Foot Power

Mercantile Addressing Machine

Especially adapted to newspaper, periodical and envelope addressing. Prints the address directly on the paper, wrapper or envelope. Uses any size of type, monotype or linotype slugs. Galleys hold from 50 to 100 or more addresses, according to size of type used. Operator has both hands free for feeding. Postmasters approve it.

SEND FOR CIRCULAR AND PRICE

Challenge Proof Press (The "Old Favorite")



Made in two styles (with or without Iron Stand) and seven sizes. Built to give the best possible lasting service. The roller is extra heavy and makes only one revolution from end to end of bed. Roller covered with best quality felt blanket.

Challenge Labor-Saving Iron Furniture

The Strongest Iron Furniture Made

Made from highest grade fine-grained castings, micro-ground to point system accuracy. Note the cross-braces, giving extra strength and finger-hold. Each piece has holes for drainage.



Size on Every Piece

Send for New Vest Pocket Catalog of "Challenge Creations." Sold by All Dealers in Printers' Supplies

The Challenge Machinery Company Main Office and Factory, Grand Haven, Michigan
Chicago, 124 S. Wells St. New York, 71 W. 23d St.

WELCOME BACK

THE New Year's business promises much bigger than we expected. We are grateful, of course, to our old customers who have had faith in our products and prices during the past thirty years. But, somehow, there is a special gratification in finding that during the business shake-up we are passing through, many customers we lost are now returning.

"THE OLD RELIABLE"

Sinclair and Valentine Co.

Write, Wire, Phone, Call—Offices in all the principal cities.

NEW YORK, 605-611 WEST 129th STREET

BOSTON.....516 Atlantic Avenue	CHICAGO.....718 South Clark Street	TORONTO.....233 Richmond Street, W.
PHILADELPHIA.....1106 Vine Street	ST. LOUIS....101-103 S. Seventh Street	MONTREAL.....46 Alexander Avenue
BALTIMORE...312 North Holliday Street	CLEVELAND....321 Frankfort Avenue	WINNIPEG.....173 McDermott Avenue
NEW ORLEANS.....315 Gravier Street	DETROIT.....806 Gladstone Avenue	ALBANY, BUFFALO and Other Cities.

FACTORIES: NEW YORK, NEW JERSEY, CANADA

WHEN PURCHASING YOUR NEW EQUIPMENT

DON'T WAIT FOR VARIABLE SPEED MOTORS

SPECIFY

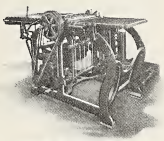
"HORTON"

VARIABLE SPEED

PULLEYS



DRIVE SHAFT Model "R" on a Chandler & Price Press.



DRIVE SHAFT Model "C" on a Cleveland Folding Machine

THE ONLY SATISFACTORY VARIABLE SPEED DEVICE

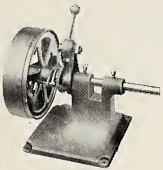
NO DELAY—IMMEDIATE SHIPMENTS

COUNTER SHAFT TYPES

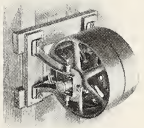
ADAPTABLE TO A WIDE VARIETY OF MACHINES

WRITE FOR

CATALOGUE AND PARTICULARS



"HIGH DUTY" COUNTER SHAFT TYPE HORSE POWER ½ to 7½ BELTED SPEED 500 to 800 R.P.M.



"STANDARD" COUNTER SHAFT TYPE HORSE POWER ⅛ to 4 BELTED SPEED 200-350 R. P. M.

HORTON MANUFACTURING CO.

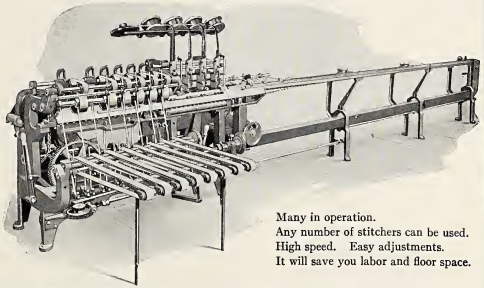
Cable Address HORTOKUM

3008-3016 University Ave., S. E., MINNEAPOLIS, MINN. U. S. A.

CHRISTENSEN'S *Latest Type*

Stitcher-Feeding Machine

Do not confuse this machine with our former machines as this is a new design.



Many in operation.
Any number of stitchers can be used.
High speed. Easy adjustments.
It will save you labor and floor space.

THE CHRISTENSEN MACHINE COMPANY

RACINE, WISCONSIN

Canadian Agents:
TORONTO TYPE FOUNDRY CO., Ltd., Toronto, Canada
CANADIAN-AMERICAN MACHINERY CO., 63 Farrington Street, London, E. C.

Eastern Agents:
GEO. R. SWART & CO., Marbridge Building, Broadway and 34th Streets, New York, N. Y.

Southern Agents:
J. H. SCHROETER & BROS., 133-135-137 Central Avenue, Atlanta, Ga.

Chicago Office:
Room 469-71 Transportation Building, 609 South Dearborn Street, Chicago, Ill.



Latham Storage Cabinet

Every Lockup Department Needs One

Your Stoneman's time is worth lots of money so why waste it having him run around the Composing Room looking for material when this cabinet can place it at his elbow at all times?

This cabinet is a vault on wheels in which Composing Room material can be stored and kept in order, such as Patent Bases, Register Hooks, Cuts and Furniture of all descriptions that enter into the making up of Forms.

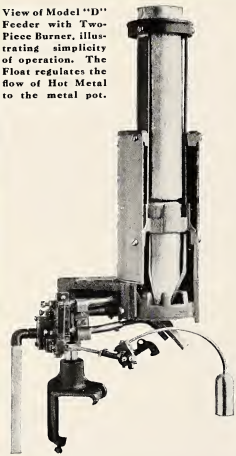
The cabinet is of steel construction and contains 17 drawers. Has Ball Bearing Castors, Oxidized Handles and Index Holders. Has large bar handles on each side so that it can be moved to any part of the plant with ease. Finished in Olive Drab baked enamel. It is a piece of equipment that any plant would be proud of.

Latham Automatic Registering Co.

608 So. Dearborn Street
Chicago, Ill.

170 Fifth Avenue
New York City

View of Model "D" Feeder with Two-Piece Burner, illustrating simplicity of operation. The Float regulates the flow of Hot Metal to the metal pot.



Mr. Manager
Mr. Superintendent

Do you know why you don't get the maximum of *good product* from your Line or Type Casting Machines — why part of it is "hot" or porous, "cold" or imperfect?

Do you realize that you can't obtain a greater percentage of *good product* unless you know what causes the *poor product?*

If you want a bunch of facts not generally known about what actually takes place during the casting of slugs and type and causes a large percentage of the *poor product*, ask us to send you "Why Hot Metal Feeding is superior to Cold Metal Feeding." This story is written in a simple, not technical way. You need it, and your machinist needs it, too.

LEE HOT METAL FEEDERS for Linotypes, Intertypes, Monotypes, Ludlows and Elrods.

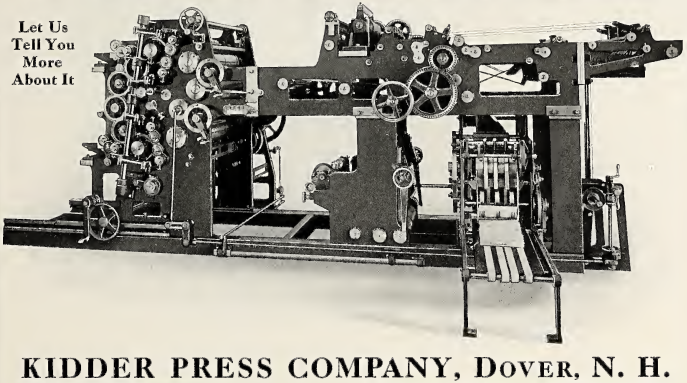
THE GEO. E. LEE COMPANY

Caxton Building, Cleveland, Ohio

A HIGH SPEED STRAIGHT ROTARY PRESS

Prints One Color on Each Side—Offset Web—Delivers Sheets Either Flat or Folded
Size: 28 in. x 20 in.—You Can Use This Press to Advantage on Your Long Run Work

Let Us Tell You More About It



KIDDER PRESS COMPANY, DOVER, N. H.

NEW YORK, 261 Broadway **TORONTO, CANADA, 445 King Street, West**

Not in Every Pressroom—It Should be

PRESSMAN'S ANGLE INK KNIFE

PATENTED MARCH 2, 1915



Angle B Ink Knife (for cylinder press fountains)



Regular Angle Ink Knife—Round End



Regular Angle Ink Knife—Square End

MADE of the best Swedish Steel, oil tempered and finished. Use the best.

THE INKNIFE
TRADE MARK

THE ANGLE INK KNIFE IS FURNISHED IN THE FOLLOWING SIZES AND STYLES:

10 inch, Angle B
12 inch, Angle B
6 inch, No. 1 . . . . Round End
8 inch, No. 1 . . . . Round End
10 inch, No. 1 . . . . Round End
6 inch, No. 2 . . . . Square End
8 inch, No. 2 . . . . Square End
10 inch, No. 2 . . . . Square End

IN STOCK AT ALL SELLING HOUSES

AMERICAN TYPE FOUNDERS COMPANY

You Can Increase Your Production

Present conditions, with an increased demand for printing, and a shortage of reliable labor, are causing no end of worry to printing establishments in every section.

It's difficult to obtain additional pressmen —and more difficult to obtain additional presses—but by equipping your presses with

Carmichael Relief Blankets

(PATENTED)

For Cylinders, Platens and All Hard Packing Presses

you can increase the productive capacity of your pressroom *immediately*, and at small cost.

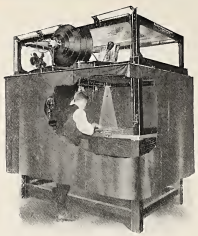
Our new booklet explains how these blankets decrease makeready from one-third to one-half—enable makeready to permanently stay "put"—decrease wear on forms so as to enable many times the number of impressions to be obtained from the same form without changes to forms or makeready—and other valuable features, all of which will help you to increase your pressroom capacity without the slightest sacrifice in the quality of your productions.

Patented, or heavy hand-cut overlays are absolutely not required, even for the very highest type of presswork. Blankets will not form a matrix regardless of the length of the run.

Write or wire for our new booklet. It contains names and addresses of printing plants near you who are already using our blankets.

Carmichael Blanket Co.
ATLANTA, GEORGIA

Branch Sales Office, 771 Mills Bldg., San Francisco



Registers Forms BEFORE Going to Press

A TRUE and exact image of an impression of the key form, or other registering detail, is projected (as in a moving picture machine) directly upon the form, which is held on the stone as on the bed of a press. To obtain register, merely move the plate or type matter to the proper place as shown in the "picture" on the face of the form, secure it in position, and you are ready for the press. Simple, isn't it? Users have often asked the question: "Why didn't somebody think of this before?"

What does it mean? It means that an operator of only average experience can do more accurate registering in half the time of other methods. It means guesswork is eliminated, make-up time in the composing room and striking in on the press are reduced to an almost unbelievable minimum.

On every method of making up forms, it has thoroughly demonstrated its remarkable time-saving qualities, both in make-up and, what is more important, in cutting down standing time on press.

You can learn full details of this new system of registering by writing at once for our detailed literature. At the same time, if you so desire, we will give you details of our financial plan by which the Taylor Registering Projector can earn its own way, paying for itself out of increased earning in your own plant.

There is no better time than now. Rip out this page as a reminder to write to us today.

The Taylor Registering Projector Company

927 Linden Avenue, Baltimore, Maryland

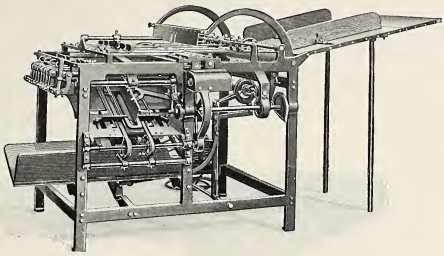
Agents Chicago and West—Latham Automatic Register Co., Chicago.

Toronto Type Founders Co., Ltd., Sole Agents
Canada and Newfoundland.

THE LIBERTY FOLDER

A Machine That Meets Modern Conditions.

Made in Two Sizes and Four Different Styles.



Sizes
Model No. 90
5½ x 6 to 16 x 22
Three folds.

Models Nos. 87 88 and 89
6 x 6 to 22 x 32
Three folds.

Right Angle or Parallel.

Prices
$490 to $990

Motor is regular equipment.

The most simple folder built. Three years without a single rejection proves our theory that only through simplicity can the future machinery be made fool-proof.

The Liberty has all the good features of former Models together with the following exclusive modern refinements: Removable Tape, Oilless Bearings, Automatic Deliveries, that can not clog, Gripper Adjustment made from outside the frame by single hand wheel, change from two to three folds while in operation, etc., etc.

One-half the parts—One-half the price—One-half the trouble—One-half the Upkeep

So simple that merely shifting a lever converts the standard right angle Book machine into a circular folder with both right angle and parallel folds. *Write for book showing various style folds.*

THE LIBERTY FOLDER CO., *General Offices and Factory,* Sidney, Ohio

AGENCIES IN ALL THE PRINCIPAL CITIES



Sprague Electric CR-6210 Double Motor 60 H. P. D. C. Controller

Sprague Electric System of Newspaper Press Control

has proven successful during years of service, but is *new* in its advanced and simplified construction.

Write us for further information.

SPRAGUE ELECTRIC WORKS

Of General Electric Company

Main Offices 527 W 34th St. New York

Branch Offices in Principal Cities

Do You Get Accuracy

In Galley Make-up?



—*were* the pages of that last catalog job all uniform in length when the stoneman got them?

—*and then*—were there any workups on the press after the stoneman worked three hours justifying the form?

¶ "On a recent catalog for a dental supply house—60 pages filled with miscellaneous cuts—we saved the cost of the galley on makeup, and at least 50% of the usual time on lockup, on account of accurate spacing of the pages—and the register was perfect without a bit of doctoring on the stone."

PHILLIPS PRINTING CO.,
Los Angeles, Calif.

Avery MAKE-UP Galley

"SAVES ITS COST IN ONE JOB"

The *only means* for securing absolute, accurate justification on the galley.

The Avery Galley Co.
412 South Los Angeles Street
Los Angeles, Calif.

For Sale by All Branches

AMERICAN TYPE FOUNDERS CO.
BARNHART BROS. & SPINDLER



The Cold Shower

The war gave us the national exercise we needed. Then we cleaned up in a nice warm bath of post-war business. As we luxuriated in the flow of easy money, we knew all along we'd have to take a cold shower before we were through—but gosh! how we dreaded it.

And now we've had our cold shower. We gasped and shivered, and gooseflesh stood out all over us. But our heads have cleared. We breathe deeper. We're vigorous, keen, and feeling fit to fight a grizzly. And we're hungry—oh! so hungry for new business.

It's a good thing we feel fit. Easy money has been shut off like water in a tap. What we get now we've got to pump out of the well.

We take it that you're not just sitting by the well wishing for a drink—you're using the pump of advertising to get a good flow of business. Stafford art and engravings will give new vigor to your pumping. Many advertisers, both national and local, have found this to be true. Modern equipment (including the Weeks electrical etching process) and an unusually capable staff are backed up by twenty-eight years of successful experience.

If you're not getting your share of business, try Stafford for your art and engravings. Incidentally, our customers call us

"THE HOUSE OF IDEAS"

Stafford Engraving Co.

Artists, Designers, Engravers

Engraved and Steel Die Embossed Stationery

Century Bldg., Indianapolis

Why Buy Type

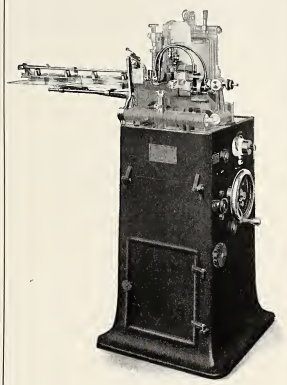
Leads and Rule

When they can be made with the

THOMPSON TYPE, LEAD and RULE CASTER

600 Ft.
2-point Leads or Rules
Per Hour

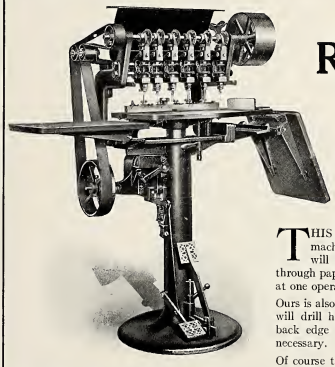
150 Lbs. Type
Per Day



THOMPSON TYPE MACHINE COMPANY

CHICAGO
223 WEST ERIE ST

NEW YORK
WOOLWORTH BUILDING



Round Hole Cutter

with four extra heads

THIS is absolutely the only machine on the market that will drill five or six holes through paper or pasteboard stock at one operation.

Ours is also the only machine that will drill holes as far from the back edge of the material as is necessary.

Of course these heads are adjustable and may be easily removed or shifted. Any number from one to six may be used at once. If six heads are to be used to any considerable extent, we strengthen the machine in certain parts, for which an extra charge is made.

We strongly recommend individual motor drive for this machine. It requires a 2 H. P. motor. However, it can be operated satisfactorily from a shaft; and we can equip this machine with tight and loose pulley if desired. Built in four models. Write for literature.

BERRY No. 4

BERRY MACHINE CO.
309 North 3d Street, St. Louis, Mo.

Do You Know that

The Wesel "Final" Base

for mounting printing plates on press beds is the really only all around method best adapted to pressroom usage?

IT IS—and we are again installing additional machinery to meet the demands of printers. Are you among them? If not you should be for as a money maker in the pressroom it has no equal. Ask us for details so you can equip to get your plates on the press and off again in a minimum of time and at a maximum of saving.

Machinery and Supplies for Printers, Photo-Engravers, Electrotypers and Stereotypers.

WESEL MATERIAL IS STANDARD EQUIPMENT

F. WESEL MANUFACTURING COMPANY

General Offices and Factories:
72-80 CRANBERRY ST., BROOKLYN, N. Y.

Please mention The Inland Printer



Enquire About New Model for Fly Delivery

UTILITY

SAFETY GAS DEMAGNETIZING

HEATERS

For Flat Bed and Web Presses lead all others.

Because they quickdry the ink and increase pressroom production.

Utility Heater Co., Inc.

Main Office and Factory:
239 Centre Street, New York

CHICAGO: Latham Auto. Reg. Co., 608 S. Dearborn St.

Recent Re-order Sales of Utility Heaters

(Third List Published Within 8 Months)

That the Utility Gas Demagnetizing Heaters are outselling all others is evidenced by the following list, which does not include new customers, but only *recent* re-orders from satisfied buyers.

	Re-orders	*Total*
Art Color Printing Co., New York	6	9
Arco Press, New York	2	3
Banker and Tradesman, Boston	1	2
Beekman Press, New York	2	4
Blackwell-Wielandy, St. Louis	4	5
Brieger Press, New York	1	5
Butterick Publishing Co., New York	13	14
Clark & Fritts, New York	2	4
Commercial Press, New York	1	2
Federated Press, Montreal	1	3
Fleming & Reavely, New York	4	5
Charles Francis Press, New York	2	5
Gies & Co., Buffalo, N. Y.	1	2
Great Atlantic & Pacific Tea Co., Jersey City	1	2
W. F. Hall Co., Chicago	2	22
Home Pattern Co., Brooklyn, N. Y.	1	4
D. F. Keller & Co., Chicago	1	4
Kenfield & Leach Co., Chicago	2	6
Kenfield & Esser, Hoboken, N. J.	1	2
McConnell Press, New York	2	3
Manz Engraving Co., Chicago	3	9
Murdoch, Kerr & Co., Pittsburgh	2	3
National Cash Register Co., Dayton, O.	12	13
Paramount Knitting Co., Chicago	1	2
Patteson Press, New York	2	4
Record Press, Chicago	1	2
Roy Press, New York	2	4
Wm. E. Rudge, Mt. Vernon, N. Y.	2	6
Salvation Army, New York	1	2
Successful Farming, Des Moines	4	5
Williams & Wilkins, Baltimore	1	3

BLOMGREN BROS. & CO.

ESTABLISHED 1875

ILLUSTRATORS
PHOTO RETOUCHERS
ENGRAVERS
ELECTROTYPERS
NICKELTYPERS
LEAD MOULD PROCESS

512 SHERMAN ST
CHICAGO

N-O-S COMPOUND does away with the necessity of slip-sheeting. Why not try it?

JAENECKE-AULT COMPANY
CHAS. H. AULT, PRESIDENT & TREASURER

USE
JAENECKE'S
CELEBRATED
COMBINATION
BLACK
FOR
GENERAL PURPOSES

MANUFACTURERS OF
FINE PRINTING & LITHOGRAPHIC INKS

FACTORY & EXECUTIVE OFFICES, NEWARK, N.J.
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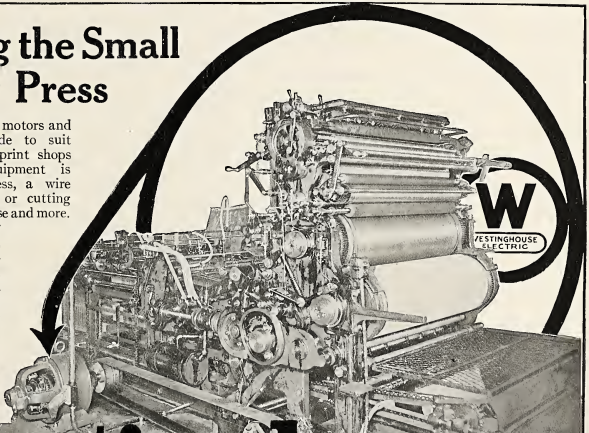
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The Inland Printer

Vol. 66, No. 5 February, 1921

The Leading Trade Journal of the World in the Printing and Allied Industries

HARRY HILLMAN, Editor

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THE HENRY O. SHEPARD CO., PRINTERS, CHICAGO.

I AM THE PRINTER

I AM HE whose facile hands transform the thoughts of men into solid substance. I stand, keen-eyed and eager-hearted, beside my mighty, rumbling presses, that I may blazon to all the world the loves and hates, the sins and sorrows, the never-ending story of the life and death of humankind. ¶ The fruits of my toil give comfort to the aged and honest pleasure to little children; the monarch in his palace, the pauper in his hovel, alike turn to me in common understanding. ¶ Through my faithful hands must pass to be inscribed upon time's deathless scroll the valiant deeds of the warrior—the ringing phrases of the statesman—the matchless cadence of the poet's song. Without my handiwork, history could be but transient, and language but the pagan's snarl. ¶ I have given to humanity the heroic saga of civilization's march, and to the heathen in far-flung jungles I have helped to send the Words of the Redeemer. The product of my hand and brain is the life-blood of modern business; yet did I serve Confucius when the world was young. ¶ I am the scrivener who chronicles your daily life; your books, your poems, your music—each must come to me to win their lasting fame. ¶ I am he who will leave for posterity the record of our times, even as I have stamped on history's pages the record of the times now gone. ¶ I am the preserver of every art and science. ¶ I am the disciple of Gutenberg, of Caxton, and of Franklin. ¶ I am the Printer.

Jack Winfield Bates.

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The author is a compositor with The Caxton Press, of Canton, Ohio, and a member of Canton Typographical Union, No. 219.

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The Inland Printer

LEADING TRADE JOURNAL OF THE WORLD IN THE PRINTING AND ALLIED INDUSTRIES

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A PRINTER OF THE COLONIAL DAYS

BY WILLIAM H. JACKSON

THAT the printers of Colonial times were patriots of the first order is apparent to the reader of the history of that period. In the *Boston Post* of September 19, 1774, is published a circular letter addressed "to the officers and soldiers of His Majesty's troops in Boston." After giving a list of the instigators of the rebellion, including Samuel Adams, Bowdoin, Hancock, and others, it reads: "The friends of your King and Country and of America hope and expect you soldiers, the instant rebellion happens, that you will put the above persons to the sword, destroy their houses and plunder their effects. N. B.—Don't forget those trumpeters of sedition, the printers Gill and Edes, and Thomas." Of these brave men, Isaiah Thomas should command the highest admiration and respect of the printers of today, not because his printer compatriots were less zealous than the hero chosen for the subject of this sketch, but because he, of all the printers of his time, seems to have made the biggest success of his calling under the greatest of all handicaps, the lack of an elementary education.

Isaiah Thomas was born January 19, 1749 (old style). It was the intention of his mother, a widow, to provide him with the common school education of the time, and that he be taught to "read, write and cipher," and trained in some useful trade. But the mother's hopes were never realized; and, to quote Isaiah himself, "six weeks' schooling was all I ever had, and poor at that."

It was customary in those days to hawk about the streets new publications, and among these hawkers was one Zechariah Fowle, a printer of ballads and small books. Fowle was without children, and by an agreement between himself and Mrs. Thomas, young Isaiah was indentured to the service of Fowle, who promised the mother to treat our embryonic printer as his own, give him a good school education, instruct him in the art of printing, until the age of twenty-one, when he should be at liberty to go his way. This indenture, dated June 4, 1756, was a lengthy document and contained many ridiculous restrictions on the freedom of the apprentice as, "he shall do no damage to his said master, etc., or suffer it to be done without letting or giving seasonable notice thereof; at cards, dice, or any other unlawful game he shall not play; taverns, alehouses, or places of gaming he shall not haunt or frequent; matrimony during said term he shall not contract." Fowle, on his part, among other things, was, at the expiration of the apprenticeship term, to "dismiss said apprentice with two good suits of apparrell for all parts of his body, one for the Lord's day, the other for working days, suitable to his degree."

Fowle's outfit consisted of one press, about three hundred and fifty pounds of small pica, two hundred pounds of English, and one hundred pounds of double pica type. A "tattered dictionary and an ink stained Bible" were the only works of reference. Being no exception to the general rule, this "master printer" was in debt for his outfit when he began business, and it is safe to conclude that he was deeper in debt when he quit the game.

The life Isaiah led under this indenture was one of torture and degradation — not unlike most apprenticeships of that period. Beginning his career at the tender age of seven, it is not surprising to learn that the child was not tall enough to reach the cases; consequently he was compelled to stand on a bench eighteen inches high. His first attempt at typesetting was a ballad called the "Lawyer's Pedigree," verses whose vile nature gives us an insight into the character of the master of our boy. Two days were required by Isaiah to set this ballad, in double pica, "though he knew then only the letters and had not been taught to put them together and spell."

It soon became evident to young Thomas that his chances for learning to "read, write, and cipher" were meager, for there seemed to be little intention on the part of the master to carry out his part of the agreement. It was fortunate, however, for him, that Fowle took a partner who was not only a competent printer, but a kind hearted man as well. This person took a great deal of interest in young Thomas, and, until the dissolution of the partnership in 1761, our boy printer, then only twelve years old, had made so much progress in the art, as well as in reading, writing, and arithmetic, that he had charge of the business of the office, in which capacity he made many valuable friends. Among these was Gamaliel Rogers, of the firm of Rogers & Fowle, printers of the first edition in America of the New Testament in the English language. Thomas says of Rogers: "He admonished me, diligently to attend to my business, that I might become a reputable printer. I held him in high esteem and often recalled his instructions, which on many occasions proved beneficial to me."

After a period of some eleven years in Fowle's employ, Isaiah Thomas, at the age of seventeen — the age when most printers nowadays are beginning their careers — was considered an excellent workman. By this time he had acquired that elementary knowledge in the various branches of learning the later development of which placed him among the cultured men of his day. His personal self respect manifested itself in his careful attention to dress, and his tall handsome figure and attractive manners as a young man soon marked him as a person of refinement.

Isaiah Thomas seems to have been a man with a charmed existence. On three occasions in his early life he flirted with death. Playing with a boy companion on one occasion, he stepped backward into a deep, uncovered cistern. His chum, too frightened to give assistance, fled the scene, leaving Thomas, who was unable to swim, to drown. Fortunately, the accident had been seen by an aged negro who was employed nearby, and by means of a pole with a hook on the end, used to draw the bucket from the well, our young printer was rescued, insensible. Thomas often expressed regret that the old negro had died before he was financially able to express his gratitude to him in a substantial manner.

A second rescue from drowning took place a year later. In attempting to jump from the town dock on board an oyster boat, he fell into the bay. He was rescued by the captain of the boat, who, by the merest chance, heard Thomas floundering in the water.

In a clash between two town factions, the "North-enders" and the "South-enders," Isaiah, in his curiosity to see what was going on, was struck on the head by a brick and felled to the ground. By the best of luck he was saved from being trampled upon by a friend who recognized the boy and took him in his arms to a surgeon's house.

After a disagreement with his master, in 1766, at the age of seventeen, Thomas left Boston secretly by boat and landed in Halifax. Work was obtained at his trade with a Dutch printer named Anthony Henry, editor and publisher of the *Halifax Gazette*. As the *Gazette* was printed on stamped paper, this young patriot surreptitiously inserted a paragraph in the paper stating that "the people of Halifax were disgusted with the Stamp Act." This, of course, gave great offense to the loyal inhabitants of the Province. The owner of the paper — who had not even seen the notice — was arrested and threatened with the loss of the public printing if anything of that character appeared again. Shortly after, another paragraph, the work of Thomas, appeared, and again the Dutch publisher was brought to court. He succeeded in placing the blame on Thomas, however, who was also haled before the judge. Asked if he was the young New England man who worked for Dutch Henry, he replied that he was. "How dare you publish in the *Gazette* that the people of Nova Scotia were displeased with the Stamp Act?" "I thought it was true," replied Thomas. "You had no right to think so," said the judge. "You may go, but remember you are not in New England."

Shortly after this, a vessel arrived from Philadelphia bringing a copy of the *Pennsylvania Journal*, with all the rules turned in mourning because of the passage of the Stamp Act. A death's head with cross bones was over the title, and at the bottom of the last page was a figure of a coffin; beneath it was printed the age of the paper, with a statement that it had "died of a disorder called the Stamp Act." This gave Thomas an idea. He feared that to do likewise would get his employer into trouble, so he achieved his object by means of the following notice: "We are desired by a number of our readers to give a description of the extraordinary appearance of the *Pennsylvania Journal* of October 30 last (1765). We can in no better way comply with this request than by the exemplification we have given of that journal in this day's *Gazette*." The notice made considerable stir, yet nothing was ever done about the matter. Later, Thomas was suspected of being implicated in hanging an effigy of Lord Bute, the Stamp Master, on the public gallows behind the citadel. The sheriff tried to bluff Thomas into believing that he had a warrant for his arrest, but our wily youth refused to go with the sheriff until the proper authority for taking him prisoner was produced. Leaving Thomas, the officer said he would soon return — but he failed to come back. Thomas afterward learned that it was all a ruse to trap him into admitting that he was a party to the effigy hanging.

Thomas left Halifax with "his linen reduced to one check shirt, and that the only coat he had he sent to a tailor to turn, and the tailor ran away with it."

We next find him in Portsmouth, New Hampshire. He had been there but a short time when he received an invitation to return to Boston from his old master, Fowle, who failed to recognize him. About this time he was seized with a desire to go to England. He engaged as a steward on board a ship that was to sail for London by way of the West Indies. Ill treatment by the captain of the vessel caused him to desert the boat at Newport. Three days later he took passage on a

brig bound for Charleston, South Carolina. He boarded the vessel, but left it shortly to call on a woman who had offered him a partnership in a coffee house owned by her recently deceased husband. Her home was near the wharf. In the meantime the vessel sailed without him, but he was able to catch it through the kindness of some friends of his woman acquaintance, who put out in a boat, overtook the vessel and put him aboard.

Arriving at Charleston penniless, for several days he made a fruitless search for work, finally obtaining temporary employment from a Mr. Wells. He borrowed enough money to pay for his passage and thereby secured the release of his chest which had been placed in storage. Not much is known of his career in Charleston, except that he married Mary Dill, the daughter of Joseph Dill of the island of Bermuda. He returned to Boston in the spring of 1770.

Boston had grown rapidly during his absence and was now a city of about twenty thousand inhabitants. In 1769, the British quartered some nine hundred soldiers in the town, and they were in constant collision with the citizens. It is not strange that a man of Isaiah Thomas's temperament and patriotic spirit could not hold himself in restraint — fear was something unknown to him.

Forming a partnership with his old employer, Fowle, he started the famous *Massachusetts Spy*. After three months the partnership was dissolved, Thomas having bought from Fowle the same press and types with which he had started his career as a printer. About this time Thomas moved into a new office and changed the *Spy* from a triweekly to a weekly sheet, enlarging it to a whole sheet of royal size folio of four pages. The subscription list grew rapidly. Under the heading was a quotation from Addison's Cato:

" Do thou, great Liberty, inspire our Souls,
And make our lives in thy possession happy,
Or our deaths glorious in one just defense."

This paper was under the direction of Thomas for over thirty years, and while it met with many reverses, it was the foundation of his great fortune. Its circulation was national, though a national circulation did not, perforce, extend many miles west of the Atlantic seaboard. The British Government tried to buy the *Spy*, but it could not be bought; it tried to coerce and drive its publisher, but found he could not be coerced or driven. Attempts were made to deprive him of his printing outfit. He was hampered in every way, but this only served to strengthen him and his *Spy* in the esteem of the public.

Summoned to appear before Governor Hutchinson for printing objectionable matter, he replied that he was too busy to leave his office. The Governor sent a second and a third time for Thomas to appear. Hutchinson knew that he had no legal power to compel Thomas to come before him, so he ordered the Attorney General to prosecute the printer for libel. But Thomas proved too clever for them, and he did not appear.

Enough has been said of the *Spy* and the connection of Thomas with it to prove that both he and it were a few of the many causes that brought on the War of the Revolution. Sensing the inevitable, on the sixteenth of April, 1775, he moved his presses and types during the night and started them on their way to Worcester. On the morning of April 20 he made a flying visit to his family in Watertown and then started on foot for Worcester. After traveling many miles he met a friend who loaned him a horse; late that night he arrived at his destination to begin life anew. He was invited to set up a press, and it was here that his real career as a printer began, and where he later re-established the *Spy*. Benjamin Franklin secured for him the postmastership of Worcester. In the course of time he became well acquainted with Franklin, whose career, in many respects, was parallel with his own.

In addition to the publication of the *Spy*, he took up the publishing and selling of books, a business in which he engaged with great energy. His success was undoubtedly due to the business principles which he applied to the conduct of his affairs. So great did his enterprise become that the building of a large paper mill became necessary, as well as an extensive bindery. The output of his presses found ready sale in many foreign countries; at one time he had sixteen presses constantly employed — a stupendous number for those days — seven of them in Worcester, with five bookstores in Massachusetts and one each in Concord, New Hampshire, and Albany, New York. In his day Thomas was as well known as the leading publisher as were the Harpers in later days.

The work of his presses was noted for its beauty and accuracy — his editions of the Bible were said by the Reverend Peter Whitney, the historian of Worcester County, to be " the nearest correct of any now extant." Dr. Franklin called him " the Baskerville of America."

Thomas was admitted to the cultured circles of Worcester, and his graceful manners made his acquaintance one to be prized. In his later years he lived in a beautiful mansion and was noted for his generosity and hospitality. He was the founder of the American Antiquarian Society, and was its president until his death. His " History of Printing in America," published in 1810, should be read by every printer who makes any pretense to being a master of the trade. His library of three thousand volumes was removed to Antiquarian Hall, which was erected and donated to the society through his generosity. The honorary degree of Master of Arts was conferred on him by Dartmouth College, and that of Doctor of Laws by Allegheny College, Pennsylvania. His death occurred on April 4, 1831, his estate amounting to over a million dollars. Here, truly, was a man of achievement, whether measured from a standpoint of service to his fellow men, or by the accumulation of wealth.

There is an old saying that, "As the twig is bent, the tree's inclined." But this adage can not be applied to the career of young Thomas under Fowle's tutelage. There are many famous men whose earlier environments were anything but favorable to their future development. Isaiah Thomas appears to have been one

of these men. The difficulties and obstacles which strewed the path of his early career, viewed in the light of his successful life, were but stepping stones in the development of that strong character of his which, it seems, throve on adversity. The printing office was to him the best of schools, as it has been to many other men of note who at one time or another stood before the case. In the dissemination of knowledge, knowledge is acquired; in lighting the way for others, a printer's own path is illuminated. In his old age Thomas used to say that if he could live his life over again he would be a printer. How many of our present day printers are there who have pride enough in their calling to make a similar statement?

THE COMPOSING ROOM FOREMAN

BY L. A. BRAVERMAN



N these times of a shortage of good compositors and the general lowering of efficiency, the position of foreman of the composing room has become of greater importance than ever. Always considered as one of the most important positions, it has now become of still greater importance. The tremendous growth of the printing business in the last few years has been due largely to advertising — printing which requires artwork, engravings, fine display typography, good paper and good presswork. Before a job of advertising printing is ready to go to press a tremendous amount of preliminary work is necessary. In many cases sketches or dummies have to be submitted to the customer for approval, and usually corrections and suggestions are made which are incorporated in the final working drawings. Engravings then have to be made in one, two, and sometimes three or four colors; the size and style of these engravings must be decided. The copy then has to be set and proofs submitted. Usually alterations have to be made, and more proofs submitted before a final O. K. is received. Frequently electrotypes are required before the job is ready for the press.

All this entails a considerable amount of detail work, and excellent judgment is necessary in selecting the proper material for the job. The inability to obtain the most effective combination frequently means the difference between an effective piece of advertising and an ineffective one.

In working out these problems the foreman of the composing room is called upon a great many times to offer his best judgment on various matters pertaining to the job. In many shops he is asked to carry to completion all the preliminary work, though in many others he is called in only on the work which comes into his department. Foremen of other departments do not have this preliminary work to do. When a job is ready for the cylinder press the foreman of the cylinder pressroom has to contend only with the actual production, and the same is true in other departments. Their problems are largely mechanical, and much simpler, as the detail work, the preliminary work, the deciding of vital and important matters, have all been done.

In the composing room the foreman has to contend with mechanical equipment as well as with varied personalities to a greater extent than in any other department. It is this personal contact with the human individual which makes the position of the composing room foreman important. Machines that are kept in good condition will give the same average output day in and day out. We all know from experience that human beings can not be expected to give this same uniform rate of efficiency.

The writer has had a varied experience in the printing business — "devil," compositor, foreman of a composing room, superintendent of a large printing plant, part owner of a printing business and is now working as a typographic layout man. I have had foremen working for me and have come in contact with a great many others. I have devoted particular study to the problems of the composing room and to the efficiency of compositors, and have made a study of human motions as applied to the composing room. The suggestions and observations which follow are therefore based on actual experience; the suggestions have been used in my daily practice and have been found very helpful.

On several occasions I have seen foremen tied to their desks doing a great deal of clerical work which to them seemed of utmost importance. In one particular case the foreman was positive that the work he was doing could not be done satisfactorily by any one else, and as a result his entire department was suffering greatly from a lack of proper instructions and supervision. I went over this problem very carefully with him, both deciding to try to delegate this work to some one else and though he strenuously objected at first I finally won him over. He maintained that if mistakes occurred he would be personally held responsible. I granted that, but explained to him that far graver mistakes were being made for which he was being held responsible and that the only thing to do was to choose the lesser of the two evils.

We delegated this work to some one else and explained very carefully what was necessary to be done. The foreman supervised the work for a short time and then paid no further attention to it. It proved to be a very good move as it was found that the work was being done as efficiently as the foreman himself had done it.

Many other composing room foremen are undoubtedly now tied to their desks by clerical work which they think no one else can do. A foreman should not

attempt to do clerical work nor should he be expected by the office to do it. His job should be, primarily, to instruct, to supervise and to execute. Clerical work, no matter how important it may seem, can be done by others for far less money than the average foreman receives. No foreman can do justice to himself or to his employer if most of his time is taken up with duties other than supervising, instructing and executing. Of course a certain amount of clerical work is always necessary, but it should not occupy more than a very small percentage of his time. Avoid clerical work and if it must be done in your department, turn it over to the one best fitted for it. If you don't, you will soon be a clerk instead of a foreman.

I have frequently seen work given to foremen with very incomplete instructions, with cuts missing and no reference made to them anywhere, or where mentioned no sizes given. No mention would be made if the cuts were to have captions, and if so, the approximate amount of space to be left. Incomplete copy would be furnished. Even the size and the number of pages of the job would sometimes be omitted.

How in the world the foreman was expected to proceed with the work with such necessary information lacking is beyond me. You may say that much of this information was omitted by mistake. Perhaps you are correct, but, nevertheless, omitted it was, and to a certain extent it is being done every day in almost every plant, large and small. Salesmen, especially, are notoriously bad in passing along the information they have gained regarding a job. They often fail to get all the information necessary so that the work can be put through properly.

Yet some foremen go about their work in blissful ignorance of the trouble ahead every time a job comes to them with incomplete instructions. They don't read their working tickets to see if all the necessary information is there. They either hope or suppose that everything is O. K. and hand the work to the compositor as it was given to them, with very few minor instructions.

The compositor in setting the job comes across certain things about which he is in doubt and goes to the foreman for instructions. Not knowing what is wanted the foreman goes to the office for the information. Sometimes the person who is familiar with the job is out, and in that event the work is either held up or the foreman takes a chance and decides. Sometimes he is right, oftentimes he is wrong. This same performance is frequently repeated before the composition is completed. A lot of time is wasted and usually all the profit wiped out, and at times an actual loss established in the composition of the job.

To avoid all this confusion and loss of time I strongly advise that working tickets be read very carefully and all items checked to make sure that everything is perfectly clear. Some thought should be given as to the best and most efficient way to set the job.

If there are things which are not plain they should be made clear before the work is commenced, as it will be found at times that the job will he held up until workable data and material can be had. If the foreman insists on receiving all required information before proceeding with a job it will be found that fewer jobs will come to him with incomplete information.

When a compositor comes for a job the foreman should go over all the details with him and make him acquainted with everything he should know. The foreman should be the judge of the best and most efficient way to do the work and, if necessary, he should instruct the compositor exactly how to proceed. It should not be left to the compositor to do it the way he thinks it ought to be done. *His* may be the inefficient way.

The work should be completed in as few operations as possible. It is not advisable to have the type set, read, corrected and then time lost waiting for cuts to come, as when they do arrive it will be necessary to handle the job again. If a layout man is employed, his corrections and the proofreader's corrections should be made at the same time, as this will save one operation. By watching the work carefully many such operations will be saved.

I have found that it is impossible to instruct compositors so there will never be any need for them to come back for further instructions. No matter how clearly a job is explained and marked there will be times when a compositor will misunderstand or forget some of the instructions and find it necessary to ask questions. In such cases the compositor should be encouraged to come back for the necessary information. I have seen compositors struggle with problems that were not clear to them and a great many times do the wrong thing because they didn't feel free to go to the foremen to get the information they needed. At all times the foreman must be patient with his men, and above all he should never lose his temper. All questions should be answered in a kindly spirit and the men should be treated as though they were working *with* the foreman instead of *for* him. If such a policy is pursued fewer mistakes will be made. A coöperative spirit will grow among the men.

The foreman should know the exact location of all material in his department. In every composing room there is a certain turnover of labor, so when a new man is put on and a job given him to set, the foreman should definitely instruct him where to find his working material or assign some one else for this duty. I have very often seen compositors lose many precious minutes looking for material, the location of which neither they nor any of the other compositors knew, and which the foreman himself did not know. Altogether too much time is lost in this way. If the foreman is too busy he should have a man whose duty it is to make himself familiar with all the material and its location, and that man should be the one to whom a new compositor should go for information regarding material.

I have always found that a schedule of the day's work is of great help. This should be made out the night previous, and should allow for new work which may come in during the day. By having this schedule it will help to get out the important work which had been planned for the day. The foreman will then never

slip up on a promise without knowing it, as the promise should be recorded on the schedule so there will be no chance to forget it.

From experience I have found it almost impossible to accomplish every day the task called for by the schedule. This should not be a source of discouragement. By setting a task and knowing what it is any one is in a better position to accomplish it than if he didn't know it. The maximum task should be assigned and as much of it accomplished as possible.

Too many promises are made for work in the composing room without the knowledge of the foreman. In many cases it is only after the promise is made that the foreman is told about it, and as a result there is actual disappointment to some customers and trouble in making good all the promises made by different persons. Salesmen especially are prone to make hasty promises in an effort to satisfy their customers, and they then expect the foreman to make good these promises. Promises for proofs or any other work being done in the composing room should never be made without the knowledge and sanction of the foreman. He should insist upon being consulted before a promise is made, so that he can be reasonably certain of keeping it.

I have very often seen foremen in a quandary as to just which job to give out next. When a compositor comes for a job the working tickets are gone over and much time wasted in selecting the job to be worked on. This habit not only lowers the foreman's prestige in the eyes of his men but it also means a great loss of time.

By having the schedule much of this lost time will be saved, as it will be known exactly which job to take next. A compositor's time is worth on an average from four to five cents a minute, and if a few minutes are lost on every job in giving it to the compositor, a staggering sum will be spent during the year, which will cut deeply into the profits of the composing room.

The compositors should be given the kind of work on which they are most efficient. The very fact that a compositor is most efficient on a certain class of work shows that he likes that particular work. If he didn't like it he never would have become proficient at it. If he is fed on it there will be greater output and he will be more contented. Of course this is not possible at all times, but it should be kept in mind and done whenever possible.

The foreman of a composing room should have, and can acquire if he hasn't, a knowledge of the work of other departments, and this knowledge will help him tremendously in his work. A great many times there is friction between the various departments in a printing plant, due largely to ignorance on the part of the several foremen of the problems confronting those in the other departments.

If all the foremen would get together and find out each other's troubles and kicks, it would be found mutually helpful and each would become more valuable to himself and to his employer. There is too much of " passing the buck " from one department to another. All work is started in the composing room, so naturally it is here where the most coöperation with other departments should germinate. The composing room, being the clearing house for all work in a printing plant, the work naturally gravitates from there to all other departments. Started wrong, it gravitates wrong to all other departments, causing trouble and loss of time in many cases. Started correctly it goes through the plant much quicker and usually at a greater profit.

Each compositor's peculiar defects in his work should be studied. His actions should be studied to see if he has any false motions, or if he takes any unnecessary steps. A study of human efficiency should be made just as an expert mechanic makes a study of his machine and rectifies the little " kinks " which prevent him from getting the maximum production. No two compositors work alike. Some by cultivation or by natural habits of efficiency produce more than others. The inefficient ones should be helped. The foreman will find it an advantage to rise to the occasion and make up for the loss in the shortage of good men and the general letting down of efficiency.

The foreman should be the driving, dominating force in the department. It is very peculiar but true that if work goes through the composing room with dispatch it also goes through the other departments with dispatch. If there is a general let down in this department there seems to be a let down in all others. Efficiency seems to be contagious, and if it exists in the composing room it will gravitate to all departments.

The foreman should read as many trade journals as he possibly can and become familiar with the various equipment being offered by advertisers. He should write for catalogues and literature and see to what extent new equipment will help make the department more efficient. If there is any equipment which should be bought, its purchase should be suggested.

If there is a local craftsmen's club the foreman should by all means join it if not already a member. It is the only place where he will learn the problems that are bothering other executives and how they are mastering them. It is the best and quickest way of getting a knowledge of the other branches of the printing business. There are many other advantages in joining which any club member will be only too glad to explain.

THERE are no tools more ingeniously wrought, or more potent than those which belong to the art of the printer

—Selected

CASHING IN ON THE PRINTER'S HOUSE-ORGAN

BY FRANK H. WILLIAMS

ODDLY enough it is only occasionally that a print shop issues a house-organ. And yet it is from the printing of house-organs that many shops derive a large part of their business. It seems strange that more printers do not realize the immense benefit which they may secure from the issuance of their own little publication in which they can "tell the world" that they are purveyors of fine printing, know how to get up house-organs attractively, and that they are in every way the alert, live wire sort of people that alert, live wire institutions will be glad to do business with.

The house-organ is a recognized force in modern business in the building of prestige, in the establishing of a continuing point of contact with buyers and in advertising. And yet printers, who, on the face of it, might be expected to be the very first to take advantage of this method of pushing their business, are too often rather skeptical of their opportunities in this particular.

"But why," some printers will undoubtedly exclaim at this, "issue a house-organ when we can get business without that added expense?"

To which there can be made but the one answer — to get more business and better business. Now let's see just how a printer's house-organ can be operated, what sort of stuff should be put in it and to whom it should be sent. Let us be specific about the matter and turn our attention to the house-organ issued by Ginnert Print, a live wire, medium sized print shop.

Ginnert calls his little publication *Printed Publicity*. For a subtitle he runs this line directly under the title, "The More Good Printing You Use, the More Business You'll Get."

The idea behind *Printed Publicity*, as Ginnert puts it, is this:

"I put into this publication anything that will boost my business — which is printing. If I hear or think of a new way of using house-organs, I tell about it in a snappy manner in this house-organ of mine. When I get out a nifty job for a firm I tell about that, too. When I hear of a good new stunt in direct mail advertising, I make it a point to run something about it. Everything that goes into my publication is about printing — the use of printing in new ways, the value of printed publicity, the good stuff we have done for firms and that sort of material. And I take pains to emphasize the very important point that while good printing may cost more than cheap printing, it gets such infinitely greater results that the matter of price is really not worth taking into account. In this way I pave the way for charging reasonable prices for my work — prices which enable me to turn out the highest possible type of printing that will be a credit to my shop and still let me make a profit."

That's a pretty good foundation on which to base any print shop house-organ, isn't it? And why can't other print shops go ahead on the same idea?

It is interesting to note the way in which Ginnert twists all items in his publication to a local angle. Does he tell about the mail order stunt of some big mail order house? If so, he indicates a definite, specific way in which the stunt could be utilized by local houses in certain lines of business. Does he call attention to the novelties in reading matter, or page formation or something of that sort in the house-organs issued by big concerns? If so, he sees to it that his item about the matter gives a concrete hint to specific local lines of business. In this way everything that appears in *Printed Publicity*, whether it has to do with foreign or local affairs, has a real local angle — an angle which, if utilized, will mean more business to the local houses to which that particular slant is addressed.

It is interesting, too, to note that Ginnert is good humored and sprightly in everything he puts into his house-organ. It is easy enough to be solemn and weighty and dull, but such stuff seldom registers much of a hit with present day business men who see life through the rosy glasses of big business. Pep, punch, enthusiasm, life, are the things that appeal most powerfully in the majority of printed things nowadays, and Ginnert sees to it that his material follows along these lines of least resistance. Of course, as indicated, it is not always easy to be constantly in good humor in everything that is written for a house-organ, but the higher the percentage of liveliness in a house-organ, as a general rule, the more of a business building impression the publication will make with those to whom it is going to be sent.

And now, to whom is *Printed Publicity* sent? Is it scattered helter skelter about the city, offered gladly to every one who will read it, or is the presentation of a copy or a year's copies to a firm or individual made a sort of event? Ginnert declares that he has found it much the better plan to restrict his circulation than to make it as extensive as the house to house progress of an ordinary circular.

"Not only," he says, "for the reason that a restricted circulation means less expense, but also for the reason that by not giving every one a copy I make it a sort of mark of distinction to be on my mailing list: I am a firm believer in not printing too many copies of my *Printed Publicity*. By closely watching my distribution I achieve one hundred per cent circulation. I know that every copy I send out goes where it will do me the most good — directly into the hands of a buyer of printing. I know that there is no waste circulation. I know that I am not issuing copies which will find their

way only to the hands of people who would never have any occasion to buy printing. Furthermore, by not having copies scattered broadcast about the city, I make those who do receive copies appreciate my publication more than would otherwise be the case. They gain the impression, by this restricted circulation, that this is no mere circularization scheme, but a really valuable publication which is issued simply and solely for those who buy printing.

"As the result of this method of distribution, I quite often receive letters from persons who are on my mailing list, asking that other people be put on the list to receive copies. Of course I am always glad to do this, and I make such an event the occasion for writing a personal letter to each of the two persons."

It certainly seems as if there is considerable meat in this house-organ of Ginnert's for other printers to chew on, with profit to themselves and their business.

Every business house in the city where a printer is located is a prospective customer, but, unless he employs a large sales staff, it is a physical impossibility for him to call on all these various concerns for the purpose of soliciting their business. As a result of this inability much of the business that he might get fails to come to him. He has a regular line of customers, of course, and through them and through other sources he secures new customers from time to time, but he seldom, if ever, comes into direct contact with the great bulk of the city's enterprises.

The house-organ offers a result getting method of coming in contact with those concerns which are not regular customers, but which might be. It is more effective, as a general thing, than a mere occasional circular, for the reason that it has a definite purpose as the reason for its existence. This purpose is service. It sells printing through the giving of service to the people to whom it is sent. It tells these people how to get better results from their printing; how to put over new direct mail stunts; what other people are doing with printing; what they can do themselves with different sorts of printing, and all that kind of stuff. Furthermore, it is more effective than the occasional circular, for the reason that it has a continuity of appeal which no mere circular can ever have. The house-organ comes out at a definite time. It has a personality. It tells the recipient that it will be there again next week, or next month, and the succeeding weeks and months. It is not a thing that can be dismissed for all time by merely tossing it into a waste basket.

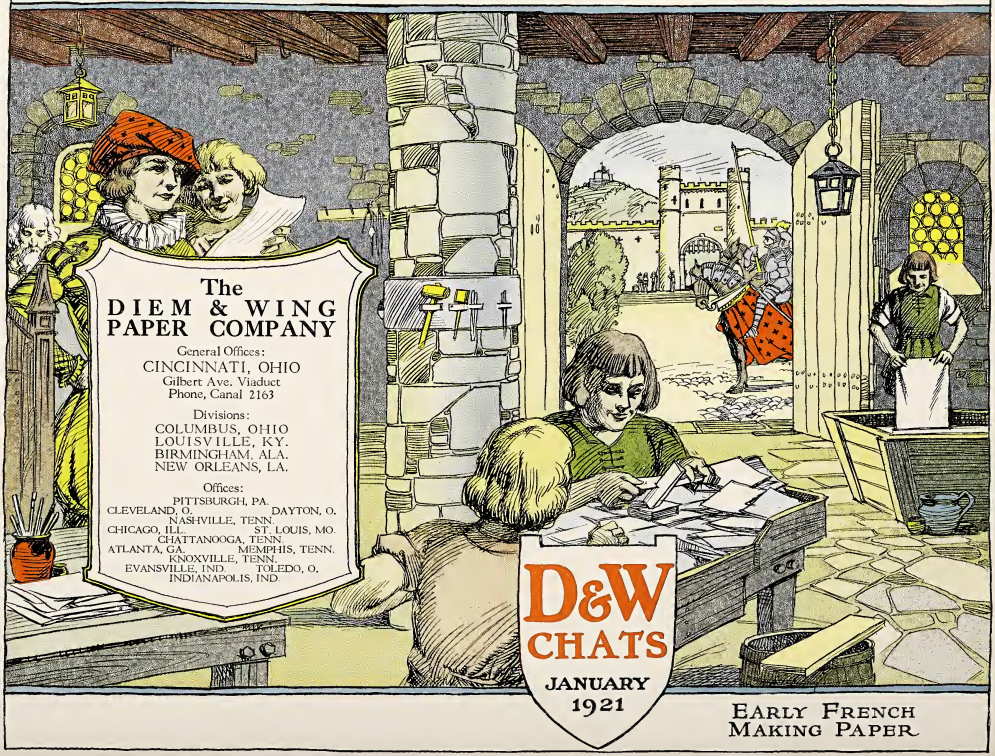
It is because of these very effective things accomplished by the house-organ that, it would seem, more printers should seriously consider the issuance of such publications. Printers, especially, who have been accustomed to the issuance of occasional circulars, might find it greatly to their advantage to discontinue these circulars and concentrate their efforts on a house-organ which would come out at a regularly scheduled time and create sales by giving service, instead of creating sales by mere sales arguments as the ordinary circular does. Service is one of the big things a printer sells — service in speed, in good composition and generally high class work — and the more the printer can emphasize the service end of his business the better his business is bound to be.

But here's a word of admonition. If you, as a printer, determine to get out a house-organ, then for the sake of the business you hope to get, issue a good one! Don't bunch together a lot of irrelevant items and jam it through your print shop in a hurry. Take your time to the editing of the job. Make every item and every word in it carry a message which will mean more business for you. Be satisfied with nothing but the very best. Your house-organ is your shop given a personality and sent forth as an ambassador to every one who might ever buy any printing from you. And if your ambassador is poorly clothed, or a dullard, or old fashioned, then you'd better forget it and let the other fellow have a whirl at the house-organ idea!

MEN propose to change our form of government who do not know what the plan was which our forefathers adopted

—Henry L. Doherty

(Adapted from a card by Axel Edw. Sahlin of the Roycroft Shops.)



An attractive and appropriate house-organ cover (front and back) issued by The Diem & Wing Paper Company, of Cincinnati, Ohio. This is one of a series of designs portraying the history of paper-making from its

EDITORIAL

Owing to the illness of Mr. Sommer, the artist who has been preparing the portraits in the Early Master Printers series, it is necessary for us to omit the usual frontispiece portrait and the biographical sketch this month. Mr. Sommer had started work on the portrait when he was taken ill. He made an effort to complete the drawing as well as take care of some of his other work, but was ordered by his doctor to leave his studio for a time. We regret it is necessary to disappoint those of our readers who have been following the series, but we know they will join us in wishing a speedy recovery for Mr. Sommer.

Is the Manufacture of Carbon Black to Be Prohibited?

What appears to be a serious situation confronting the printing industry is set forth in a communication received from Fred von Steinwehr, secretary of The Queen City Printing Ink Company. Probably but few in the industry know or realize the extent to which manufacturers of printing inks are dependent upon what is known as carbon black, especially in the production of black inks, which are obviously in the greatest demand. It now seems as though the prohibitory laws are reaching out to include the production of this carbon black and thus restrict the manufacture of black inks. Mr. Steinwehr writes as follows:

"The State of Wyoming has a law prohibiting the burning of natural gas for the manufacture of carbon black within ten miles of a village or industrial plant. Various carbon factories had been installed and operating, so the enforcement of this law has been fought through the State courts with varied success. Recently the United States Supreme Court rendered a decision upholding the State law, saying that the State had police powers over matters of this kind.

"This decision will practically prohibit the manufacture of carbon black in Wyoming, which as a State is the third largest producer in this country. In fact, there are only two other States in which carbon is produced in large quantities, so production in these States will have to be very materially increased in order to keep up with the demand.

"Carbon black is absolutely necessary in the manufacture of black printing inks, black paints, rubber soles, heels and uppers for shoes and composition rubber goods, and so far no substitute has been found. Therefore, if this adverse legislation is not repealed the whole printing industry will suffer, if not from an actual shortage, at least by higher prices. The newspapers are the largest users of black inks, therefore this branch of printing will feel the advance in prices first.

"This legislation will have to be repealed or else every branch of the printing industry will have to bear this added burden.

"Already Louisiana has started adverse legislation which if carried will put the largest producer out of commission. Ordinarily there is a substitute, but up to the present this has not been found."

This matter should receive serious consideration on the part of leaders in the industry. If such adverse legislation as is referred to in the foregoing is extended to the two principal carbon manufacturing States, Louisiana and West Virginia, all the allied trades are certain to be affected, as the printing ink manufacturers do not know what they can use to take the place of carbon black. No satisfactory substitute has as yet been found.

The Printer, Not the Customer, Should Specify the Paper

There has been considerable discussion as to who should specify the paper to be used in printed matter, the customer or the printer. The following extract from an address delivered before the Rotary Club of Milwaukee by Alexander Thomson, sales manager of the Champion Coated Paper Company, sets forth the matter very clearly and decisively:

"I would advocate the discontinuance of another habit, which has, I believe, done a great deal of damage to the printer and paper manufacturer. I refer to the practice of the purchaser specifying the paper which is to be used in any given piece of printing. The printer is the expert and the artist, and is in a far better position to know what kind of paper should be used than any one else. Those who do not deal with printers who can command confidence on the basis of their honesty and their artistic ability, should not expect the most artistic and efficient results from their printed matter. There is no more reason why any customer should specify the paper that is to be used by his printer than there is for a patient to specify to a doctor the kind of medicine that should be taken to cure a disease. It is entirely feasible and advisable for any one purchasing printing to tell the printer what kind of results he desires, and the nature of the text to be used, but I believe that almost all the rest should be left in the hands of the printer as one who is responsible for a successful result. One might as well attempt to drive a race horse with a hobble on as to handicap a printer by specifying paper which he may know to be entirely unsuitable for the work in question. The printer may hesitate to advise a purchaser of his poor taste, as, unfortunately, he is not able to tell whether his advice would be well received or not."

The Graphic Arts Exposition

Reference was made in our January issue to the announcement of the Graphic Arts Exposition, to be held in Chicago in July. The magnitude and importance of the plans for this event, as well as the rapidity with which the work is being pushed forward, warrant additional comment. In fact, it will be our purpose to report the progress each month so our readers may keep posted on what is bound to prove one of the biggest events ever held in the industry.

Though the initial announcement was made not more than thirty days ago success is already assured, as the reservations have been reaching headquarters so fast that space is already at a premium. This means that those who have not made reservations will have to get busy at once or it will be too late. It also emphasizes the fact that it would be well for printing executives in every part of the country to arrange their plans so they can be at the exposition and thus derive the benefit of gaining new ideas that will be of untold value to them, not only through viewing the exhibits, but also through attendance at the sessions of the convention held by the International Association of Printing House Craftsmen.

The foresight of the Chicago Club of Printing House Craftsmen in planning the exposition so as to be held in connection with the convention, and the high degree of skill with which the plans have been developed and carried forward, are indeed commendable. It should be to the interest of all in the allied trades to get back of the organization in this work, as it will be of benefit to the entire industry.

Good Boosters — We Compliment Them

Whenever we reach a crisis of any character, threatened or real, we are sure to find those who step into the breach and pull things through, and so it is at this time when we hear considerable talk of business depression. We can not refrain from taking this opportunity to extend our compliments to those firms that are doing such good work in bolstering up the confidence of the general public, thus helping to give the death blow to the bogy of hard times. We call attention to a few of the statements that have come to us recently.

An intensive campaign instituted by the Crescent Engraving Company, of Kalamazoo, Michigan, in an appeal for greater activity along advertising lines as a means of getting out of today's uncertainties into the opportunities of tomorrow, is based upon the following message:

"There is no fundamental reason for a protracted stagnation of business. Public confidence has been slightly shaken by the sensational trend toward price readjustment, but we all knew that a price readjustment was bound to come, and it is up to American business to steady confidence and restore normalcy as quickly as possible."

The Crescent company's campaign was started with a neat folder, printed in colors, bearing the title "Talk It Over With Your Printer," suggesting that the reader counsel with his printer, and urging new, up to the minute catalogues, forceful mailing pieces and confidence inspiring letters as a means of bringing business back to a normal state. The keynote adopted for the campaign is, "1921, the Year of Opportunity," and this slogan has been embodied in an attractive design which the company is asking advertisers to use in connection with their sales literature. The company offers to furnish electrotypes of the design without charge to all who will use them, for "the sooner the general public comes to look upon the present year with optimism the better the situation will be for all."

Another commendable piece of confidence inspiring literature has been received from the T. W. & C. B. Sheridan Company. This takes the form of a New Year's greeting on which the statement appears that the company's sentiments as to the business outlook are thoroughly embodied in an article on the inside pages under the title "Seein' Things at Night," reprinted from the *New York Tribune*. We have space for but a few extracts, which follow:

"It isn't only little boys and girls who are afraid of things they can not see. Just now a very large number of full grown men and women are frightened by a creature of gloom called Business Depression. And if they would only turn on the light they would be greatly relieved to find that it isn't there — at least not in the hideous form they have pictured it.

"If you will analyze that uneasy feeling that seizes you when you think about the future you will find that it springs from what you have vaguely heard and what you vaguely fear, rather than from what you actually know.

"Stop 'seein' things at night,' and take a good clear look at the actual facts and you will be vastly more cheerful. . . . Already in many parts of the country business men have readjusted themselves to the new basis and are looking ahead to better trade than ever. . . . . There is every reason to believe that business will expand, production increase and opportunities multiply. Why, then, believe every gloomy story that any passing pessimist happens to tell you? Why be afraid of something that you can not see — and which really isn't there? . . . The world is again a safe place to live in, and all you need do is go to work to insure your own happiness and prosperity."

From Tom Bateman, sales manager of the Printing Machinery Company, comes a mailing card reading: "You can't cash tears at a bank window, so start the New Year with a smile and do your part to start the world moving normally, and business is sure to be good." Numerous other statements of a like nature have come to our attention, such as, "1921 will reward fighters," emphasized in nearly every edition of the *Chicago Tribune;* "Let's make 1921 a ringing success," used by The Diem & Wing Paper Company; "Our success during 1921 will be in accordance with the service we render," all showing the spirit that dominates the business world.

To sum up, the answer to the question, "What will the year 1921 bring forth?" as reflected in the opinions of many leaders of business is, "1921 will be just what we make it, and it is ours to make it what we will." The optimistic attitude taken on every hand is encouraging in the extreme. Let us all catch this spirit and boost to make 1921 the best yet. It can be done, without a doubt, so why not do it?

CORRESPONDENCE

While our columns are always open for the discussion of any relevant subject, we do not necessarily indorse the opinions of contributors. Anonymous letters will not be noticed; therefore correspondents will please give their names, not necessarily for publication, but as a guaranty of good faith. All letters of more than one thousand words will be subject to revision.

"Scrapping the Period in Addresses"

To the Editor: ST. LOUIS, MISSOURI.

No, no! no!! — and then again, No!!! These are in answer to the letter in your January issue, in which, under the above heading, James C. Moffett advocates the omission of periods at the ends of lines when they are signs of abbreviation, as in Co., St., Ill., etc., especially in address lines.

Many of the rules in grammar would be more generally followed, in fact, that which is proper would become thoroughly ingrained in our mental systems were it not for the exceptions to the rules which lead us into the mazes of confusion and nullify the value of the rules. Likewise, the irregularities of our spelling nullify the "rules" which are derived from analogous spellings. Now, seeing what trouble the deviations from regularity give us, why add to the complexities of the writers by fostering irregularities in the use of punctuation marks? Few of the young members of our typewriting and typesetting forces are adept at punctuation, sad to say. How can we expect them to improve, or even stay at their present level of "know how," if we introduce exceptions to what has hitherto been rightly adhered to as the acceptable thing?

I am most thankful that the practice in some English publications of dropping the period in Mr. and Mrs. has not obtained in American literature. It roils me every time I see this omission of the period, just as it disturbs me to see u in honour, labour, Saviour, etc.

I can stand the omission of the period (provided it does not indicate an abbreviation) and comma at the end of large or distinctive display and title lines, but not at the end of small or subsidiary lines. In fact, I am inclined to draw a line at the 12 point size; with this and smaller sizes these points are not so obtrusive and do not mar the "balancing" of the lines.

If I remember aright, the noted printer and connoisseur, Theodore L. De Vinne, objected to the fad of omitting commas and periods at the ends of title lines, and I have a feeling in my bones that he wasn't far from being right in his view.

Dear Brother Moffett, let us look for larger game in our efforts at bettering things typographic, and not worry about the punctuation marks, unless it be to insist upon a correct use of them. The only point that needs any attention is the hyphen, whose status in compounds might be brought under some rule were it not for those who have a rabid infliction of hyphenphobia.

Apropos of "balancing" display lines, take cap lines like these:

ASSOCIATION	JERSEYVILLE
CARDIFF	YOUNGSTOWN
TOWN HALL	BEAUCHAMP
VANDALIA	JACKET
WESTMORE	*ALABAMA*

Doesn't the excess of white in the triangular spaces fronting the initials A, J, T, V, W, and that at the rear of the endings A, F, L, P, T, throw these lines seemingly out of balance just as much as does the retention of a period at the end of a display line? Especially bad are JACKET, TOWN HALL and VANDALIA, in that the white spaces are diagonally opposite one another. Admitting that these discrepancies in balancing are offensive to the critical eye, what is to be done about it? Should we really worry about it? No, for with our inflexible letter forms we can not help ourselves when we use type; and when we resort to hand lettering and introduce filling strokes or ornaments in these white spaces it is very rarely that we get anything that is really artistic and satisfactory.

N. J. WERNER.

The Paper Standardization Movement

To the Editor: BALTIMORE, MARYLAND.

I have been asked what has been accomplished in paper basis standardization during 1920 and what the prospects are for 1921.

The agitation for a single basis unit of size and count is to avoid unnecessary work. Many basis sizes are now used, and all users of paper make and sell in units of 1,000, while we buy in units of 500. This greatly increases the clerical work, mental gymnastics and liability of error. We therefore advocate a single standard basis of 25 by 40 (a sheet area of 1,000 inches), and a quantity of 1,000 sheets, for all papers.

A second step will be to set up standard basis units of weight for making and stocking paper. These must meet all legitimate needs of paper users and minimize the present endless and uneconomical variation in basis weights demanded of the papermaker.

A third step will be to revise the present jumble of sizes of stock papers and reduce them to a regular graduation and reasonable number of sizes satisfactory for printers' needs and economical to papermakers.

During 1920 the United Typothetæ of America, the Label Manufacturers' National Association, the Color Lithographers' National Association and the National Association of Employing Lithographers have endorsed this movement. The Folding Box Manufacturers' National Association has recommended that similar standards be established for boxboard.

For 1921 I believe this reform should be further agitated by the various trade associations, their committees should be brought into close coöperation, and through conferences with the various paper producing, distributing and consuming organizations it should be driven home. But we will not get very far unless we put into daily practice within our various printing establishments the thousand inch thousand sheet unit and *do it now.* Our trade associations must educate their members to begin now to use this unit as the basis for all their sizes and weights of paper, then we shall have taken another big step forward in this much needed reform.

CLARENCE G. BONIS,
Treasurer, Maryland Color Printing Company, Member of Committee on Paper Basis Standardization, Label Manufacturers' National Association and United Typothetæ of America.

INCIDENTS IN FOREIGN GRAPHIC CIRCLES

BY OUR SPECIAL CORRESPONDENT

GREAT BRITAIN

The Financial Times lately issued its ten thousandth number.

The Manchester Press Club, the oldest of its kind, recently celebrated its fiftieth anniversary.

In December a fire occurred in the building of the London *Times*, which destroyed some sixty tons of paper and melted the inking rollers of four presses, putting these temporarily out of commission.

The London Master Printers' Association recently ratified a provisional agreement between its representatives and those of the Printing and Kindred Trades Federation, in accordance with which the wages of male workers are increased 5 shillings and those of female workers 2 shillings a week.

The price of paper has undergone a greater and more real decline than that of almost any other commodity in England. It is noted that the process of reduction has been going on since last June, and within the past three months the pace has been accelerated from various causes.

The Sixth International Printing Exposition will be held in the Royal Agricultural Hall, Islington, London, N., from April 30 to May 14, inclusive. The advertisement of the affair says "this exposition is definitely British," but goes on to say that it shall be confined exclusively to goods manufactured in the British Empire or by British allies and neutral countries, all goods manufactured in or by Germany, Austria, Bulgaria and Turkey being rigidly excluded. Five hundred medals will be awarded to competitors in all groups, which include the graphic arts, their machinery and supplies manufacturers, publishing, and business office furniture and appliances.

FRANCE

The National Printing Office printed 20,000 copies of the Peace Treaty. The volume, whose text is in French and English, contains 426 pages and four maps.

Denikin paper money of the face value of 72,000,000 rubles, found on two travelers in France, was printed on a rather good quality of paper and was actually worth about 350 francs as waste paper.

The oldest *metteur en pages* (makeup man) in France is believed to be Léon Lebrun, a craftsman in the office of *Progrès de la Somme*, at Amiens, where he has worked since 1878. He is now in his seventy-seventh year.

The importation of paper in rolls is now prohibited in France and Algiers. This government decree is being criticized as derogatory to the interests of publishers and printers, as it helps the manufacturers to maintain high prices for paper.

GERMANY

A graphic trades bank has been started in Nuremberg, with a capital of 1,000,000 marks.

Printers are now absolved from reporting to the Government their stocks and purchases of inks.

The police at Hamburg have arrested eighteen men charged with counterfeiting fifty-mark notes of the June 24, 1919, issue.

The city of Nuremberg has recently permitted the use of advertising placards in its street cars, and a revenue of 31,000 marks per annum is expected therefrom.

A firm of publishers in Berlin, actuated by the high cost of printing, is trying the experiment of issuing typewritten editions of works for which the demand is likely to be very limited.

Owing to the increased supplies of natural rubber on the world market and the high cost of the production of synthetic rubber, the manufacture of the latter has now been abandoned by a leading house in the German rubber industry.

Because of the scarcity of small change in Germany, a number of cities, we have been informed, have issued paper money of small denominations. It is novel then to us to learn that business firms did the same thing. Through the courtesy of John E. Schilling, of LaGrange, Illinois, who received the original from a foreign correspondent, we are enabled to reproduce as a curio the front and back of a one pfennig obligation issued by the Pierer Court Printing Office at Altenburg, Saxony. We doubt if any of our readers would care to cut out and "cash in" this reproduction, as one pfennig, according to present exchange values, amounts to only .02 cents; besides, the term of redemption ended December 31, 1920.



Front and Back of One Pfennig Obligation, Slightly Reduced.

ARGENTINE

Accompanying last year's centennial celebration of the independence of Argentine there was held a graphic arts exhibition at Buenos Aires. Incidentally the printing house of Serra Brothers issued an eighty page jubilee volume, "*Anales Graficos*," for which it received a golden medal. This exposition led to the establishment of a printing trade school at Buenos Aires.

EGYPT

What may be described as the waste paper basket of ancient Egypt has been unearthed at Deir Medinah, where thousands of mummified bodies of the sacred ibis have been found. Each body, encased in a vase, was embedded in a sort of cardboard formed by a conglomeration of papyri, which totaled hundreds of thousands of sheets of that material.

AUSTRIA

Because of the precarious condition into which the economic state of this country has brought the printing business and the consequent demoralization of its workers, hardly one thousand out of six thousand printers in Vienna are members of their trade union, while in the provinces there is even less interest taken in union affairs.

RUSSIA

It is reported that, next to agricultural machinery, paper is the largest article of import into Soviet Russia. According to official customs reports, paper passed through Reval to the extent of 46 cars (of 10 tons each) in August last, 5 in September and 168 in October.

Collectanea Typographica

By HENRY LEWIS BULLEN

Here Barker lies, once printer to the crown,
Whose works of art acquir'd a vast renown.
Time saw his worth, and spread around his fame,
That future printers might imprint the same.
But when his strength could work the press no more,
And his last sheets were folded into store,—
Pure faith with hope (the greatest treasures given)
Open'd their gates and bade him pass to heaven.

The above verse may be seen on the tablet erected in St. Mary's church in Datchet, near London, to the memory of Christopher Barker, who died in 1599. He was printer to the crown by appointment of Queen Elizabeth and James I. His heirs continued as printers to the crown until 1709, except during the administration of the Puritan parliament and of Oliver Cromwell. The Barkers found the appointment both honorable and very profitable.

* * * *

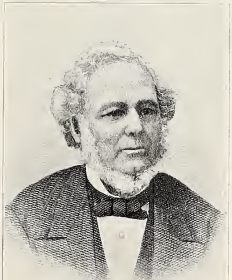
Episode in the Life of Robert Hoe, Founder of the Firm of R. Hoe & Co.

THE following episode is taken from the autobiography of Grant Thorburn, the first man to engage in the sale of seeds in America, founder in 1802 of the present seedsman business of J. M. Thorburn & Co., New York city:

In September, 1805, the yellow fever prevailed to a fearful extent in this city. As I never left town while it was raging, I was "sitting in my tent door in the cool of the day, and lifting up my eyes I beheld a stranger," a rare sight in fever times. He was moving from Cedar street along Nassau, having his face set towards Maiden Lane. He walked in the middle of the street, and was reading the sign boards on the right and left. He paused in front of my door, and mine was the only store open in the block. As he stepped in, he said, "Mr. Thorburn."

"Where did you learn my name?" I inquired.

"I saw it over the door," said he. "I have just come on shore from the ship *Draper*, from Liverpool. I am a carpenter by trade, my name is Robert Hoe; I am now in my eighteenth year."



Richard March Hoe (1812-1886).

The man who made R. Hoe & Co. famous. He invented the first successful fast newspaper press, the type revolving press, illustrated on the next page. Richard March Hoe, assisted by Stephen D. Tucker, made R. Hoe & Co. the greatest printers' supply house in history. It built the most advanced machinery for letterpress, lithographic and copperplate printing, and for platemaking and bookbinding. It made everything, small and large, needed to equip a printing house, except types. Its output excelled not only in ideas but in quality. Richard March Hoe loved his business. He showed this by collecting a library relating to printing, the most extensive ever made by one man. He was public spirited and popular, and advanced those who helped him achieve his ideas as an inventor and manufacturer. On account of his library he has been confused with his nephew, Robert Hoe, who eventually became head of the firm. This nephew was quite a different type of man. It is true he accumulated a great library, which was sold at auction after his death for more than $1,000,000, but this library had very little in it about printing. The nephew cared little about printing as an occupation, and less about printers. He believed that almost everything made in his establishment, when he succeeded to it, had arrived at perfection. Neither he nor any representative of his was ever seen at a printers' meeting. He ceased to advertise. He was inhospitable to new ideas. Fortunately, the momentum of the prestige which his uncle had earned carried the business along, but when Robert the Third died, the prestige of his house was in eclipse. He forgot the printers, and they forgot him.

Says I, "Robert, were your indentures fulfilled before you left England?"

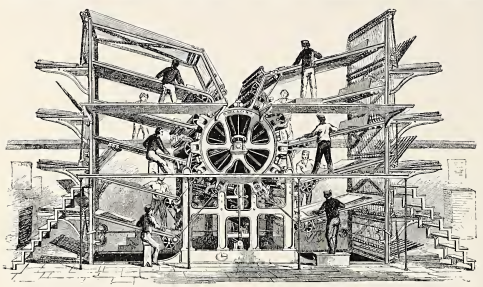
Says he, "I never was bound, I learned my trade with my father; I can't find work, I have no money; can you recommend to me a house in a healthy part of the city, where I may board till I get employment, when I will pay them honestly?"

I knew the heart of a stranger, having been a stranger myself, and there was so much of honest simplicity in his speech and deportment, my heart warmed towards him; I gave him a chair, and ran up stairs; says I, "Gude wife, a stranger standeth at our door; shall we take him in?" "If thee pleases," she replied. "If he takes the fever, will thee help me to nurse him?" "I will," she answered. "Thank you, dear, for this; God will bless you." Now, says I, "Come and look on his honest English face." The impression was favorable. Says I, "Robert, this neighborhood is accounted the most healthful in the city; you will lodge here; if you take the fever, my wife and I will nurse you, you shan't go to the stranger's hospital." His eyes spoke thanks more eloquent than words. As he had no business abroad, I advised him to stay at home. The fever seized him, however, in less than a week. I procured an eminent physician; my wife and I nursed him. In seventeen summers that I've nursed among the sick, I do not think that I ever saw a case so violent but it terminated in death, his only excepted. On the fourth day, generally the crisis, the burning fever was coursing through his veins, and drinking up his English blood. His skin burning, dry, and yellow, heart sick, home sick, all round sick; and his spirits sunk down to his heels. I sat by his bedside, he fastened his restless eyes on mine: "O Mr. T., Mr. T., I shall die, I shall die — I never can stand this"; and he threw his brawny arms across the bed, as if going to grapple with death. "Die," says I, "Robert, to be sure, we must all die, but you are not going to die this week." In this I spoke unadvisedly with my lips, but I thought of Pope Pius and his Bull, to wit, and the end would sanctify the means. He was under the influence of powerful medicine at this moment; I knew there would be a lull, as the sailors say, soon; and I meant to take advantage of the circumstance to persuade him to live, if possible. Fancy kills, and fancy cures. I left him for fifteen minutes. On my return, I felt his pulse; said I, "Robert, you are fifty per cent better already; I hope to see you walk from the bed, and sit by the window tomorrow." I sat by his bed conversing to cheer his spirits. I continued. "Death is nigh at hand at all times and in all places; but my impression is, that you will not die with this attack. I hope to see you a thriving master builder, married to one of the bonny Yankee lassies, and to hold your grandchild in my arms."

From this hour the fever left him. Shortly after this, the fever disappeared from the city. He became a master builder, and died, in 1843, aged 56. But his name will never die, while types are set, and printers breathe. Hoe's Printing Press is probably the most useful discovery that has blessed the world, since the first sheet was struck from the press. Formerly, we paid one hundred and fifty cents for a Bible, now we buy one as good for twenty-five cents. It may be said of his sons (a rare occurrence in this country), that they are better men than their father, inasmuch as they have added many improvements to their father's plans. Mr. Hoe dwelt in New York thirty-eight years. After his recovery from the fever in 1805, we met times without number; his never-failing salutation was, "Grant, as the instrument under God, I have to thank you for my recovery from that fever." I have received many tokens of kindness from his worthy family of sons and daughters. And nothing in my past life affords such pleasing reflections as this act of duty and humanity to a stranger. When his aching head lay on my breast, as I held the cooling draught to his parched lips, I little thought that in his head lay the germ of a machine destined to revolutionize the world of literature, and shed light on the dark places of the earth, whose habitations are full of horrid cruelty.

About seven years ago, I stepped from the cars in a country town. Among them who were looking on, stood a man of genteel appearance; said I, "Sir, I wish to stop here for a week, I don't like to put up in a hotel; can you direct me where I may lodge in a private family?" He said he could. We entered the next street, he stopped in front of a respectable two story brick tenement; on the front stoop sat a comely matron. She might have seen twenty-eight summers; on her lap sat a babe. Said my friend to the matron, "Gude wife, this is Mr. Thorburn, from New York; he wishes private board for a week, can you accommodate him?" "Yes," says she, "for a year, or a lifetime, if it is his wish. Oft has my father told me, when he was sick, and a stranger, that Mr. T. took him in, and administered to his wants." "What was your father's name?" I inquired. "Robert Hoe," she replied. "And is this your child?" "It is." I held the babe in my arms, it smiled on my face. "Now," says I, "madam, this day my prophecy is fulfilled in your eyes; it's just forty years, at a critical moment in your father's life, when I told him that I hoped to hold his grandchild in my arms."

Robert Hoe, the first, was born in Hose, Leicestershire, England, in 1784. He was a carpenter when he arrived in New York in 1805. He found employment with Matthew Smith, the leading printer's joiner of the city. He married Smith's daughter and thus in due time inherited the business, adding to it the building of printing presses. The firm name changed from Matthew Smith & Sons to R. Hoe & Co., in 1825. Thorburn confuses Robert Hoe with his elder son, Richard March Hoe, in awarding credit for the invention of the first fast newspaper press. The R. in the firm name has stood for Robert or Richard at various times. The original Robert Hoe of our story had three sons — Richard, Robert and Peter. Richard and Peter having no sons, the son of Robert became the head of the business. He is famous because of a great library he accumulated, which was sold at his death for a little over $1,900,000. A great grandson of the Robert Hoe of our story is now one of the executives of R. Hoe & Co.



Ten Cylinder Type Revolving Press.

This was the principal invention of Richard March Hoe, whose portrait may be seen on the preceding page. He patented it in 1844, and for more than twenty years it had no rival as a fast newspaper press, being used by daily papers of large circulation in all countries. It was the first American machine to find a world wide market. Our picture shows the largest size, employing ten feeders. The type forms were placed on the central cylinder, and were inked by an apparatus below the cylinder. The type forms were held in chases with curved bottoms (called turtles), and as only small types were used, there conformed to the curve of the cylinder and were ingeniously secured by wedge shaped column rules and screws running through the frame of the chase. Impinging on the central cylinder were ten printing cylinders, taking the sheets, fed by hand, at the rate of 2500 an hour (or faster if the feeders could feed faster), and printing one side only. Thus 12,500 perfected copies of a twenty page newspaper were produced in an hour. These presses were made for two, four, six, eight and ten feeders. When first put on the market they required as many men to take out the sheets, as the automatic fly was not then invented. The vogue of this press, popularly known as "The Lightning Press," was ended gradually by Bullock's invention of the present web perfecting press. The ten cylinder size was 18 feet high, 37 feet long and 18½ feet wide. It was made to take various sizes of type forms, 26 by 36, 29 by 40, 33 by 45, and 36 by 50 inches, each form consisting of two or four pages. The weight of the largest size was 62,000 pounds. The demand for this machine was so great that R. Hoe & Co. erected a factory in London to build them for the European market.

* * * *

Early Objection to Advertising

ONE Samuel Sheppard, editor and printer of *Mercurius Mastix*, in his first issue, August 20, 1652, denounces the practices of other publishers, and thus expresses himself about advertising:

They have now found out another quaint device in their trading. There is never a mountebank who either by professing Chymestry, or any other Art, drains money from the people of this nation, but these arch cheats have a share in the booty, and besides filling up his paper (which he knew not how to do otherwise) he must have a feeling to authorise the Charlatan, forsooth, by putting him in the News-book [name used before the word newspaper was hit upon]. There he gives you a Bill of his Cures, and because the fellow cannot lye sufficiently himself, he gets one of these to do't for him, and then to be sure it passes for currant, just like those who being about to sell a diseased or stolen horse in Smithfield, are fain to get a Voucher who will say or swear anything they please for sixpence. But why should we be angry with them for this? For it is commonly truer than the rest of their news. *Nay they have taken the Cryers trade from them*, for all stolen goods must be inserted in these pamphlets — the fittest place for them, all theirs being stolen they do so filch from one another.

* * * *

A Printing House Three Centuries Old

HERE is the chronology of the lively printing house of Monnoyer in Mans in France. The Monnoyers are letterpress and lithographic printers, binders, paper dealers and publishers:

Antoine Monnoyer established the business in Paris in 1618;

Pierre Monnoyer continued it in 1634;

Jean-Baptiste Monnoyer removed the business to Joinville in 1720;

Charles Monnoyer removed the business to Mans in 1751;

Charles Monnoyer II continued it in 1789;

Charles Monnoyer III continued it in 1811, becoming one of the earlier chevaliers of the Legion of Honor;

Edmund Monnoyer continued it in 1860;

Charles Monnoyer IV became head of the house in 1888, and still continues.

May it live forever!

PROOFROOM

BY F. HORACE TEALL

Questions pertaining to proofreading are solicited and will be promptly answered in this department. Replies can not be made by mail.

Somebody Else's

J. C. H., West Orange, New Jersey, writes: "I would like to have your opinion of the correct possessive form of 'somebodyelse.' According to Webster's Dictionary the form 'somebody'selse' is correct, whereas both the Century and Standard Dictionaries quote 'somebodyelse's' for they say that it should be treated as a single word and therefore the possessive ending would fall on the last of the word and not the middle."

Answer.— No dictionary of any worth ever had any single word somebodyelse. I have three editions of Webster's — the Unabridged, the International, and the New International — each of which (except the Unabridged, which does not mention the phrase) says somebody else's is right. The Webster's that says otherwise must be one that wrongly uses the name Webster and says what the real Webster's never said. The Standard says: "The expressions some one else, any one else, every one else, somebody else, etc., are in good usage treated as substantive phrases and have the possessive inflection upon the else; as, somebody else's umbrella; but some prefer to treat them simply as elliptical expressions; as, the umbrella is somebody's else." The Century says: "The phrases anybody else, somebody else, nobody else, etc., have a unitary meaning, as if one word, and properly take a possessive case (with the suffix at the end of the phrase); as, this is somebody else's hat; nobody else's children act so." Nowhere is any hint to be found of such a ridiculous single word as somebodyelse. Actual fact in regard to such phrases is simply that some busybody, supposing himself to advocate pure English idiom, objected to the possessive sign after any word except a substantive, and many writers and speakers were misled by such specious reasoning and adopted the forms somebody's else, etc.; but all these phrases are correct with the possessive sign at the end, as somebody else's.

"But that" Questioned

E. R. S., Waterloo, Iowa, writes: "I am interested in knowing from you, as an authority on grammar, as well as an authority on punctuation, whether you consider the expression 'but that' correct, as in 'There is no doubt but that many buyers of printing will use the decline in prices of other commodities as a club and endeavor to make printers cut their prices,' from a recent issue of THE INLAND PRINTER."

Answer.— From the reference to punctuation, I suppose this writer imagines that the sentence quoted might admit some pointing. Therefore I assert my opinion that no point is needed in it; in fact, any use of a comma therein would be wrong. The expression challenged is correct, though it has been subjected to severe criticism by many pedantic purists, some of whom have called "but that" in such use actually indefensible. On the contrary, many of the very best writers of English, probably much more learned scholars than any of these pedants, use these words exactly as in the sentence questioned. Ruskin wrote, "I do not doubt but that you are surprised," we are told in Webster's Dictionary, which tells us, as also do other dictionaries, that in such expression "that" alone is now considered more logical. All our full dictionaries are edited by men who know the language and its usages thoroughly, and none would say any such thing without sufficient reason. Their reason here undoubtedly is that the usage in question was established by undoubted authority long ago, and has remained as correct usage, and will remain so, despite pedantic objection. I am asked for my personal opinion, though, and will give it. My own writing of the same thought might appear just as in the quoted sentence, but if I remembered the objection some people make to "but that" I would probably write, "Undoubtedly many buyers of printing," etc., or "Surely many," etc., or some other expression that avoids possible question. But I am sure that I would never find fault with any one for writing "No doubt but that."

Pulled Lines

F. C. H., Boston, Massachusetts, sends this: "I am reading proof on a monthly and weekly magazine, where extreme accuracy is expected, though from rather inexperienced readers. Our department is willing to train its own workers, but it expects perfect work in the process. My apprentice period covers two years, including some typesetting in a small shop, copyholding, and four months of galley reading. My copyholder came to us, inexperienced, three months ago. I am eager to learn what, in your opinion, is the safest way to avoid 'pulled lines.' Our galleys are cleaned up, sent to the editorial department, and put in dummy form, with many editorial changes, often involving rerunning or deleting whole paragraphs, making necessary a later shifting of articles or groups of lines, in various page proofs. The revisions are made, and the proof sheets go back to the editorial department for more or less smaller changes. Then we do our final reading, and the last composing room corrections are made; the corrected lines are proofread, with the line above and below the correction. On magazine work we try to correct even slightly broken letters. There is an inevitable similarity in much of the text, and often in single lines, especially in a directory, making the work more difficult. The revisions are 'horsed out' by a copyholder, then read aloud. All broken letter lines of revision after our final reading are hunted for on that page (two columns) by the proofreader. Still, we get 'pulled lines' now and then. We have had three in the past four months Theoretically, we should be able to do the whole thing perfectly. The editorial department tells us we should, and we admit it — but we don't achieve it, that's all! How are the big magazines read, for perfect work? (Though they, too, do not always achieve it, nowadays, I notice.) Is it a matter of an exactly planned dummy, less revision after articles are set up (of course the more changes, the more chances of mistakes), or more experienced proofreaders, or what? We enjoy your articles in THE INLAND PRINTER, and should be grateful for any suggestions you may offer."

Answer.— I presume the phrase "pulled lines" refers to the lines that are left out when a new slug is inserted in place

of a line other than the right one, generally caused by the wrong one beginning or ending with the same word as in the slug that should be removed. This is an error very commonly made by correctors. No proof should be revised without close watch for such errors. It is far short of sureness to look at a line above and one below. In revising a proof one should absolutely never simply mark anew an uncorrected error on the new proof, but should look up the other line, which is not infrequently some distance away. The safest way I can think of is to match the two proofs and verify line by line for whatever distance is necessary every time an error seems to be skipped in correction. Never stop at one word in the line, but be sure every time to look further. Big magazines, or any other work that shows better proofreading (none too common in any work), simply show the result of more carefulness — never of nervousness or worry, but of equanimity and persistence until certainty of result is secured. Adequate revision demands as much care as any part of proofreading, and is not to be expected from an inexperienced copyholder. Planning of a dummy does not affect the quality of proofreading. A final reading should be given all pages before they go to press.

CURIOS FOUND IN THE DICTIONARY

BY F. HORACE TEALL

IN our ramble through the early part of the dictionary we encounter many causes for wonder as to the senses of words and their changes in use. Among these is what led me to speak of causes for wonder rather than curiosity or any other such emotion. This was the reminder that admiration meant at one period simply wonder, and to admire was to wonder, and even now the word admire and its derivatives really include wonder in their meaning, although present use most often seems not to refer to wonder at all. No one thinks of wondering now in calling anything admirable, but Jeremy Taylor did not mean anything else than wonderful or marvelous in saying, "In man there is nothing admirable but his ignorance and weakness." To admire must have been settled in the special sense of pleased approval as a means of making a plain distinction between it and wonder; and such distinction between words that once were exact synonyms constitutes a common process in the development of the signification of words.

Of course these papers are not to note everything curious that can be found in the dictionary, for that would involve writing more than one of the largest books; but an example of the process just mentioned happens to be noticeable near the word there discussed, and will serve for illustration here. Allow now means to consent or yield tacitly, or merely by not refusing, also to grant, permit, concede, yield, etc., but the word allow is hardly usable without the basic idea of mere passive acquiescence. We can not use it now, so as to be understood, with the sense of laud, praise, or approve, as it is in Luke's Gospel, "Ye allow the deeds of your fathers;" nor to mean invest or intrust, as Shakespeare did in making a senator tell Timon, "Thou shalt be allowed with absolute power;" nor to mean license, as Shakespeare did in making Olivia say, "There is no slander in an allowed fool." Evidently the verb to allow has disburdened itself of some of the confusion it first accumulated, and it is not improbable that the same simplifying process will reduce it still further.

I had thought it little likely that anything else in this very early part of the dictionary would arouse my curiosity, but I soon found something that convinced me that every page of the book is worth attention. In Webster's Dictionary is a quotation from Thomas Fuller (seventeenth century), "Being amused with grief, fear, and fright, he could not find the house." How such things could amuse any one may well puzzle us until we learn that amusing in the earliest sense had no trace of our idea of pleasing or entertaining, but simply meant "causing to muse," or bewildering. Certainly we can not speak now of fright amusing any one. But we can see, when we think it worth while to ponder a bit, a natural connection between our present idea of amusement and the former literal notion of making one muse or be perplexed. Still another sense of amuse is given as current by Webster and the Century, but called archaic by the Standard. It is "to keep in expectation, beguile, delude," as used by Dr. Samuel Johnson in saying, "He amused his followers with idle promises." This signification may be permissible now, but is certainly not common. It is noticed here mainly as illustrating a step in the word's history from the mere notion of diverting to that of pleasant diverting.

We encounter a reminder of curious history when we come to the word assassin in our dictionary. We there find that our present use of the word is derived from the name of a Persian sect most active in the twelfth and thirteenth centuries who were called Assassins from an Arabic word *Hashshashin*, meaning hashish-eaters, because they were supposed to prepare for secret murder by eating hashish. I suppose we have no other name for such persons principally because of our slight occasion for naming one in any way.

Our use of the word bedlam for any scene of uproar or confusion has arisen through a series of changes from a Hebrew word that signified a house of food, or where food was provided, a hospice. The ancient city of Bethlehem was very early called Bedlam, by a common corruption of English pronunciation, and that corrupt form became our common word bedlam, whose curious history I quote as given by Greenough and Kittredge in "Words and Their Ways in English Speech": "The generalizing process in this word is curiously connected with religious history. There was in Palestine a religious establishment dedicated to Saint Mary of Bethlehem, that is, the Virgin. In early times a branch of this establishment existed in London. Attached to the church was a hospice or house of entertainment, meant, in the first instance, for the use of members of the fraternity who might be temporarily residing in that city. Gradually the ecclesiastics of this house gave their attention to a special form of charity — the reception and treatment of lunatics — and Bedlam, that is, 'the London hospice of Saint Mary of Bethlehem,' became an insane asylum. When the violent measures of Henry VIII. abolished so many monastic houses this particular hospice was given to the city of London and continued to be used as a refuge for the insane under the name of Bethlehem Hospital or Bedlam. Hence the word bedlam was applied to any insane asylum, and from this use its modern employment for any kind of tumultuous assembly or any great disturbance was easy. It is interesting to observe that in the history of this word we have involved the founding of the Christian religion, the passing of the Holy Land into the control of the Saracens, the Crusades, which restored it to Christianity, the continued relations between the Latin Orient and western Europe, the whole theory and practice of monastic institutions and fraternities, with their labors in behalf of the poor and sick, the Reformation in general, and, in particular, the Reformation in England under Henry VIII., with its confusion of religious and secular motives. Incidentally, this involves the personal history of Henry VIII., and, in particular, his quarrel with the Pope over the question of his divorce from Katharine of Aragon and his marriage to Anne Boleyn. In other words, the history of the single word bedlam can not be completely understood without some knowledge of the history of Europe and Asia for more than fifteen hundred years. It would be hard to find a more striking instance of the absurdity of regarding the study of words as a narrow and trivial diversion of pedants."

PRESSROOM

The assistance of pressmen is desired in the solution of the problems of the pressroom in an endeavor to reduce the various processes to an exact science. Replies to inquiries will be made by mail only when accompanied by stamped self addressed envelope.

Ink Fountain Blade Is Worn

A Nebraska printer has an ink fountain blade which does not control the supply properly. If the fountain is an old one the following advice may help:

It may be possible that blade is worn short. The blade in time will be worn by contact with roller and finally will not control the ink supply. Remove ink and blade, and note if the edge is square or sharp. You could take the fountain apart and clean it thoroughly. Examine the setting screws and see if they are not too near the edge of the blade, which indicates a worn blade. The maker of the press doubtless will be able to supply you with a new blade, which you could apply yourself.

Luminous Ink Wanted

A Michigan printer writes: "We have recently had an unusual request and should appreciate any information you may be able to give us. A customer has asked whether it is possible to secure an ink so that type can be printed to be readable at night, on the order of the radium dials for watches. We have never heard of any such process, but thought you might be able to give us some help on the problem."

Answer.— On inquiry we have been unable to find any such ink on the market. Doubtless it can be made, as the chemicals are well known to color chemists. Take the matter up with your ink dealer, and he will advise if it is possible to have it made to order.

Printing on Leather

A Massachusetts printer writes: "Can you tell me where I can find suggestions for printing on leather?"

Answer.— You may print on leather quite the same as on paper, except that a strong ink should be used. Of course sufficient impression must be applied to impress the ink fairly into the leather. If the printing is to be done in gold or gilt, a size is applied and the leather and the gold leaf or foil are laid on and the heated type design is applied to the gold, this causing the gold to adhere where the heated design has contact. This method of decorating leather is treated in books on the subject of bookbinding and is classed as finishing. As for the pressman, there is no special skill required to print on leather except as we have just noted.

Heat on a Two Color Press

A pressman in a Canadian shop sends some specimens of colorwork produced on a two color press. He mentions among other matters that the yellow in one form was thinner than the succeeding color, which did not give satisfactory results. He wants to know if special inks are made for this class of work, and also asks if heat can be used to advantage on presses of this type.

Answer.—The yellow being the first color should have been the more dense of the two. Doubtless it would not have caused the trouble you mention had it been so. In wet color printing the first color must be the heavy ink, followed by the thinner grade. It would be well for you to write to a firm that is specializing in inks for two and four color presses, and which will be in a position to give some valuable information. The use of heat, in a press where the device can be applied, is helpful and produces good results. There are several firms that can furnish devices for heating sheets during printing, which will help dry the ink as well as eliminate electricity. Names will be given on request.

Wants to Adjust Cylinder

A South Dakota pressman writes: "I am seeking information as to how to regulate the impression. The end of cylinder (on drive wheel end) seems to be too high. With the same amount of packing on both ends the drive wheel end prints much weaker than the other. I tested it with strips of paper on the bed bearers, and the strip on right end could be drawn out while on the impression. If I turn the cylinder adjusting bolt will it have any effect on the gears? Must I make any other adjustments?"

Answer.— In changing the impression do not have the press standing on the impression with form on the bed. To make test after changing screws have a news form on press, and with the strips on bearers let press turn to impression position and draw out strips. The cylinder gear and the intermediate gear may mesh too tight, but as there is always play between the intermediate gear and the cylinder gear it will permit you to lower that side without any binding. But let us suppose there is a binding when the cylinder is brought down, then the intermediate gear may be moved. Usually it is on an eccentric stud which may be shifted to permit more play on the gears. Only a trifle is needed. Make a close examination and you will undoubtedly find how it can be done.

Embossing on a Platen Press

A Wisconsin printer was furnished an embossing die, but having had no experience he was unable to produce a satisfactory job and therefore asks for our advice.

Answer.—This work is not difficult to do. Lock the die in a chase a trifle below the center. Then paste a piece of smooth manila on the platen. Remove the rollers, and when the form is on the press rub a small amount of ink on the die, place a few pieces of cardboard behind the form, and then pull an impression on the sheet pasted to the platen. Now you may apply the embossing compound or Stewart's embossing board. Pull an impression on the compound or board according to the directions furnished. When a suitable relief is obtained the quads may be pasted on for guides, and you will then be ready to proceed to do the embossing. If you desire the relief part to be in colors or in gold, the printing must be done first, and if an extra glossy print is wanted the form may be printed with varnish before embossing. Henry Kahrs, 240 East Thirty-third street, New York city, has placed an interesting embossing method on the market. Some specimens just received show a maple leaf embossed in natural relief by using what is called "Kalkotype" board. To reproduce the leaf an impres-

sion is taken of the object on the board, then cutting and scraping away the surrounding parts and making a stereotype cast of the impression of the leaf. Any flat subject may be used for making embossing plates. Printing plates may be made by using the Acme dry process matrix board. This process is called the Acme embossing process.

Brown Ink Causes Trouble

A Southern engraver sends proofs of plates and also pages from magazines showing plates as used in publication. He calls attention to the unsatisfactory results obtained, and asks our opinion as to the cause.

Answer.— In our opinion, the fault lies in the selection of the brown ink. There are grades of brown ink that are not suited for fine screen halftone plates, and evidently your pressman used a brown ink which was not suited for these plates, but for letterpress work only. A brown of this type will cake on the plates and on the rollers, and in backing up a form it will offset to the top sheet and form lumps. The principal fault with the ink is due to failure of the vehicle to hold the pigment intact; hence it fills up the plates. The only way it can be worked at all is by adding body gum or some similar binder to the ink and by frequently washing out the plates. It is regrettable that the pressman did not select a more suitable ink, as we deem the plates good examples of engravers' work, and if a black or any other suitable grade of ink had been used a satisfactory job would undoubtedly have resulted.

Electricity in Paper Causes Trouble

An Iowa publisher states that he is again having trouble with electricity in paper, and asks for a permanent remedy. As this is the season of the year when electrical disturbances are rife in the pressroom, we may as well call attention to the fact that there are devices on the market that will give permanent relief. Our advice to the inquirer is to secure one of these devices (names will be given on request) or try the following plan, which often gives relief: Melt together equal parts of paraffin and castor oil, or common machine oil if the castor oil is not available. Take a rag and rub every sheet of packing in the tympan with this mixture. Use a liberal supply. Very often this eliminates the electricity. If you use stove heat, always keep a pail of water on the stove so that the air is not too dry. Also pile your news stock as near the source of heat as you think safe. The stock should be opened up and kept in a warm place so it will not develop electrical troubles.

Commercial Work Should Be Printed Carefully

A Vermont printer sends specimens of commercial work and asks for advice toward improving product. This may help others if applied to a similar line of endeavor.

Answer.—The work can doubtless be improved upon. Not knowing all the conditions under which you operate your press, we offer the following general suggestions, some of which may overcome your troubles: (1) The rollers and truck rolls should be approximately equal in diameter. If the rollers are greater in diameter than truck rolls, wrap the latter with friction or surgeon's tape so that the rolls are almost the same diameter as the composition rollers. This should cause the deposit of ink laid upon the type to appear even and not slurred to one side as shown in some of the specimens. (2) Have wood bearers locked up in chase. These may be about 24 points on face and approximately type high. These may be omitted if you have expansion truck rolls. (3) Practically all the samples show you could use a tympan made of four sheets of thin hard manila, with a top sheet of fairly heavy but smooth manila. When the make ready is complete the sheet of thin hard pressboard may be removed from under the tympan and placed just under the top sheet. This will give increased sharpness to the impression. The make ready or spot up sheet may be placed down two sheets in the tympan. The bank deposit slip was printed without proper make ready. Defective letters and rules that print light should be changed. The piano recital program could have taken one or two more pieces of tissue at foot end of form without undue pressure marks being visible. The sliding of the rollers may have been the cause of the slurring. The time ticket prints as though the rollers slipped. The maple syrup card doubtless would print better if you followed the tympan layout suggested. The letterhead for the yacht club printed in bronze blue ink carried too much ink. The curved line would have been improved by a patch of tissue. Occasionally washing out the form with brush and gasoline would cause the small letters to print clean. Each of the cards printed on heavy board carried too much ink. In a form of this kind use all the rollers you can on the form. Your letterhead does not show the slurring effect that appears on the other specimens. Try locking up wood bearers, or tape your roller truck rolls.

AN AID TO PLATEN PRESS PERFORATING

When perforating with steel rule on platen presses the pressman is apt to experience various difficulties, chief among which is the continual tearing and wearing out of the draw sheet. Another disturbing element arises when the paper or cardboard persists in sticking to the perforating rules.

Most of the tearing and wearing of the draw sheet may be overcome by sticking a sheet of gummed Holland (a bindery product) over that portion of the draw sheet into which the perforating rules sink. On short runs this is not necessary, although it is always best. The difficulty caused by the paper or cardboard sticking to the rules may be remedied to a certain extent by the use of auxiliary grippers and stout cord stretched between the main grippers, provided, however, the nature of the job will permit. Corks, too, are often used in an effort to avoid this trouble, gluing them in between the perforating rules.

But neither corks, grippers nor string will entirely eliminate the nuisance. There is a much better remedy than any of these, one that the writer saw tried out successfully on several thousand milk tickets. There were eight quart tickets to the sheet, and each quart ticket was perforated in the center so that one pint could be paid for, thus the whole sheet was divided into sixteen parts.

The idea can not be applied, however, if the perforating is done at the same time as the printing, but where the sheets are perforated afterwards, it may be carried out successfully. This plan may seem strange, yet it can be done and has been done.

The tympan is prepared in the usual way, using gummed Holland, tracing cloth, or whatever medium the pressman is wont to apply to the draw sheet. If possible, one or two grippers should be set to hold the sheet. Place one roller in the roller arms (obviously an old roller should be used, as a good roller soon loses practically all of its ink distributing qualities if it is used in conjunction with perforating rules) then throw a few drops of olive oil into the ink pan. Let the press run idle until the oil is thoroughly and evenly distributed, wipe off the perforating rule, and begin feeding the stock.

The oil, which is imparted to the roller and from thence to the rule, actually prevents the paper from sticking to the form. Of course, the writer does not claim that this oil will prevent all kinds of stock from sticking to the form, but it was successfully used on the common milk ticket variety, and should prove equally as satisfactory on stock of a similar nature. Care must be taken not to get too much oil on the rule. Olive oil will not stain unless used too freely, but care should be taken in any case. However, there is little or no danger of stains, as only a very small amount of oil is needed to get the desired results. With a little experimenting the pressman can easily determine just how much to use.—*Edwin R. Mason.*

THE POSSIBILITIES OF A SMALL PLANT*

BY FRANK R. WILKE

THE message that I want to bring to the small plant proprietor is not my own. It is one that has been taught me in the school of printing by the members of the craft. What I have acquired in knowledge, in learning, in thoroughness and efficiency has been taught me by men like you and my colleagues elsewhere. I am a product of the printing shop. I started to work at the age of fourteen, and I have had my nose on the grindstone ever since. It is the older men in the calling, the men I worked with that have taught me all I know; not only about printing, but likewise my attitude toward mankind and my fellow men in life.

The small printing office has in the past been used as a lightning rod by buyers of printing to run prices into the ground. The reason for that is self evident. You go into the average small printing plant and you need a magnifying glass to find the proprietor's name on the window. The window is all littered with dirt and dust; it has not been washed for years; no ray of light comes through it, and as you open the door to go into this print shop, your feet get tangled up with a lot of litter and dirt that is lying around, and of course, as you walk into the shop there is no effort made to keep the mechanical department from the office, because one runs into the other; as this buyer of printing walks into this particular shop he finds prevalent all over the place that same environment that confronted him as he entered. The stone is littered with type, dust and papers. The floors look the same way, and of course that same environment is again reflected in the appearance of the proprietor.

While I am not an advocate of wearing tuxedos in a print shop, I do believe that your shirt ought to be sent to the laundry once in a while. I heartily endorse a visit to the barber at least twice a week, and a funnel of some kind for some of the type of printers I know would be a useful implement to pin on the lapel of his coat to take care of the tobacco juice that is running down. You have met that type of print shop proprietor, haven't you? I know they are in Chicago, and they are in Milwaukee, also, if you please.

Now, when the buyer of printing sees that type of fellow and that type of office, he is immediately impressed with the ability of that man. He has formed the vision of what a wonderful price he has got to pay for that man's product. Now, that fellow ought to get out of the printing business. He has no license there, and it is a disgrace to even have to call him a printer. His equipment is right in keeping with the general appearance of the plant. Why, I have seen printing offices where they were trying to print newspapers on an Adams press, and it is not over five years ago; they have one down in Columbus, Ohio — I don't know whether it is a century or more old, and they are trying to do jobwork on it.

The small plant proprietor is trying to do business on the basis of paying for a gallery seat and then sneaking into the boxes. He buys a ticket for the gallery and tries to sit in a box. Now, it won't do to try to play the game in that manner. You have got to work in line with the brethren of the profession who are successful. You have got to adopt their methods, and, as the worthy previous speaker said, put your house in order.

The average small shop proprietor is a cry baby, if I may use that term. You go in and visit him and you try to bolster him up, you try to inject a backbone where a wish bone is, and what do you find? He is whining and crying about what the other fellow is doing to him. "Why, Bill Smith down the street, he just swiped another big job of mine, cut the price away under." If you jump on him and ask him, "Well, what are you doing," he is a simon pure article, eighteen carat all the way; and yet, what is he doing to elevate the industry? What has he done? Absolutely nothing. He is the anchor on the business trying to drag it down.

The modern printing office — that is, the small shop plant — is conducted according to the rules and regulations of the larger plant. You will find the front office, while not as pretentious or as large as the big plant, just as inviting and just as businesslike as the larger office. You will find there a private office, and you have got to send your card in if you want to see the proprietor, just the same as in the big plant. We stand according to rules all the time, and we play the game accordingly. In routing work we use the same efficient method that is used in the big plant. I want to tell the small shop proprietor that if he runs his shop on the same business method that his larger competitor does, he can get a return on his investment of from fifty to seventy-five per cent net profit, and I can back it up by facts and figures not only from my own plant, but in several others.

When I started in the printing business with two platens, one of the first men that came to see me and congratulate me was Mr. Meyer, of Milwaukee, one of the pioneers in the U. T. A. work, and he tendered me his congratulations and said, "Frank, if there is any material you need or any equipment, come on over and get it, you can have it." Frank swelled up. I was going over and get any kind of type I liked. As he was about to leave, he said, "Frank, what kind of a cost system are you running?" I told him, showed him what we were doing in the method of determining costs, and he patted me on the back, and said, "I do not think you are going wrong very far, it is all right," and he went away. That was one of the largest printing plant proprietors there, and he came away over on the north side, up on the hill to see how this upstart was getting along.

For six months we did not do any printing business, if you please, and my partner got a lack of circulation down below. His palpitator was not running in the right way and he quit. We were then nine hundred dollars to the bad. For six months I heard that song, "Cut prices, cut prices," and it always went over my head. I had determined in starting out that I was going to sell more than just paper and ink. I was going to give service with that commodity called printing, and I hewed close to the line, stood by my guns, and my judgment has been vindicated, if seventy-five per cent on an investment of sixteen thousand dollars is any criterion.

You will find that in the small shop system is unknown. With thirty minutes' work in the morning I can route a day's production in my plant and have no questions asked by the employees for the rest of the day, and it is just as simple a proposition as you would want. We have a half dozen ticket boxes. The first one is, New Jobs; the second one is Jobs Set, and the third one is Proofs Out. Over in the pressroom we have Jobs Locked Up, Jobs Running, and Jobs Complete. Each morning we take our orders into the shop, and put the jobs to be set into the proper box, the tickets in rotation in the order in which they have got to be set up; in the rotation in which the jobs are set up is the way they have got to be locked up; and in the shape in which they are listed over here in the lockup box is the way the pressman runs them off. At eight-thirty in the morning we forget all about the shop and go out and interview the fellow who left the call. I have not solicited an order for printing in two years, unless I was called.

The small shop plant proprietor goes out and tries to sell direct advertising matter and doesn't even spend a nickel's worth to advertise his own product. He will talk folders, envelope stuffers and everything else to the other fellow and does not use any himself to boost his own business. Can you conceive of a haberdasher who is wearing an 1880 derby on

*Extracts from an address delivered before the Franklin-Typothetæ of Chicago by Frank R. Wilke, job printer of Milwaukee, Wisconsin.

his head trying to sell 1920 velours? That is the position the small shop proprietor is in. He is not using his own product as a stimulant to interest the other fellow. If he is asked to give a quotation on one thousand letterheads that is all he will quote on. If anybody asks me for a quotation on one thousand letterheads I feel I have not done my duty if I don't sell him five thousand; and if I don't get another color on that letterhead, it is not my fault, I assure you.

What is the small printing plant proprietor doing as regards creative advertising? You know, imagination is a wonderful thing. Webster defines it as "A creative potential force." Have you ever used your imagination to create some printing for the other fellow? Are you going out and selling it to him without competition, without any price? I have just concluded a little campaign up on the north side, a distance of seven blocks, wherein I put over a sale week entitled "Upper Third Street Week," in which seven blocks I collected forty-five hundred dollars from one hundred and ten merchants, and there was spent in those seven blocks twenty thousand dollars in publicity, if you please. Not that the merchant could make money for that particular week, but to get rid of his stock that had been purchased at the long price and dispose of it as quickly as possible so that he could buy new goods at the short price, and with that advertising campaign naturally they needed printing and we sold fifteen hundred dollars' worth, that is all, about fifty per cent of a month's ordinary sales. Our sales approximate thirty-six hundred dollars a year on an average. In other words we created an idea, sold it to the merchants and then took in return in our own product about thirty-three per cent of the sum collected, and the other went into newspaper advertising.

We are creating thoughts of that kind every day for our clients, and there is not a question of prices. We try to give them a product that will bring them returns and every time that product we delivered registers we ring up another fare also, if you please.

Now then, creative sales and efficient production go together; service and a better quality mean more printing and better prices. Some people confound the term service with the idea that if a fellow leaves an order for one thousand statements and is asked to wait in the office and the job is delivered to him in forty-five minutes, that is service. Don't fool yourself on that stuff, that is not service at all. That is just a trick play with one of the cards missing in the pack. That gets you nowhere. In the first place, that product is not as a printed product ought to be, and if the customer had any sense he would not accept it, because it stands to reason that the job is offset, smutty, and has not been given the attention it deserves. The small plant proprietor should take the same pride in producing a business card of two hundred as he does in trying to do an elaborate four color job as this bird does. There is a reason for it. You have got to convince your client that you are giving him something else besides paper and ink. He must in the first instance be inspired with a confidence in your ability to deliver, and what better asset is there in any business or any work in any walk of life than confidence?

Do you think that confidence is inspired by a fly bespecked window pane and a littered desk and a slovenly job? Why, no. That is why the small printer commences to cry about what the big fellow is doing to him. You know this cry baby stuff always reminds me of the pickpocket who complains to the officer who caught him, and forgets his own act. You are taking dollars out of the industry to which you are not entitled. You are taking away from it the prestige that the industry deserves, and then on top of that, the crux and the keystone of the whole situation, he has not got a cost system. Would that I could reach every small plant proprietor here and din into him and drum into him and convince him what a cost system means to him.

We are told that Thomas Edison is the wizard of electricity; and do you know why Thomas Edison is a wizard? Have you ever stopped to think why his name is known in every civilized country in the world? I will tell you; because he is so thorough and systematic in what he does that when he gets through there is no excuse for a mistake. Do you realize that in perfecting the tungsten lamp he went all over the world, secured eight thousand specimens of different minerals and substances and analyzed every one of the eight thousand before he perfected the tungsten light? That is why Thomas Edison is a wizard. Do you think a printer could be a wizard without a cost ticket? I don't.

A cost system will show you several things. It will show you the productive time of your plant. It will show you the non-productive time of your plant. It will be a barometer indicating the efficiency of your plant. If you have enough work in that plant and your production is going down you will know there is something wrong, and you do not have to stand there and watch it; take your monthly cost summary sheet and it tells its own story. We found this to be a fact, that by letting our pressman come in one half hour earlier in the mornings we are getting a half hour productive time for four presses, equivalent to two hours' productive time that was selling at that time at four dollars. We got that three hundred days of the year; in other words we got twelve hundred dollars more than we had been getting before. We also found that on the item of ink, by charging ten cents for every job that went through of a small nature, we were selling five hundred dollars' worth of ink more than we had been selling before. We also found that the interest on our investment, a matter that is overlooked by nine-tenths of the small plant proprietors, was bringing us a return of over eight hundred dollars a year. We found a leak of fifty cents on each productive hour of one man that we were not getting because we had got the wrong rating in the first place when we started off, and do you know what that one leak amounts to? A leak of twelve hundred dollars. We stopped the leak, and got a net return of twenty-three hundred dollars on three other items. Does it pay to have a cost system? I say it does.

Not only will it do that for you, but it gives you an opportunity to go out and sell your product to your customer without a price, because when you convince your customer that you are running the business on a cost system that is endorsed by thousands of printers, as it is by the U. T. A., it immediately inspires confidence in you, and it is twice as easy to dispose of your product without competitive figures. Ninety per cent of the work we secure is without a price.

Now, I want to tell a little story about myself to typify what I am trying to convey and the thought I would leave with the small plant printer. I have a Ford sedan and when it came it had a buzzer on it that did not sound as loud as our front door bell. Every time I dragged along behind a lumbering truck it took me fifteen minutes longer to get down town than I cared about, and I conceived the idea I would put a seventy mile horn on that proposition, and I did, and I now have one of the loudest horns in the city of Milwaukee. Whenever there is a big truck ahead of me I push my button and the driver moves over to one side, and I scoot along, and you ought to see him look at that Lizzie go by.

Now, my friends, put that seventy mile horn on your own business and make the other fellow move over to the gutter. That is my argument, no matter how efficient you are yourself (and this applies not only to the little fellow, but to the larger one also), no matter how efficient your executive organization may be, if you don't have that same efficiency reflected and working in among your men, you will never be successful. You have got to get them interested in that same spirit. You have got to make them feel that the printing business is an art and is worth while.

PROCESS ENGRAVING

BY S. H. HORGAN

Queries regarding process engraving, and suggestions and experiences of engravers and printers, are solicited for this department. Replies can not be made by mail. Our technical research laboratory is prepared to investigate and report on matters submitted. For terms for this service address The Inland Printer Company.

American Institute of Graphic Arts

A most enjoyable meeting was the one for December. "The Battle of the Books" it was called, for Royal Cortissoz, literary critic of the *New York Tribune*, held there was a lack of taste in the paper, printing and binding of the trade books. Frank H. Doubleday defended the publishers, claiming that they were doing the best they could to satisfy the demands of the public. Ingalls Kimball, of the famous firm of Stone & Kimball, Chicago, told how those two Harvard boys went into the book publishing business and produced the books which are so sought after by collectors now. It was a delightful reminiscence. Thomas L. Masson, editor of *Life*, showed in his humorous way that the whole discussion was not worth while, for "the public isn't reading 'em anyway."

Photoengravers' Advertising

Photoengravers have assisted others to fortunes by making advertising illustrations for them but have neglected themselves. There has been a hopeful change within the past few years in this matter, as shown in the engravers' advertising in the trade journals and even in the daily newspapers. Albert Bourgess, of the Flat Iron Building, New York, is an engraver who is to be commended for enterprise in advertising. His clever color chart is well known and has given him much valuable publicity. Just to hand is another simple but effective bit of advertising by him. It is a round glass paper weight through which one can see the standard hues of the three color inks adopted by the last photoengravers' convention, and also the secondary and tertiary colors as well as the black produced by those standard inks. The American Engraving & Color Plate Company, San Francisco, sends an artistic New Year greeting which shows that company's skill as engravers and is consequently good advertising.

Artistic Holiday Greetings

Of the precious greetings received by this department during the Christmas season space can be given only to those personally designed, showing in their treatment the taste of the individual. Conspicuous among these was the poster by Guido and Lawrence Rosa, picturing the dawn of the New Year with a Spanish galleon sailing forward, evidently laden with all good things. It is a photoengraving with all the white line technique of a wood cut. Original pen drawings came from Fred S. Church, America's poetic painter of child and animal life, and from Grant Wright, commercial artist. An etching from Ozias Dodge shows his skill with needle point and acid. Vernon Royle sends a photograph of "The Old Mill," and The Orange Camera Club card is also embellished with a photograph. There are personally designed cards from: Mr. and Mrs. George H. Benedict, Elizabeth and Everett Currier, Mabel and Edmund G. Gress, Mr. and Mrs. William Chesebrough Ostrander, Charles Stinson, Mills Engraving Company, Percy Shelley Marcellus, Walter Wallick, George Nelson, George French and Robert F. Saladé. Most of these names are known in the graphic arts. Many of the trade holiday cards received were exceptionally beautiful this year and were equally appreciated, but space does not permit mention of them. The editor of this department heartily reciprocates the kind greetings of all these friends, for friendship is the only thing worth while.

Precautions for Processworkers

Arthur G. Willis furnishes the following valuable hints to photoengravers: Never leave a color filter in strong light any longer than is necessary. Some are likely to fade, and you will find they have lost their virtues as color separators. Lenses also are best kept in the dark, with a cap on each end as a protection from the air. The best of lenses, if left about in impure air, will become discolored, which, of course, slows their speed very much. As to chemical solutions: Spilled chemical solution should never be allowed to dry on the floor or on the bench or tables. It is not only because it will rot the wood, but almost every solution used in photoengraving will, if evaporated in this way, deposit tiny crystals of its solid contents. These crystals are remarkably light, and will soon be stirred up and float in the air until they find a convenient resting place, as often as not on a sensitive plate, with the result of giving mysterious spots. The breathing of these powdered chemicals into the lungs does not improve one's health.

The Late Sir William Abney

Photoengravers everywhere will cherish the memory of Sir William de W. Abney, who died in England on December 2, at the age of 77. He was a scientist who gave most of his life to the investigation of matters photographic, freely publishing his findings so that we might all benefit by them. Over twenty years of his life were spent in the Royal Engineers, much of the time as instructor in chemistry and in the sciences, though his specialty was photography. He retired in 1881 as Captain. His first book, "Instruction in Photography," published in 1871, went through eleven editions. In 1878 he published "A Treatise on Photography," which also had several editions and is a text book on wet plate photography to this day. To the photoengraver his early writings on photography are most valuable. They are scattered through the volumes of the "Royal Photographic Society," "The Photographic News," "The British Journal of Photography" and its valuable Almanac. Captain Abney did much research in spectro photography, color and color vision. In 1891 he published a popular work on "Color Measurement and Mixture." His works on "The Gelatine Emulsion Process," "The Platinotype Process" and others are not of much interest to the photoengraver. A valuable feature of Captain Abney's writings is that though he was a leading scientist, he wrote so that every processworker could understand him.

"The Pictorial Photographers' Annual"

The second annual of the Pictorial Photographers of America, in which some of the best work of the artist photographers is reproduced by halftone engraving, has appeared. To announce the book a meeting was held at the National Arts Club, at which the editor of this department told something of the beginnings of photoengraving and how it anticipated photography by many years. The photoengraving with the oldest date is 1826, while the daguerreotype was not announced until 1839. Harry A. Groesbeck, Jr., of the Walker Engraving Company, New York, told how the halftones for the book were made. He illustrated the optical principles involved by clever chart diagrams. Norman T. A. Munder, of Baltimore, who printed the book, told in his charming manner how he did it. He explained the secret of his success during the thirty years he has been a printer to be "painstaking care." He objected to the use of black ink on white paper, the contrast being too great. He preferred to use a dark brown ink on cream or ivory tinted paper. All of his printing was underlaid and overlaid carefully; plenty of ink was used; all of the work slip sheeted and his halftone forms washed up after every 200 impressions. He exhibited one book in which he printed the backgrounds as many as five times in order to get the solid black that he wanted. The hand made paper is dampened before printing, and the embossing of the paper, due to the heavy impression, is pressed out afterward. He finds booklovers perfectly willing to pay for all the extra care he takes in bookmaking. His work will be increasingly appreciated as time goes by.

"On Lending a Punch Bowl"

Most tantalizing thoughts are harrowed up by the beautiful gift which the Japan Paper Company presented its friends on Christmas. It is a reprint of Oliver Wendell Holmes' "On Lending a Punch Bowl." The first verse gives an idea of the aggravating untimeliness of this poem:

This ancient silver bowl of mine,—it tells of good old times,
Of joyous days, and jolly nights, and merry Christmas chimes;
They were a free and jovial race, but honest, brave and true,
That dipped their ladle in the punch when this old bowl was new.

There are but a dozen verses in this gem of the genial doctor's, each one recalling a cheer that is gone. Those who know Thomas Nast Fairbanks will understand the delight he would take, in collaboration with Hal Marchbanks, in tormenting his friends in this manner. He can be forgiven, however, by reason of the artistic paper, type, printing and binding of this treasure among privately printed books.

A River Responsible for Royle Machinery

Vernon Royle, to whom photoengravers are indebted for the router and other labor saving machinery, tells in his own poetic way where all of his inventions originated. This is an extract from his pocket diary for 1921:

"Not far from my factory is a stream of water in which we used to swim as boys. It is large enough to build bridges over, and at the time of which we are speaking these were rattling old wooden affairs, entirely charming and calculated to give an engineer a fit — the kind of bridges you could love but not approve of — like some people we know. This period of our life was one of great mental activity. That is, we could think by the hour and not get tired. When people spoke to us about this we always said it was our fine poetical nature working out; but they mostly said it was just damned laziness, to which we always replied by saying nothing, having nothing to say. Often when we felt like thinking unusually hard we would go and lean on one of those old bridges to do it. Then when we became wearied we could rest by watching the water running beneath. Here we spent many a profitable hour, and might be loafing there yet, only at last they tore down the old bridge in the name of 'improvement' and put up in its stead a hideously ugly steel affair that no man of taste would have loafed on for five minutes unless tied to it. The old bridge left a haunting memory and a conviction (that no one shares with us) that the time we spent hanging over the bridge was not altogether wasted. All the wisdom of the world is not found in books, and there is a subtle symbolism in nature to those who can grasp it that teaches its lessons with the force and certainty of elemental things. A river unites elemental simplicity of purpose to a wealth of detail in working it out. Its one object, under the urge of the great law of gravity, is to reach the sea. Countless obstacles seek to stay it, but it gets over or around them all and goes on merrily, and so in a small way it has been with us. We have applied the one great principle of good workmanship to a wealth of detail, and while Heaven only knows how much trouble we have had, we have always gotten over or around the difficulty and have gone on, bigger and stronger than before and with our basic principle intact."

Brief Notes and Replies

G. R. E., National Carbon Company, Fremont, Ohio, wants a book on wood engraving.

A good service has been rendered to the customers of the Robert Rawsthorne Engraving Company, Pittsburgh, Pennsylvania, in a beautiful album of selected patterns in shading mediums which that company has recently supplied.

The Weekly Times Annual has arrived from Melbourne, Australia. This tenth issue is not quite up to the standard set in previous years, due partly to being printed on dull finished paper and through using a yellow ink that is too chrome in the three color printing. On sepia toned stock a yellow that is too chrome makes the greens too dark and gives all of the color work too orange a hue.

"Printer," Conneaut, Ohio, asks: "If offset printing has such advantages as claimed, why are not publications printed that way?" *Paper & Ink*, a monthly, is so printed. Address Paper & Ink Publishing Company, 382 Lafayette street, New York city.

"Marshall's Monthly Message"

The Marshall Engraving Company, London, England, sends a copy of the firm's house-organ which is to be issued monthly. It begins with a good idea, that is, to use the same design for twelve months, but reproduce this design in a different manner each month, in this way educating customers, and those who will receive this publication, as to the many possibilities, too little known, of processwork. T. C. Eamer, a director of the Marshall Engraving Company, is also editor of the *Process Engraver's Monthly*, so that the *Message* is in competent hands, and we wish it all success.

"THE WELLCOME PHOTOGRAPHIC EXPOSURE RECORD AND DIARY FOR 1921"

Every year brings a new edition of "The Wellcome Photographic Exposure Record and Diary," and it is interesting to notice the improvements which are incorporated year after year. An improvement in the calculator is the outstanding novelty in the 1921 edition. First, the directions are more simple than ever; and, second, no matter what kind of plate or speed is used, a single turn of the one scale gives the correct exposure for any stop from f/3 to f/32. These advantages have been secured by setting the calculator so that it is correct for all normal subjects. It is only when one needs to take some exceptional subject that a second turn of the scale is necessary.

"The Wellcome Photographic Exposure Record and Diary for 1921." Published by Burroughs Wellcome & Co., 18 East Forty-first street, New York city.

COST AND METHOD

BY BERNARD DANIELS

Matters pertaining to cost finding, estimating and office methods will be discussed through this department. Personal replies by letter will be made only when request is accompanied by return postage. When estimates are desired, a charge of fifty cents for jobs amounting to $50, and an additional charge of one-half of one per cent on those over that amount, which must accompany the request, will be made in order to cover necessary clerical work.

Where Is Your Office?

Was it merely carelessness or swelled headedness, or just pure cussedness, that caused the omission of the name of the town from which emanated a very beautiful folder which has just recently come to my desk? And what was it that caused the clerk who opened the mail to throw away the envelope in which it came?

In this case it is no joke, as under ordinary conditions I might have ordered some of this splendid piece of printing for my Christmas greeting to my many friends; but where shall I send the order?

There is a growing tendency among printers to leave off the street address from their advertising matter and give merely the name of the city or town. In some cases this omission takes the form of giving the name of a building or block and not its location.

If every person in the town knew the location of all its business houses, including the printer, this would be all right; but there are possible patrons for every printer who do not intuitively know his street number or location, and who would not take the trouble to look him up in the telephone book or directory. And then there are a few cranks, like the writer, who would be apprehensive that the printer might be as careless with the work and leave out something important.

True business and advertising wisdom is to make it as easy as possible for the prospect to buy your goods, and to create by your advertising a feeling of confidence in the quality that you will deliver. Leaving out a part of the address is hardly the way to accomplish either of these desirable conditions.

The Advantages of the Cost System

In looking over some old letters received during the work of introducing the cost system in the Middle West a decade ago we came across the following, which is just as appealing today as when it first reached our desk. The only difference is that the pedigree would be worth nearer $50 today than $20.

"I am already a cost enthusiast. I would not try to do without it or the knowledge that I have gained from it. The longer I use it the more I see the need — the absolute necessity — of it, until I am constrained to break out as did the Greek of old, about whom our histories tell, with the clarion cry of Eureka.

"The advantage of it struck me forcibly the other day. A man came in for a job, a big card smeared all over with a horse's pedigree. I figured it out section by section and estimated the time I thought it would take to do it. When I added up the column of figures, believe me, it took my breath, for it came to an even twenty dollars. Ye gods! twenty dollars for fifty cards. Dare a man ask it? I did. Listen, we are doing the job. The price staggered the man; well, it did me too, but I stood pat and won out. Of course there was the usual argument about the thing and finally he offered to leave the job if I would shave it two dollars. Well, I told him that if the fact that I shaved the price to him two dollars would lower the cost to me two dollars I would do it cheerfully, but whatever I let him have it for the cost to me would be the same, and I told him that it was upon this cost as near as I could estimate it that I made the price to him.

"The point I want to make clear is this: Without the cost system I would have had no positive knowledge that twenty dollars was the right price, and when the customer told me that it was too high he would have started a doubt in my own mind, and, as you know, he who doubts is lost."

This occurred years ago, and the man who wrote has a plant several times larger than he had then; and, if you ask him, he will tell you that it was the cost system that built up a bigger business in less than ten years than he had been able to build without it in twice that time.

The lesson is here. It is yours for the taking.

Advertising Your Own Business

The major part of the work done by the general printer is for the purpose of advertising the wares of his customers, and it would seem that the success of those for whom he prints would act as an incentive to him to advertise his own business; but he does not do it to anything like the extent that he should.

The head of a prominent advertising agency has said that an ordinary business selling in small units should spend at least three per cent of its gross income for advertising. Do you know of a printer who does this?

He goes on to say that "it is more important to spend a part of your gross income to get buyers into your office than to have clerks waiting for them when they do not come."

This applies equally to the manufacturing end of the business. It is just as important to advertise to secure work for the machines as it is to have the machines. The plant which is overequipped with idle machinery is worse off that the one that is a little shy on equipment and has to run overtime occasionally or farm out a few jobs.

Start the new year right by setting aside a fair percentage of your gross income for advertising and by using it regularly and systematically during the year, whether you are busy or dull. You will be surprised at the results in stabilizing business.

It is very easy to refuse the less profitable orders when you have a shop full of business.

And above all do not let the germ of pessimism lodge in your soul and cause you to practice false economy by cutting down your advertising because some short sighted persons prate about falling prices and hard times; that is just the time when you should increase the appropriation.

If every printer would advertise to the extent of three per cent of his gross business, and spread it evenly over the year, the end of 1921 would find the printers all over the land prosperous and doing the greatest volume of business they ever saw, and more than they ever imagined was possible.

The Right Equipment

Every printer knows that it makes a big difference in the amount of business that he can handle and the ease with which he can produce the goods when he has just the right equipment, as compared with the trouble and worry that go with equipment which is unsuitable for the work.

Take, for instance, a platen press (because every printer has one or more and knows the peculiarities of the various makes), that most useful of all the machines that appear in plants of all sizes. Possibly you bought yours when you were figuring on doing only the higher grade of small commercial work, and you have now outgrown it through changes in your customers' demands to such an extent that it seems as if every job was just too big. When you got it your first thought was speed of running; now your ideas turn to doubling up the small jobs.

Or perhaps it is a small cylinder press that is always just too small, or a folder that just won't handle the particular folds which are popular with your present trade, or it may be any of a dozen or more styles of type that are accumulating dust and corrosion in those cases racked away in the dark corner. No matter what it is, the principle is the same.

You hate to sell it at an apparent loss, and yet it is just eating its head off with interest and storage, to say nothing of depreciation. Why don't you sell it? "Because it will only bring a fraction of the cost?" That is no reason at all.

Have you ever stopped to consider the turnover value of what you might get for it as compared to the real cost? Let us do a little figuring: The machinery has probably been in your plant, if not in use, for four or five years. There should be in your depreciation reserve an amount to its credit equal to forty or fifty per cent of the original cost. You can now get from twenty-five to thirty-five per cent of the invoice price from the second-hand machinery dealer. This gives you seventy-five per cent of the cost, besides the use you have had from it. Let that soak into your brain.

Forgetting that there is some interest to the credit of the depreciation reserve, we will consider that you have three-fourths of the cost to apply on a new machine of greater capacity and earning power. This amount will more than cover the usual demands for cash payments, and the new machine will immediately begin to earn the balance. You will be turning so much idle capital and space into active capital and space, making it a producer instead of a non-producer, and, while the amount set aside for depreciation reserve will cease to earn interest, it will be active in the new machine and will be again accumulated as the time goes on toward the next change.

That we might not be accused of exaggeration, we have purposely made the figures smaller than they will be in nine cases out of ten. The increased investment will be accounted for in increased facilities—right facilities for the work that is being done—and the increased output should mean increased profits.

In many cases old machinery and type are being held that have become obsolete and valueless as producers in the plant, and the cash received for these and the reserve released would become active additional working capital and earn two or three times as much as it could be made to earn by attempting to force these antiques to work.

It does not pay to keep equipment that has lost its usefulness because your class of work has changed, even though the equipment may be practically as good as new. The sooner you get rid of it the more money you will make, because the price you receive will become active capital and make the same turnover as your other capital.

Many printers fail to understand that the money tied up in machinery that is not used, or only used for a small part of the time, is not only not earning anything itself but also reducing the percentage of the earnings of the plants as a whole.

Keep your equipment in line with your production and just a little larger than your average needs, so that a little extra push will carry you over the peak loads, and then you will be in a position to reap the immediate results of economic management and careful buying. Just the right amount of the right kind of equipment to fit the business is the ideal—it pays best. Do not be misled by a short rush into buying excess equipment, nor yet be niggardly in buying the right kind because it is a little higher in price. Consider your requirements, and buy or keep nothing for which you do not have a regular need.

What Is an Hour?

Printers have become so accustomed to speaking of hour cost and comparing published figures presented as average hour costs that they lose sight of the fundamental thing which the word "hour" represents.

Undoubtedly! It means sixty minutes, but sixty minutes of what? Sunshine? A man? A machine? A group? A department? Stop a minute and consider just what you mean when you say composition hour, press hour, or bindery hour, or sold hour.

True, it means one hour of the work of a man called a compositor, or an hour's work by a machine called a press, or an hour of some man or machine in the bindery. That compositor, that pressman, or that binder receives wages for that hour's work, but you must also supply him with the tools and materials with which to work; you must supply a place in which he can work and keep it comfortable as to temperature, light, and sanitation, as well as pleasant to the esthetic side of the man if you are to get maximum production; and you must see that he gets proper supervision and correct understandable instructions as to what is desired. You must keep accounts of his production and of his pay roll, and provide for his wages being paid at regular periods; in the periods when he is idle because of slackness of orders you must assume the loss. All these things are included in that term "hour."

It is a well established fact that the cost of the things which enter into the hour cost are greater than the amount paid the man as wages. The annual report of the Research Department of the United Typothetæ, as presented at the St. Louis session, shows wages, or mechanical pay roll, are about thirty per cent of the total cost of production.

An "hour" then is a composite cost that varies with the department in which it is obtained as to its coördination, and may carry from twenty-five to forty per cent of actual wages plus supervision and the items before named, and the proportion of these will vary with the size of the plant. That is why the average hour cost is spoken of in all writing on cost.

But this average hour, while correct for the trade as a whole, may not be correct for you; hence the necessity for every printing office having a cost system and keeping it right up to date. If your cost should be so favorable as to be less than the average you will lose nothing by using the average hour cost; but should it be higher, then you must use your own "hour" or lose money.

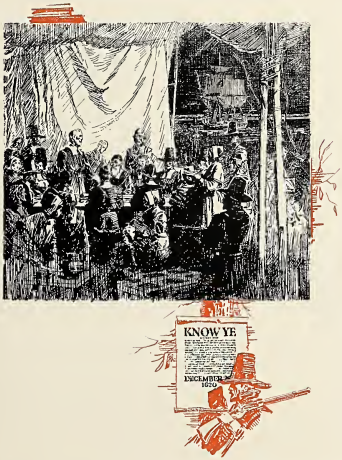
Again, a high hour cost is not always a disadvantage if you know that it is high, because it means better efficiency and really a lower job cost. So it may be that your hour which costs you ten per cent more than the average is really lower because it covers fifteen per cent higher production.

THE LIGHT IN THE WINDOW

The transport had entered New York Harbor. On board was one lone colored soldier among the homeward bound. As the ship passed the Statue of Liberty there was absolute silence, when suddenly the dusky doughboy broke the quiet by remarking: "Put your light down, honey, I'se home."—*The American Legion Weekly.*

The Pilgrims' First Christmas Dinner





THREE centuries ago, at Plymouth Rock, the birthplace of American Independence, a band of determined persons ate their first Christmas dinner in a new land. The fare was scanty in quantity and of meagre variety, but it was the food of freedom and honest toil—the sweetest morsel that any man may enjoy.

The shelter was inadequate,—a canvas sail from the Mayflower thrown roughly over a few saplings,—but it covered the greatest blessing of the ages—our national spirit.

Diversion there was none, other than the keen enjoyment that is derived from the anticipation of the benefits of a liberty that was to be the foundation of our history and the well-spring of our progress.

It was not only natural, but inevitable, that in industry, in art, in all things worth while, the path which has led on to achievement was first trod by those earnest men and women.

The Declaration of Independence completed the first cycle of a century and a half. Another cycle has passed. That we may become worthy of perpetuating the ideals for which they chose to live—

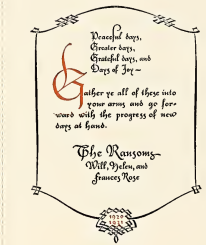
is our Christmas wish to you

Royal Electrotype Company

By the Royal Electrotype Company, Philadelphia, Pennsylvania



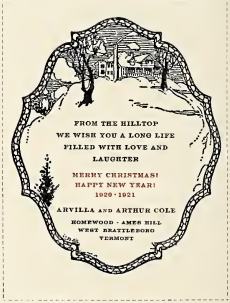
By Kurt H. Volk, Philadelphia, Pa.



By Will Ransom, Chicago



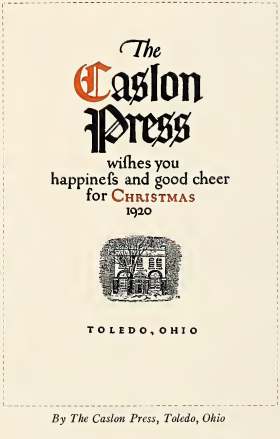
By Alpha F. Colton, Oak Park, Ill.



By Arthur Cole, West Brattleboro, Vt.



*By Mills Engraving Company
San Antonio, Texas*



By The Caslon Press, Toledo, Ohio



The wassail bowl sets on the
shelf;
Alack for me and mine;
The hicost makes prohibi-
tive
A health for auld lang
syne.
But here's a better draught
than that;
It warms the cockles more;
Our hearts go out to you
with love
And Christmas wishes,
o'er and o'er.

OSCAR & SUE JACKSON
Christmas - MCMXX

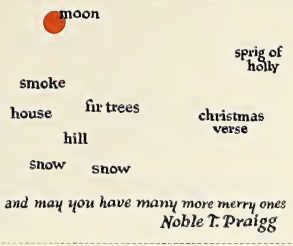
By Oscar Jackson, Lansing, Mich.



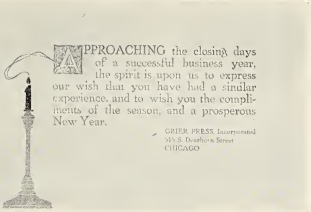
Health, Happiness and Prosperity,
now and always—the Love
of Friends and fulfillment of your most
cherished desires—
what more could we wish you
on this Christmas Day?
And this we do.

Frank B. McCurdy Company

By The Frank B. McCurdy Company, Houston, Texas



By Noble T. Praigg, Chicago



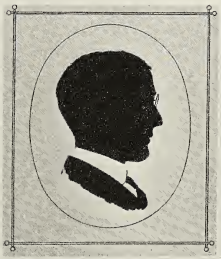
By The Grier Press, Chicago



Wishing You
A Merry Christmas and a
Happy New Year

LENLEY HAWKSWORTH
5951 ALDER STREET
PITTSBURGH

By Lenley Hawksworth, Pittsburgh, Pa.



ACKNOWLEDGING the manifold kindneſſes which you, KINFOLKE, NAYBOURS and FRIENDS, have repeatedly beſtowed upon me aforetime I pledge, in turn, my profound Reſpect and Abiding Affection. And I beſpeak for one and all a right Merrie Chriſtmas and a Full and Fruitful New Year to wit 1921 Herbert S. Foster

By Herbert S. Foster, Philadelphia, Pa.



BILFAF No. I
"Bold"



BILFAF No. II
"Medium"



BILFAF No. III
"Light Face"

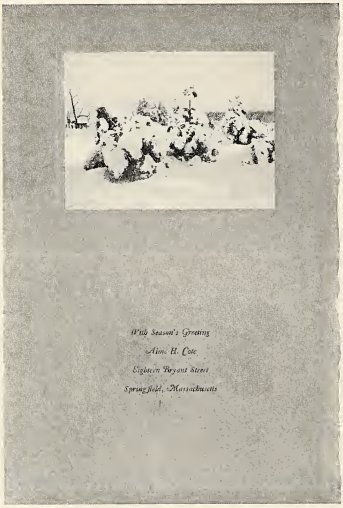
The PFAFF Series

A Dependable "TYPE" Face in Three Sizes
Wishes You and Yours

A MERRY CHRISTMAS
1920

A HAPPY NEW YEAR
1921

By William Pfaff, New Orleans, La.



By Aime H. Cote, Springfield, Mass.



By The Caslon Press, Detroit, Mich.



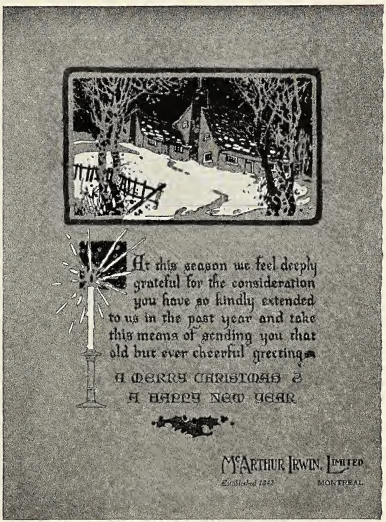
By School for Apprentices R. R. Donnelley & Sons Co., Chicago



HERE'S wishing for you
and yours a good jolly
Christmas and then a *New*
Year that's the best ever

Mr. and Mrs. Clarence J. Dahl
538 Trenton Avenue
Wilkinsburg, Pa.

By Clarence J. Dahl, Wilkinsburg, Pa.



Produced by The Mortimer Press, Ltd., Ottawa, Ont.

the language of Chaucer, "It snowed in his house of meat and drink," and according to another authority, "His table stood ready covered all the long day." It is to be hoped that such abundance was open to the poor, for it is recorded that their diet for the most part consisted chiefly of fish; and from a Venetian, Petruccio Ubaldini, we learn that the English at this time were disinclined to exertion, and "sow so little that the produce barely suffices for their subsistence, by reason of which they eat little bread, but so much the more meat, which they have of all kinds and perfect quality. Puddings and cheeses are everywhere forthcoming, for numberless herds pasture day and night in the most fertile districts."



Jugglers

These itinerants provided the principal source of amusement, and since there were no theatres for the people to attend, the jugglers brought the diversions such as we see in them today to the people.

From old prints and descriptions of the jugglers of this period they would appear to be the forerunners of the present-day circus, as they are frequently shown to be accompanied by bears, monkeys and other animals which they taught to dance or to fight. During feasts and banquets these itinerants would practise their antics around the tables, to their guests' delight, and whilst the eating was going on. In addition to the usual proclivities assigned to these entertainers are to be enumerated music, poetry, dancing, wrestling, boxing and the training of animals. The humblest practitioners of this profession were the mummers, or grimacers, in their many-colored garments, and brazen-faced mountebanks who provoked laughter at the

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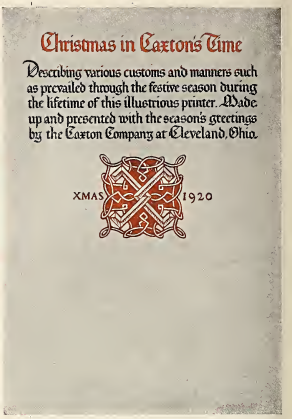
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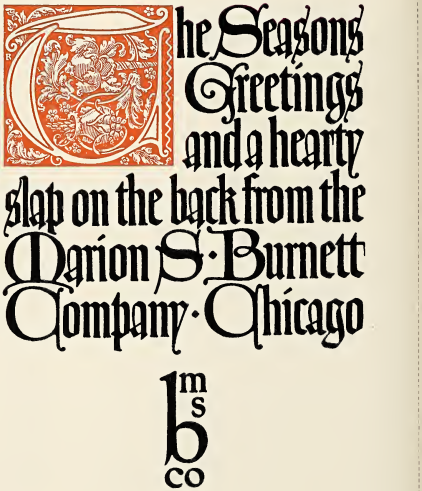
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Cover page (reproduced in halftone) and one of the inside pages (shown above) of a souvenir booklet issued by the Caxton Company, Cleveland, Ohio. Original printed in black and brown. Light brown stock was used for the cover, and Old Stratford white deckle edge book paper for the inside.



Simple but pleasing hand lettered design by the Marion S. Burnett Company, Chicago. Reproduced at the right in the colors of the original.

Merrie Yuletide Greetings

Old-fashioned & sincere

Hand lettered heading from holiday greeting of the American Electrotype Company, Philadelphia, Pennsylvania.

A MERRY CHRISTMAS and a Happy New Year was the wish expressed by the friends of THE INLAND PRINTER in several hundred different ways during the holiday season of 1920-1921. The greetings ranged in form from unpretentious cards to elaborate books, each telling in its own way the sender's feelings of good will. They came from all parts of the United States and Canada, and even from far off Australia, India and South Africa. Every member of the staff of THE INLAND PRINTER would like to extend his thanks and appreciation in a personal way, but lacking this opportunity we record here a hearty thank you! Holiday greetings are acknowledged from the following: H. J. Griffith, American Engraving & Color Plate Company, San Francisco, Cal.; Jerome Kalous, Union Printers Home, Colorado Springs, Colo.; The Paper House of New England, Boston, Mass.; H. E. Milliken and Students at Worcester Boys Trade School, Worcester, Mass.; Mr. and Mrs. George H. Benedict, Chicago; Mr. and Mrs. Carl J. Myers, Review Printing Company, Fostoria, Ohio; John Martin Paper Company, Ltd., Winnipeg, Canada; Edgar Sherman, Haxtun, Colo.; Mrs. H. O. Shepard, Chicago; Gladys and William Kittredge, Philadelphia, Pa.; Mr. and Mrs. Ben Wiley, Charleston, Ill.; James White Paper Co., Chicago; Samuel A. Bartels, Chicago; Mr. and Mrs. Axel Edw. Sahlin, East Aurora, N. Y.; Mrs. Clara J. Shepard, Chicago; Mr. and Mrs. John V. Ross, Champaign, Ill.; LaFayette Doerty, Findlay, Ohio; Japan Paper Company, New York; Orange Publishing Company, Syracuse, N. Y.; Leo R. Highet, Fowler, Ind.; A. B. Deverell, Fort Frances, Ontario, Canada; Jules, May and Jack Landau, Pittsburgh, Pa.; The Printers of Portland High School, Portland, Maine; William L. Brown, American Type Founders Company, Atlanta, Ga.; Robert F. Salade, Philadelphia, Pa.; Alfred Brooks Kennedy, Oakland, Cal.; Walter C. Bleloch, Mergenthaler Linotype Company, Chicago; Mr. and Mrs. Jay D. Rudolph, Oswego, N. Y.; Otto Ochs, A. Deutschmeister, Oak Press, New York; Emmons E. Snow, Springfield, Mass.; James H. Birch, Jr., Burlington, N. J.; Kellogg Switchboard & Supply Company, Chicago; Sim. W. Crabill, Times-Mirror Printing & Binding House, Los Angeles, Cal.; Gatchel & Manning, Inc., Philadelphia, Pa.; Mr. and Mrs. Jay Glenn Holman, Omaha, Neb.; The Service Press, Middletown, N. Y.; *Roscommon Herald-News*, Roscommon, Mich.; James Kibbee, Rochester Bureau of Printing, Rochester, N. Y.; Associated Artists of Philadelphia, Philadelphia, Pa.; The Camerons, San Francisco, Cal.; Express Printing Company, Connersville, Ind.; Wanner Machinery Company, Chicago; J. A. Webster, East Technical High School, Cleveland, Ohio; John Dickinson & Co., Cape Town, South Africa; The Northern Engraving Company, Canton, Ohio; Printcraft Press, New York; Conrad Lutz & Sons, Burlington, Iowa; Niccum-Smith, Toledo, Ill.; W. E. Dowdy, Portsmouth, Va.; Clark-Sprague Printing Company, St. Louis, Mo.; Fletcher Ford Company, Los Angeles, Cal.; Forrest L. Harness, Blackwell, Okla.; Barnhart Brothers & Spindler, Chicago; Albert Scheible, Chicago; Dana H. Howard, Chicago; Geo. H. Morrill Company, Norwood, Mass.; Swigart Paper Company, Chicago; The Caxton Company, Cleveland, Ohio; The Whitaker Paper Company, Chicago; John Henry Nash, San Francisco, Cal.; Taylor & Taylor, San Francisco, Cal.; H. S. Crocker Co., Inc., San Francisco, Cal.; E. C. Andrews, Philip Ruxton, Inc., Chicago; The Du Bois Press, Rochester, N. Y.; Mr. and Mrs. Walter R. Colton, Oak Park, Ill.; Alpha F. Colton, Oak Park, Ill.; F. D. Stickney, Andover, Mass.; Phil. A. Howard, *Ben Franklin Monthly*, Chicago; Watson F. Caldwell, Piqua, Ohio; *Mille Lacs County Times*, Milaca, Minnesota; Fielding Publishing Company, *The New England Printer*, Boston, Mass.; J. W. Butler Paper Company, Chicago; The Mortimer Company, Ltd., Ottawa, Canada; Bourke-Rice Envelope Company, Chicago; The Pauls, Philadelphia, Pa.; R. C. Dyer & Co., Dallas, Texas; Rapid Roller Company, Chicago; Tom Bateman, Printing Machinery Co., Cincinnati, Ohio; Victor Lundeen & Co., Fergus Falls, Minn.; Haywood H. Hunt, San Francisco, Cal.; Charles R. Jones, San Diego, Cal.; The Holmes Press, Philadelphia, Pa.; The Diem & Wing Paper Company, Cincinnati, Ohio; American Electrotype Company, Philadelphia, Pa.; The Callihan & Stottlemire Co., Cambridge, Ohio; The Prompt Press Co., Detroit, Mich.; Ontario Company, Chicago; Ideal Coated Paper Company, Brookfield, Mass.; Buswell Publicity Service, Kalamazoo, Mich.; Royal Electrotype Company, Philadelphia, Pa.; The Fuchs & Lang Mfg. Company, New York; Wm. Pfaff, New Orleans, La.; O. E. Booth, Des Moines, Iowa; Joyce, Kane & Albrecht Company, Chicago; Mr. and Mrs. George W. Grattan, Huron, S. D.; W. H. Hohenadel, Rochelle, Ill.; Charles E. Wright, Everett, Mass.; Geo. M. Boisen, Sandusky, Ohio; The Alling & Cory Company, Pittsburgh, Pa.; Milbourne Francis Ellis, Charlotte, N. C.; Florence and Walter Neal, Saint Augustine, Fla.; N. Russell Hill, Davenport, Wash.; William C. Farr, Bayonne, N. J.; Morris Reiss Press, New York; Mr. and Mrs. Roy T. Porte, Salt Lake City, Utah; Arvilla and Arthur Cole, West Brattleboro, Vt.; Elizabeth and Everett Currier, New York; The Metropolitan Press, San Francisco, Cal.; Mr. and Mrs. Karl Thayer Soule, Rochester, N. Y.; Ralph Sumner Shuffler, Olney, Texas; M. T. Respen, Dixie Engraving Co., Savannah, Ga.; The Superior Printing Company, Akron, Ohio; *Corning Observer*, Corning, N. Y.; K. & E. Printing Company, Tupelo, Miss.; Edward A. Miller, New York; R. M. Krause, New York; Lead Mould Electrotype Foundry, Inc., New York; Van R. Pavey, New York; Walker Lithograph & Publishing Company, Boston, Mass.; Marion S. Burnett Company, Chicago; Fred and Catherine Preye, Jersey City, N. J.; L. B. Springsteen, American Writing Paper Co., Holyoke, Mass.; Robert C. Gellert, Cleveland, Ohio; Baltimore-Maryland Engraving Company, Baltimore, Md.; Mr. and Mrs. F. A. Henderson, Little Rock, Ark.; Veto Varlotta, New York; Typothetæ of Washington, Washington, D. C.; The Cahill Ad-Composition Service, Kansas City, Mo.; R. & H. Press, Okemah, Okla.; George Davis Graham, San Francisco, Cal.; F. H. Aldrich, Toledo, Ohio; Ben C. Pittsford Company, Chicago; Memphis Linotype Printing Company, Memphis, Tenn.; Joliet Calendar Company, Joliet, Ill.; Edgar S. Yates, Chicago; R. Clyde Stuart, Ithaca, N. Y.; Theodore F. Moore, Sacramento, Cal.; The Page Printerie, Inc., Grand Forks, N. D.; The Indianapolis Engraving & Electrotyping Company, Indianapolis, Ind.; The Niles Press, Philadelphia, Pa.; Fred S. Bertsch, Chicago; Bertsch & Cooper, Chicago; The Osterlind Printing Press & Manufacturing Co., Chicago; Ellsworth Geist, New York; Intertype Corporation, Chicago; Aime H. Cote, Springfield, Mass.; The Leon H. Roberts Company, Toledo, Ohio; Fred Springfield, Houston, Texas; Frank B. McCurdy Company, Houston, Texas; Grand Rapids Typothetæ, Grand Rapids, Mich.; Edward M. Keating, Chicago; Mr. and Mrs. B. S. Herbert, Chicago; Mr. and Mrs. Clarence J. Dahl, Wilkinsburg, Pa.; The Mills En-

graving Company, San Antonio, Texas; Miss Anna Holdereid, Chicago Heights, Ill.; Chicago Heights Standard Printing Company, Chicago Heights, Ill.; Harry Cohn, Process Engraving Company, Chicago; Mr. and Mrs. Edward C. Sterry, Jamestown, N. Y.; E. P. Mickel, Nashville, Tenn.; Houston-Hill Printing Company, Kansas City, Kan.; Townsend Printing Company, Kansas City, Mo.; Riddle & Wunderle Company, Chicago; Henry Joseph Keim, Headville, Pa.; Ernest and Bertha Howser, Dallas, Texas; Chas. F. Skelly, Altoona, Pa.; Mr. and Mrs. Ralph W. Polk, St. Joseph, Mo.; Charles R. Hager, Easton, Pa.; Howard Van Sciver, St. Augustine, Fla.; Albert G. Brenton, Yonkers, N. Y.; David Silve, Street & Finney, New York; Mr. and Mrs. William F. Burmester, Jr., Pittsburgh, Pa.; George F. Trenholm, Boston, Mass.; John S. Fass, Philadelphia, Pa.; Mr. and Mrs. E. R. Singleton, Niagara Falls, N. Y.; Lenley Hawksworth, Pittsburgh, Pa.; A. H. Seyler, Pittsburgh, Pa.; The Cramblet Press, McKeesport, Pa.; Edmund F. Krauss, New York; K. H. Volk, Philadelphia, Pa.; Herbert S. Foster, Philadelphia, Pa.; The Sinclair & Valentine Co., New York; Alfred A. Adler, Detroit, Mich.; Noble T. Praigg, Chicago; N. J. Quirk, Chicago; *The American Pressman*, Pressmen's Home, Tenn.; Paul Ressinger, Chicago; Geo. H. Gould, Davenport, Iowa; Frank Kramer Phillips, Jersey City, N. J.; Arthur C. Gruver, Pittsburgh, Pa.; Frank and Garada Riley, Chicago; J. Frank Hoover, Shamokin, Pa.; The Caslon Press, Toledo, Ohio; L. A. Simons, Kansas City, Mo.; Virginia and John Clyde Oswald, New York; Mr. and Mrs. G. L. Caswell, Ames, Iowa; Will Ransom, Chicago; "Spot" and Mary Northmore, Urbana, Ill.; The Biggerses, Houston, Texas; Greig & Ward, Chicago; The Globe Engraving & Electrotype Company, Chicago; Mr. and Mrs. Fred W. Gage, Battle Creek, Mich.; Charles S. Brown, Chicago; Frank Adams Mitchell, Chicago; Mr. and Mrs. H. C. Hotaling, Mapleton, Minn.; George Branish, Welch-Haffner Printing Company, Denver, Colo.; John and Ollier Engraving Company, Chicago; A. W. Michener, The Challenge Machinery Co., Grand Haven, Mich.; George O. McCarthy, Central City, Neb.; W. H. Gage, Chicago; Mr. and Mrs. Harry D. Russell, Kansas City, Kan.; Printers Appraisal Agency, Inc., Chicago; Albert W. Barker, Chicago; William Henry Baker, Cleveland, Ohio; The School for Apprentices, The Lakeside Press, Chicago; Oscar & Sue Jackson, Lansing, Mich.; Mr. and Mrs. Gordon D. Purdy, Truro, N. S.; Bert D. Belyea, Boston, Mass.; Raymond W. Hutton, Minneapolis, Minn.; Moye Wendelin Dreyfuss, San Francisco, Cal.; Gustave Evald Hult, New York; Henry Francis Cook, Frostburg, Md.; John S. Thompson, Chicago; Cliff Nuttall, *Ben Franklin Monthly*, Chicago; Charles H. Collins, Chicago; Edwin H. Stuart, Pittsburgh, Pa.; MacGregor-Cutler Printing Company, Pittsburgh, Pa.; The Switzer Printing Company, Webb City, Mo.; School of Printing and Graphic Arts, Wentworth Institute, Boston, Mass.; E. Hubert Ginn, Fort Wayne, Ind.; The Biggar Printing Co., Cleveland, Ohio; Jack G. Lawrence, Minneapolis, Minn.; Ralph Stratton Dunne, Philadelphia, Pa.; Grier Press, Chicago; Mr. and Mrs. Karl Bowles; *The Weekly Advertiser*, Royersford, Pa.; Alvin S. Dunbar, Columbus, Ohio; Zahn Typesetting Company, Milwaukee, Wis.; Louis A. Lepis, Jersey City, N. J.; Mr. and Mrs. J. C. Morrison, Morris, Minn.; Mr. and Mrs. A. L. Etter, Middletown, Pa.; Mr. and Mrs. Ralph T. Bishop, Greeley, Colo.; Vechtem Waring Company, New York; Baker Bros. Engraving Company, Omaha, Neb.; Sampson & Ollier Electrotype Company, Chicago; Mr. and Mrs. Clyde Morgan, Rockford, Ill.; Mr. and Mrs. Chas. W. Longhead, Los Angeles, Cal.; Merton L. Vincent, Waltham, Mass.; James Austin Murray, Chicago; Daniel Baker, Philadelphia, Pa.; C. J. H. Anderson, Pittsburgh, Pa.; J. H. Brewer, Ponca City, Okla.; Carl S. Junge, Chicago; Theo. H. Harvey, New Orleans, La.; Mabel and Edmund G. Gress, Woodhaven, N. Y.; Esleeck Manufacturing Company, Turners Falls, Mass.; Edwards & Deutsch Lithographing Company, Chicago; Frank D. Fryer, Field Secretary, International Association of Electrotypers of America, New York; Fred Haigh, Toledo, Ohio; William Edwin Rudge and Bruce Rogers, Mount Vernon, N. Y.; J. M. Bundscho, Chicago; Mr. and Mrs. Hal Trovillion, Herrin, Ill.; A. M. Hughmark, Detroit, Mich.; Mr. and Mrs. H. Otto Volmerhaus, Baltimore, Md.; Mr. and Mrs. M. M. Hamlin, American Type Founders Company, Des Moines, Iowa; James H. Sweeney, Lanston Monotype Machine Company, Chicago; Jackson-Remlinger Printing Co., Pittsburgh, Pa.; The Bazner Press, Chicago; L. J. Herzberg, St. Louis, Mo.; Employing Printers Educational Association, O. H. Mickel, Secretary, San Antonio, Texas; Mr. and Mrs. John Christian Eichner, Philadelphia, Pa.; A. E. Little Company, Los Angeles, Cal.; Royal Electrotype Company, Chicago; Edward D. Berry, Philadelphia, Pa.; Murray Printing Co., Macon, Ga.; *The Clay County Sun*, Clay Center, Neb.; The Caswell Art Service, Minneapolis, Minn.; Henry Allen, Omaha, Neb.; Mr. and Mrs. Cyril C. Means, Chicago; The Dolgeville Publishing Company, Dolgeville, N. Y.; Jett & Wood Mercantile Co., Wichita, Kan.; Argo McLean Dill, Mooseheart, Ill.; John H. Thompson, Gazette Printing Company, Ltd., Montreal, Canada; John Wardrop, Canadian National Railways, Winnipeg, Canada; Mr. and Mrs. Jas. Gillespie, Le Mars, Iowa; Hal Stebbins; Con. P. Curran Printing Company, St. Louis, Mo.; Pittsburgh Engraving Company, Pittsburgh, Pa.; The Caslon Press of Detroit, Detroit, Mich.; P. Edwards, Cairns, North Queensland, Australia; Haywood H. Hunt, The Kennedy-ten Bosch Company, San Francisco, Cal.; The Pierce Printing Company, Fargo, N. D.; Turner & Porter, Inc., Buffalo, N. Y.; The Studio Press, Indianapolis, Ind.; *The Courier-Democrat*, Russellville, Ark.; Walter J. Ellis, New York; *The Western Star*, Curling, Newfoundland; Edwin and Robert Grabhorn, San Francisco, Cal.; Hampshire Paper Company, South Hadley Falls, Mass.; The Brisbane Newspaper Company, Limited, Brisbane, Australia; The Praja Bandhu Printing Works, Ahmedabad, India.

CALENDARS RECEIVED

Many beautiful calendars, both from the United States and Canada, as well as from abroad, were received by THE INLAND PRINTER during the holidays and since the first of the year. Lack of space prevents us from showing some of these excellent examples of the printer's art, and we must content ourselves with only a mention of the firms responsible for their production. We acknowledge with thanks the receipt of calendars from the following: Grier Press, Inc., Chicago; Bourke-Rice Envelope Company, Chicago; Crane & Co., Dalton, Mass.; The Commercial Printing & Lithographing Company, Akron, Ohio; The Holmes Press, Philadelphia, Pa.; Hammersmith-Kortmeyer Company, Milwaukee, Wis.; National X-Ray Reflector Company, Chicago; J. M. Huber, New York; John W. Little Company, Pawtucket, R. I.; Critchell, Miller, Whitney & Barbour, Chicago; Wild & Stevens, Inc., Boston, Mass.; Castle-Pierce Printing Company, Oshkosh, Wis.; Con. P. Curran Printing Company, St. Louis, Mo.; William F. Fell Company, Philadelphia, Pa.; Columbian Rope Company, Auburn, N. Y.; Anthony & Egloff, Rochester, N. Y.; Riddle & Wunderle Company, Chicago; Eilert Printing Company, New York; Cross Paper Feeder Company, Boston, Mass.; Globe Engraving & Electroype Company, Chicago; The Roberts Numbering Machine Company, Brooklyn, N. Y.; Herschman & Cardy, Chicago; Jaenecke-Ault Company, Newark, N. J.; East Technical High School, Cleveland, Ohio; American Writing Paper Company, Holyoke, Mass.; Osborne Company, Newark, N. J.; *Mille Lacs County Times*, Milaca, Minn.; Bissiri Art Studios, Los Angeles, Cal.; August Becker, Brooklyn, N. Y.; Stettiner Brothers, New York; The Gerlach-Barklow Company, Joliet, Ill.; Morris Reiss Press, New York; Hickey Typesetting Company, Inc., Syracuse, N. Y.; The National Cash Register Company, Dayton, Ohio; The Welch-Haffner Printing Company, Denver, Colo.; The Niles Press, Philadelphia, Pa.; Thomas Todd Company, Boston, Mass.; The York Printing Company, York, Pa.; W. B. Conkey Company, Hammond, Ind.; The Bingham Company, Philadelphia, Pa.; The Caslon Company, Toledo, Ohio; Service Printing Company, Canton, Ohio; Zellerbach Paper Company, San Francisco, Cal.; O. W. Jaquish, New York; T. J. Moore & Co., Quebec, Canada; M. Vierengel Machine Company, Inc., Brooklyn, N. Y.; The Thatcher Art Printery, Springfield, Mass.; The De Vinne Press, New York; Ace Advertising Company, Los Angeles, Cal.; Sherwood Press, Hartford, Conn.; Gaw-O'Hara Envelope Company, Chicago; *The Bulletin*, Philadelphia, Pa.; Hampshire Paper Company, South Hadley Falls, Mass.; Bishop & Harrett, Paris, France; Brigden's, Ltd., Toronto, Canada; Brown & Bigelow, St. Paul, Minn.; Franklin Printing Company, Philadelphia, Pa.; Hugh Stephens Company, Jefferson City, Mo.; The Smith-Brooks Printing Company, Denver, Colo.; The Commonwealth Press, Worcester, Mass.; *The Printing Art*, Cambridge, Mass.; The Henry O. Shepard Company, Chicago.

JOB COMPOSITION

BY J. L. FRAZIER

In this department the problems of job composition will be discussed, and illustrated with numerous examples. These discussions and the examples will be specialized and treated as exhaustively as possible, the examples being criticized on fundamental principles — the basis of all art expression. By this method the printer will develop his taste and skill, not on mere dogmatic assertion, but on recognized and clearly defined laws. Replies can not be made by mail.

MASTER TYPOGRAPHERS OF TODAY. I.—B. W. RADCLIFFE

THE editor of this department of THE INLAND PRINTER has often wished it were possible to meet and talk to the progressive and ambitious typographers whose interest and coöperation have made the Job Composition and Specimens departments the educational features that they are. This is especially true as regards those regulars, those "top notchers" whose work stands out as among the best in the art and practice of type display, work which is worthy of serving as examples for those hundreds of other typographers — no less progressive and ambitious if, perhaps, a little less talented or less tutored — who are ever on the alert for inspiration and guidance in following the craft.

The wish to know more of those leaders, of their personality, of their environment, of their problems and of their progress, we think, is shared by every reader of THE INLAND PRINTER who has been helped to do better work by the stimulating influence of their specimens that are reproduced from time to time. As is so often the case, the wish is father to the thought. The idea that for the next few months this department might be profitably devoted to biographical sketches of these prominent and talented typographers would seem to be justified. In addition to the keen interest in such a series the lessons to be learned are many, for in the stories of the progress of these men we may possibly find the key to their success in the art of type display, the greatest of all arts, the "art preservative of all arts," as it has often been so well termed.



B. W. Radcliffe.

For no especial reason, unless it be that we have not heard from him so often during the past year as in previous years, and because we feel that our readers have lost much in not being privileged recently to view examples of his work, we have determined to make B. W. Radcliffe, of The J. W. Burke Company, Macon, Georgia, the subject of our first sketch in this series of articles telling of master typographers of today.

Radcliffe is one of those fellows whose work the editor has always admired because it is invariably built upon the solid groundwork of simplicity. He does not depart to the right or to the left in that respect, yet his work is not humdrum at all — it is quite generally spiced with harmonious decoration used with taste and restraint, and with good judgment when colors are used. Beauty is also expressed in the type faces used, invariably the best, and by consistent good selection of design. The incongruous is never found in Radcliffe's printing. Possibly the best measure of Radcliffe's ability lies in the fact that his name has for the past eight or ten years been found always at or near the top in lists of prize winners in typographical contests conducted by THE INLAND PRINTER and by contemporary journals. In the notable cover design contest conducted by this magazine in 1917 — possibly the greatest, all things considered, ever conducted — Mr. Radcliffe won first place, an honor of no mean importance in view of the fact that hundreds of the best designers in type display participated. Mr. Radcliffe's winning design is reproduced in miniature on the following page, although the second color is not the same as employed on the June, 1917, issue of THE INLAND PRINTER, for which it was used as the regular cover. It does show, however, what can be done along simple lines with good display and design and just enough ornament — and with ornament that, although extensive, is so employed that it does not dominate, does not clutter and make complex. Another point, the same treatment might not have been nearly so satisfactory with another type face — but that, as is often aptly stated, is "part of the business." As will be seen from his work, Radcliffe excels in that part, too.

In the notes concerning himself, which Radcliffe very obligingly furnished us, he states with becoming modesty: "Any biographical sketch concerning me must necessarily be brief, uninteresting and devoid of human interest, as I have been with this one establishment almost continuously. In it I have moved from the least important position, that of 'devil,' to the post of foreman superintendent with almost no effort. It seems that as rapidly as I could become equipped for the position just above me a vacancy would occur to let me in."

There's food for thought in this statement, which, in justice to Mr. Radcliffe and in fairness to those others who have

had to work for all they have secured, we must assert in contradiction contains a misstatement. He says his advance has been made "with almost no effort." Perhaps, to Radcliffe, it seems no effort was required or made. Yet effort was required and made, as he himself states in a later paragraph of his notes. The effort was in the form of constant application to duty, close study and hard work, which did not seem hard because it was so pleasant — he loved his work. Doubtless a fertile brain and readily absorptive qualities made the effort seem less, but an effort was made nevertheless. The point we wish to emphasize, however, is that Radcliffe has found every opportunity for development and advancement in one institution and without dodging around from pillar to post. He has doubtless, therefore, gotten more out of life than most of us. Of course we don't insist that full opportunity is offered in every printing plant, yet we do insist that it is in more of them than are given credit for offering it. Much of the chasing from place to place, we find in the end, is after phantoms and shadows, sad to say.

Radcliffe was born near Macon — he does not state when, but the picture will enable you to make a close guess — and at an early age he moved to that city. Radcliffe negotiated the six grades comprising the common school course in his day in five years, and, then, at the early age of thirteen, was advised to hunt a job, the proceeds of which were essential to swell the none too "plethoric" — quoting Radcliffe — family purse. Friends secured for him the irresponsible and unremunerative position of "devil" in the plant of The J. W. Burke Company, and the proceeds of the position did swell the family purse to the extent of one large, round simoleon every week of good, hard worked sixty hours.

Regarding his early experience in the printing business, Radcliffe writes: "From the beginning I seemed to enjoy (Get that, boys!) the mysteries of the work, soon passing over or around the successive stages of cleaning cuspidors, sweeping the pressroom, running errands, etc. In due time the dollar a week was increased to two dollars, and as the 'raise' came at Christmas time I was permitted to invest my first week's pay under the new scale in a subscription to THE INLAND PRINTER. From that time my boyish interest grew to genuine enthusiasm, which, to this day, thanks to that excellent magazine, has not in the least abated."



Composing room of The J. W. Burke Company, Macon, Georgia, where the subject of this sketch holds forth as foreman. Mr. Radcliffe is seated at the desk at the extreme right of the picture.
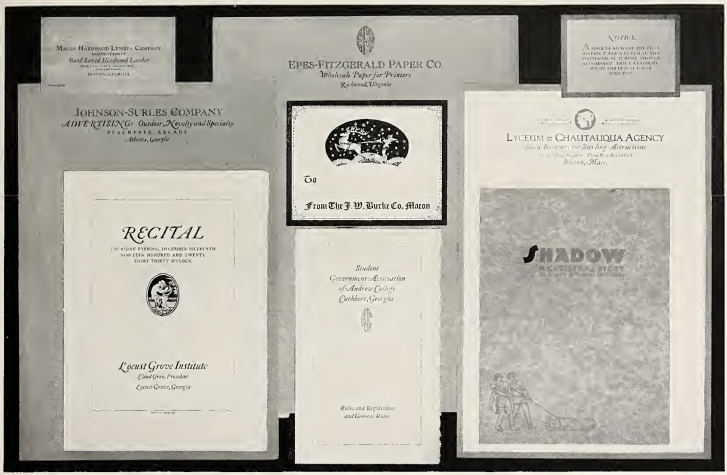
Like so many who have done well in the printing business, Radcliffe had the good fortune, when given a case in the job alley, to be placed at the side of a good journeyman. A painstaking workman's influence on the apprentice is so great that only the most able of journeymen should be permitted to work alongside a budding craftsman.

That Radcliffe was remarkably assimilative of ideas along the line of improving his work is indicated by the fact that in the fourth year of his apprenticeship he was awarded a prize in an advertisement competition conducted by Barnhart Brothers & Spindler, the Chicago typefounders. The object of this contest was to exploit the then new "Pisa" series of type. Radcliffe says: "It (the Pisa series of type) is now considered very ugly, and I do not believe it has been cast for some years."

After ten years of service with the Burke company, and after he had risen to the position of composing room foreman, Radcliffe got the idea that a more varied experience would prove beneficial. Accordingly, he experimented with a small printing office of his own. With good letterheads selling at $2 a



By B. W. Radcliffe.



Characteristic examples of Mr. Radcliffe's work.

thousand, however, he decided the venture would not prove profitable and soon gave it up. He then spent a year or two in some of the large plants of Washington, Philadelphia and New York, after which he returned to his old stamping grounds, Macon and The J. W. Burke Company.

Mr. Radcliffe also writes: "A large part of my experience has been gained from studying THE INLAND PRINTER and from an exchange of specimens with friends formed through mutual study of the Job Composition department. Through your department I have formed many lasting friendships which are as dear to me as those of my childhood. I have also bought and closely studied the many fine books on printing sold and published by The Inland Printer Company.

Another point mentioned in Mr. Radcliffe's letter which will be of interest is this: "The examples of work we have been sending to THE INLAND PRINTER from time to time are composed from layouts produced by me at my desk between other duties, and, as our invariable motto is 'Keep It Simple,' the work is therefore easily executed and done with a minimum of 'rehashing.'"

Radcliffe is situated as pleasantly in his personal and social life as in business. He owns his home, a suburban bungalow. He is married, the husband of the "best cook in the world" and the father of a boy of eleven and a girl of thirteen, of both of whom he is very proud. The daughter, by the way, has acquired quite a reputation, locally, as an artist, having won first prize at the recent Georgia State Fair. (Prize winning seems to run in the Radcliffe family.) He is somewhat of a "joiner," too, showing that he has a wide circle of friends. Religiously he is a Baptist, socially he is a Mason and in a business way he is a member of the Chamber of Commerce and of the International Typographical Union. Radcliffe's hobby, when off duty, is the Nocam Grotto Patrol.

In furnishing us with the facts for this sketch Radcliffe had many good words for the house with which he has been connected for so many years. Here's what he has to say for the "Boss": "The J. W. Burke Company is an old established institution. At one time the company carried in its imprint the words 'steam printers' because it was among the first to use power for running the machinery. The J. W. Burke Company is one of the most progressive printing plants in the South, too, being one of the first to install individual motors and all steel composing room equipment. The J. W. Burke Company is also one of the first printing plants in the South to use the Standard Cost Finding System, which it keeps up to date at all times."

On this page and the preceding pages a number of Radcliffe's specimens are reproduced in miniature.

Men are valuable just in proportion as they are able and willing to work in HARMONY with other men. —*Elbert Hubbard*

Compliments of
THE J. W. BURKE COMPANY • MACON
Printers and Stationers

By B. W. Radcliffe.

THE PARTITION*

BY R. T. PORTE

THE sign that attracts the most attention on the street called Broadway in Chiapolis is one that projects from a four story red brick building, standing on a corner, and in blazing letters by day and blazing lights by night, says to the world just one word, *Consolidated.* It is impossible for any one going down Broadway or the cross street not to see the sign, as it is most prominent. Naturally one would think that this sign had to do with some large department store or furniture store, or other large establishment of that kind, but when upon closer inspection it is found to be the first word of the name of a printing company, and that the company occupies all four floors, the inquiring one is more than amazed, and being of an inquiring mind at once investigates the wonder of a printing plant on the principal business street, with such a big sign " 'n'everything."

Twelve years ago two printers printed side by side, and all that was between them was a board partition. The street was a side street, just off Broadway, and the building one of those tumble down affairs where space can be rented for next to nothing, or otherwise the two printers would not have been located there.

Originally the two places had been one big room with one of those double doors in the middle, but as business decided to move elsewhere the room was vacant and had to be rented. Not being able to get one business to occupy the entire space the room had been divided by a partition, and after many changes two printers eventually occupied the space, each running his own business.

Unless one were careful it would be easy to get into the wrong print shop, but the signs on the two doors helped to avoid confusion, and thus customers could enter the place of business desired. The door to the right was labeled the Quick Print Shop, while the one on the left was labeled the Efficient Print Shop. Some of the other printers in the town, who possessed not the slightest sense of humor, were wont to refer to them as " the quick and the dead print shops." What they meant can not be guessed.

But, there were the two print shops, run by two printers. Having pictured the exteriors let us take a look at the proprietors and at the interiors.

The one on the right, the Quick Print Shop, was presided over by a young man, perhaps in his early twenties. Just why he should have gone into the printing business is not very plain, as he was not a " practical " printer. He did know something about the different sizes of type and what faces pleased him, and in some way he knew when a job " looked right," but just why would have been an embarrassing question to ask him. Some said that he had backed a practical printer in starting the shop, and the said p. p. having failed to pay him, he took over the plant with the idea of recovering some of his money.

The printery on the left, the Efficient Print Shop, was presided over by a young man, perhaps just a little past his early twenties. He was formerly a foreman in one of the other printing offices, and having saved some money had decided to go into business for himself.

For three years the two printing shops had run side by side with but the partition between them. During that time neither printer had spoken to the other, nor had they met at the door. The printer on the left got down early and started things going and often stayed late; in fact, he usually waited until the printer on the right had closed up his shop and had departed for the day.

The printer on the right, not having much work to do in the office, was somewhat of a hustler and spent very little time in his office, while the printer on the left had so much work to do that he had no time to spend hustling work, but depended upon his customers finding him.

The two printers were the real pleasure of the " shopper." The printer on the left imagined that he ran his shop so efficiently that he could do work for less than the quicker fellow on the right. The printer on the right contended — to himself — that he was a business man, knew how to handle help, paid cash and could produce printing just as cheap as anybody. The shopper had only to say that the " other printer " would do a job for $2.85, and the printer would say he would go one better and do the job for $2.75. It was a nice little arrangement and appreciated by the shoppers.

Thus things went on, and probably would have gone on and on forever but —

The Ladies' Aid Society of the First Church of Chiapolis was holding its annual " Rummage Sale," and the women were actively engaged in getting good prices for cast off items. Two of the women became very much acquainted, as both spent considerable time at the sale and both were on a committee of five where the other three failed to show up and they had the work to do. In fact, as is not the usual custom, both women became very good friends in the few days, and each seemed to like the other. A result was that at the regular meetings of the society they paired off together, and started one of those telephone acquaintances and confidences. Finally one picked up courage to ask the other to bring along her worse half some night, and they would play a game or two of whist or some other game the rage at that time.

The gentlemen in the case, as is usual, were not consulted, except that one was told they were to have " company " and the other that they were " going out."

Yes, it is true. The women were the wives of the two printers, and the surprise of the two printers can well be imagined when they met. It took some few minutes to explain the situation to the women, but all four being pretty good sports they settled down to play cards, eating afterward one of those indigestible lunches served on such occasions, and in the end finding out that the " other printer " was a pretty good sort of fellow after all. This occasion was followed by the " other printer " returning the compliment and the wives becoming even better friends. The printers even spoke to each other at their shops, and finally got to the point of borrowing type or ink or paper or anything else they were short of.

And then came the eruption. The compositor for the printer on the right quit work, and a disagreement between the printer on the left and his pressman resulted in both printers being strictly up against it. That night they had one of their regular affairs on hand, and during the time each happened to say something about losing a man, and then more talk.

Nothing came of it, until quitting time the next night, when both printers met at the door. The printer on the left looked tired, and the printer on the right looked worse.

" Say, what a pair of fools we have been," the printer on the right finally said. " We have been fighting one another for business for years. I have been putting up with poor workmen and wishing I had a man whom I could trust to run the shop, and you have been working your head off to get the best of me."

" Just a minute," the printer on the left said, " I am beginning to get the drift of your remarks. Let's go to a lawyer or somebody tomorrow and fix things up, and then let's pull down that old partition and start all over."

So down came the partition, and on the double door was painted the words *The Consolidated Printing Company,* and later on came the four story building with the big sign.

If you think this is not true, I can only say that truth is much stranger than fiction, and this is not fiction.

*The second of a series of twelve stories of the printers of Chiapolis. Copyright, 1921, by R. T. Porte.

SPECIMENS

BY J. L. FRAZIER

Under this head will be briefly reviewed specimens of printing sent in for criticism. Literature submitted for this purpose should be marked "For Criticism" and directed to The Inland Printer Company, Chicago. Specimens should be mailed flat, not rolled. Replies can not be made by mail.

THE CASLON PRESS, Detroit, Michigan.—Your Christmas greeting card is one of the most interesting and attractive that we have seen.

THE HOLMES PRESS, Philadelphia, Pennsylvania.—The envelope enclosing you send out in your mail are exceptionally neat looking and attractive in the refined use of color in good design.

BURTON BROWN, Cloister Print Shop, Riverside, California.—Specimens are all high grade, typography, presswork and color combinations vying with each other for greatest responsibility and praise.

FRANK D. GIMBEL, Cleveland, Ohio.—Your letter is unusual and attractive, as is also the card. We can suggest no improvement, considering both specimens perfectly executed in the style selected.

TRADE PRESS PUBLISHING COMPANY, Milwaukee, Wisconsin.—The booklet introducing the addition to your equipment of a number of the latest styles of type is handsome. The type faces are shown off to good advantage in the text.

ROBERT CLARK, Winnetka, Illinois.—Your Christmas folder is neat, and the only suggestion we have to make for improvement with the material used would be to center your name under the greeting rather than to set it at the right.

E. ROBERT STACKHOUSE COMPANY, Philadelphia, Pennsylvania.—The statement folder for the Burlington County Trust Company is decidedly attractive and rich looking as well as thoroughly dignified. We can suggest no improvements.

W. C. BOWMAN, Solvay, New York.—The printing done by students of the Solvay schools under your direction is very good indeed, measuring up to the standard of the work done in other high schools.

L. E. DENNISON, Toronto, Canada.—The faults you mention as existing in your Christmas greeting card are of a minor nature. Taken on the whole, and in the larger sense of style and design, we consider the card decidedly praiseworthy. It is rich looking and impressive.

ROBERT KAWSTHORNE ENGRAVING COMPANY, Pittsburgh, Pennsylvania.—The portfolio, "Specimens of Shading Mediums for Tinting Zinc Etchings," is an achievement in service to buyers of engravings as well as in the engraving and printing arts. It is handsomely done.

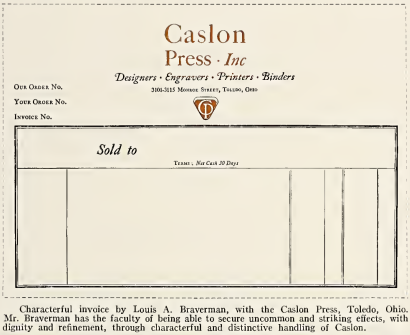
THE BARTA PRESS, Boston, Massachusetts.—The booklet, "Your Customers Viewpoint Is What You Make It," is handsome as an example of graphic arts product and is decidedly effective in your interest from a publicity standpoint. It is a remarkable and impressive appeal for fine printing and ought to bring a lot of business to your house.

EMERY J. DEMERS, Ware, Massachusetts.—The type you use is not of good or pleasing design. You could not, in fact, do high grade work with it. As design and display are thoroughly satisfactory, any improvement would have to be made with other type faces. The foundation of all good typography is type; you can't get away from that fact.

FREDERICK EDNEY, Bath, Maine.—As a typographic novelty the letterhead for The New Bird Cage (theater) strikes ten. It is cleverly designed, and the prominence of the rules does not offend because they have significance. This, however—making pictures with rules and ornaments—is a practice that should not be too frequently indulged in by printers.

PEAKHAM PRESS, Boston, Massachusetts.—The tiny hard bound book, "If," the text of which is Rudyard Kipling's famous poem of that name, is a gem. Beautiful paper, excellent typography, fine printing and delightful colors combine to form a product that is expressive of the finest taste in bookmaking. We regret that a reproduction would be an injustice to the book.

THE MORTIMER COMPANY, LIMITED, Ottawa, Ontario.—Specimens, as usual, are high grade in all respects. We like particularly the Christmas greetings card for McArthur Irwin Company, the catalogue for Weber Pianos, your own Christmas folder and the several issues of the house-organ,



Characterful invoice by Louis A. Braverman, with the Caslon Press, Toledo, Ohio. Mr. Braverman has the faculty of being able to secure uncommon and striking effects, with dignity and refinement, through characterful and distinctive handling of Caslon.

HERBERT MILLER, Boone, Iowa.—Your Christmas greeting card is decidedly neat and attractive. It is refreshing, indeed, to find one who has been at the case for so short a time as one year who is capable of producing a card that compares so favorably in all respects with the best of typography. Colors and printing are also excellent.

A NUMBER of attractive Christmas greeting cards have been received from the Worcester Boys Trade School, Worcester, Massachusetts, each card the work of a student in the printing classes. The pleasing results achieved in these attractive cards are due to simple type treatment, good ornament and illustration and by painstaking presswork in appropriate and harmonious colors.

HERBERT A. CARR, Hutchinson, Kansas.—*Sovereign* (short for Southwestern Kansas) is handsomely made up and printed. Typography, too, is excellent. The cover is very striking and takes one back happily in retrospect to the broad wheat fields of great Kansas. We also compliment the editor, Mr. Leasure, who attended Baker University when the writer was there away back in 1906.

CHARLES SAMMIS, Waukesha, Wisconsin.—We can make no suggestions for improving the Gospel Art Calendar, which is quite attractive as it stands. The style is well suited to the purpose, which the calendar seems to fulfil perfectly. The matter contained is interesting and makes profitable reading. We compliment you on it.

THE PRAJA BANDHU PRINTING WORKS, Ahmedabad, India.—The Christmas greeting cards, folders, etc., set in type of the native language are neat and interesting in appearance. We appreciate these specimens and find considerable pleasure in going through them, so please continue to favor us with them in the years to come.

WILLIAM FEATHER COMPANY, Cleveland, Ohio.—The will card, "Business," is interesting as to text and is well treated in display. We suggest that the appearance of the piece would be better if the cut-off rule above the signature were removed and if a single instead of a triple rule were placed under the heading. Presswork is also good.

Oral Hygiene, Pittsburgh, Pennsylvania.—Your Christmas greeting card, designed and lettered by Ellsworth Geist, a former prominent contributor to this department, is decidedly unusual and is well designed. The idea is original and appropriate, as well as being cleverly worked out.

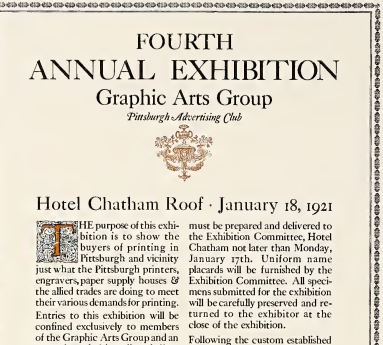
The Ephraim Enterprise, Ephraim, Utah.—Your letterhead is simple in design, neat and dignified. Had a somewhat richer color than the light lemon yellow been used for printing the border—say, for example, buff—the effect would have been more pleasing. However, it is not at all bad as printed.

E. C. STERRY, Jamestown, New York.—The simple letterhead for the Chautauqua Rosary, three small lines of type printed in deep green ink over a small illustration of a rose printed in pink, on bond stock of a lighter pink, is one of the prettiest printed things we have seen in months. The covers for *Art Metal Service* show the possibilities in variation obtainable from the same design by attractive

The Crest. The standard at which you maintain presswork is decidedly commendable; not a single job is slighted in the least in that respect or in any other in the specimens which we examined.

WILLIAM EDWIN RUDGE, New York city.—The broadsides, "Our Creed" and "The Pilgrim Compact," are beautiful. Expressive of the possibilities of simple treatment with handsome and legible type faces on fine papers, they are truly remarkable. Unfortunately, if we were to reproduce them we should have to show them in so small a size that much of their beauty would be lost, hence we are compelled to forego that satisfaction to ourselves and to deny our readers that privilege.

OLIVER H. MCGINNIS, Greensburg, Pennsylvania.—The label for The Kelley & Jones Company is satisfactory for the purpose, considering also the nature of the company's business. It is simple, legible and clear. The use of a more stylish and beautiful type face would have made it more attractive—a newer type face would have made it more distinctive and less commonplace looking—but, of course, style is not so essential on a label as in some other forms, although it is always desirable.



What treatment for a broadside advertising an exhibit of graphic arts could be more appropriate and satisfactory than this handsome composition in Caslon by Arthur C. Gruver, with the MacGregor-Cutler Printing Company, Pittsburgh, Pennsylvania? Original was 16 by 23 inches and was printed in black and rich brown on buff colored antique cover stock.

color treatment. The design itself is striking and attractive, and when printed in colors so harmonious and pleasing as those used by you in the several instances produces effects that delight the eye. The other specimens, while possibly not so outstanding, are of the same high caliber.

THE WARREN PRINTING COMPANY, Warren, Ohio. —Specimens are neat and pleasing in appearance because of good design, good type faces and good presswork. Particularly attractive are the various forms of office stationery for your own use, which are at once dignified and neat in appearance and effective from a publicity standpoint.

ARTHUR J. MANSFIELD, Boston, Massachusetts.—Composed in good taste along simple lines—with excellent type faces—and printed nicely in pleasing and harmonious colors, the specimens of your own work and that of students under your instruction at the Boston Trade School are effective in all respects. The cover design, "Impressions," is striking and beautifully printed in colors.

ARTHUR C. GRUVER, MacGregor-Cutler Printing Company, Pittsburgh, Pennsylvania.—Of all the collections of fine printing that you have sent us the latest doubtless contains the greatest number of genuine typographic masterpieces. The broadside for the Fourth Annual Exhibition of the Graphic Arts Group is one of the handsomest Caslon displays we have ever seen. Added beauty is given by printing the design in brown and black inks on buff colored antique laid stock. The Christmas issue of *Macograms* is likewise one of the most attractive of printers' house-organs. Then there's the October-November issue of *Monotype*, likewise a gem of the typographer's art. We could go on mentioning example after example, but space will not permit repetition of "excellent," "handsome," etc., even though the work merits it. Several specimens are reproduced, others are being saved for a more extensive showing in a future issue.

THE HERALD PUBLISHING COMPANY, Roscommon, Michigan.—The booklet showing samples of letterheads produced by you is nicely gotten up, and the letterheads themselves are attractive in design and typography. Your own letterhead and envelope are also neat and attractive, as are also the other specimens in the collection. You can feel that you are doing the common, every day run of printing uncommonly well.

WILLIAM ESKEW, Portsmouth, Ohio.—The folder, "A Comparison," is a striking exploitation of your work. Nothing is more impressive than comparisons of this sort, and the fact that you have done this piece of advertising as well as you reprinted the letterhead for the local typographical union, which forms the basis for the folder, makes the exploitation all the more impressive.

A. G. HALLET, East Liverpool, Ohio.—Specimens of your work are at once pleasing in design and excellent from the standpoint of typography, and they also possess an interesting look that is bound to attract attention. Noteworthy in the collection are the brochure, "The First and Last Laugh;" the various covers for the "Sterling Book;" the cover, "Electrical Porcelain," printed in brown and gray on gray Sunburst cover stock; and the booklet, "A Legend." Presswork is consistently high grade. Our compliments on these samples.

MOSSBERG & GUNDERSON, Red Wing, Minnesota.—Your Christmas card—as well as the folder, "Fractional Mortgage Certificates"—is neat and effective in design and is well printed. In the latter, the verse from Burns at the bottom of the title page would have balanced the page better and would also have been more legible if set in larger type. Our line, "A Sound Investment," crowds the line above it too closely for appearances, and is rather too small considering its importance in display. Otherwise the specimens present a nice appearance.

WATSON-JONES, Incorporated, San Diego, California.—Consistent with the quality of previous collections of your printing sent us, the latest contains numerous examples of fine work. The letterheads are particularly good, being effectively designed in good taste. The business card for Phil Jacobson is decidedly novel and will attract a lot of favorable attention wherever Mr. Jacobson presents it. Both the cover design and the title page for the booklet of the San Diego Woman's Press Club are neat and pleasing.

CHARLES DELANEY, Hammond, Indiana.—Specimens are remarkable indeed, considering that they were produced by students having no more than four semesters of experience. This demonstrates one fact plainly and surely: they are under a



This entry blank, also composed by Gruver, is in keeping with the broadside, thoroughly beautiful and appropriate. Same colors of ink and stock were used as on the broadside reproduced above.

capable instructor. Painstaking care is evident in all those fine points of word spacing, line spacing and apportioning white space, which are all too frequently slighted by old hands at the business. The *Temalac* is an interesting appearing school paper, well executed from a printing standpoint.

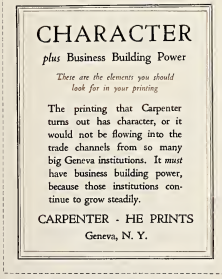
ALBERT DAMMEYER, New York city.—The program for the Annual Christmas Festival of the Improved Order of Red Men is interestingly designed and composed, the text pages being above reproach. While the rules in red beneath the lines of the bottom group emphasize those lines, which need it, the effect produced is not pleasing to the eye. Some arrangement that would give these lines adequate display without these conflicting units would have been preferable. All in all, however, the program is far and away above the average.

FROM far away Australia we have received an attractive booklet from the Working Men's College, Melbourne. It is made up of specimens of display work done by one of the second year students, H. H. Gladstone, all of which are simply and effectively displayed and arranged, while most of them are printed in attractive and harmonious colors. The only really weak point about the booklet is the cover, the colors of which — red for type and white for border and ornament — on the medium gray stock appear weak, uninteresting and not at all pleasing to the eye.

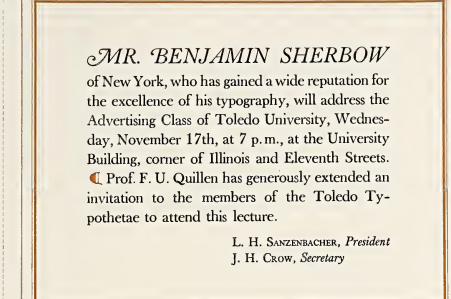
THE PRINTCRAFT PRESS, New York city.—"A Little Visit to a Great Business Man" is a handsome booklet, suggesting quality all the way through, particularly by excellent choice of stock. The cover design is distinctive and thoroughly appropriate to the kind of stock and character of the contents. Some of the initials are not so well placed as they would have been if allowed to extend in the margin somewhat. This is particularly true of the first one, where the outline, or contour, of the type page is badly broken up by reason of the initial being placed too far inside.

LAWRENCE G. JAQUA, Humboldt, Iowa.—The blotter, "Printing, the Art of All Arts," is well displayed and arranged, and, in general, is designed along simple lines. The text is in a legible size and style of type, although the lines are a trifle too long for easy reading. The display line at the top is too widely word spaced, and we think that the rule underscores detract rather than add to the effectiveness of the display. If these words were more closely spaced — and if the body matter were set in two columns so as to make the lines shorter — we believe you would have a much better blotter.

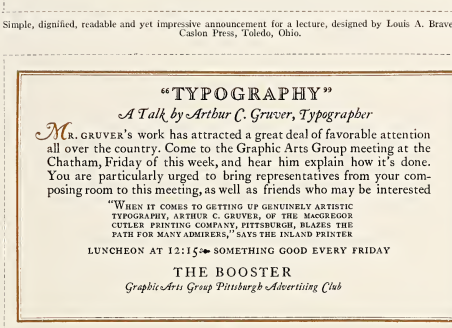
L. A. BRAVERMAN, The Caslon Press, Toledo, Ohio.—We have always admired your work, and that admiration grows with the receipt of each new contribution you send this department. You have the fine faculty of being able to combine dignity and refinement with punch in large measure, something very few are able to do. The secret of your success in this respect is the use of refined and beautiful faces in large sizes and in simple designs. Good color use helps materially, while arrangement, too, has a lot to do with the fine effects that you



Small leaflet or stuffer which demonstrates the beauty of the Cloister series in refined composition. With so attractive a face as Cloister Old Style to use, maximum effects are obtainable from most simple methods of arrangement. By W. R. Carpenter, Geneva, New York.



Simple, dignified, readable and yet impressive announcement for a lecture, designed by Louis A. Braverman, Caslon Press, Toledo, Ohio.



Another announcement for a similar occasion designed by Arthur C. Gruver, who, by the way, was the speaker of the occasion.

obtain. The house-organs *Sales Facts*, for the Willys-Overland Company, and *Amps*, for the Milburn Wagon Company, are striking and interesting looking, refined and beautiful, besides possessing considerable punch. Several specimens, characteristic of your style of work, are reproduced.

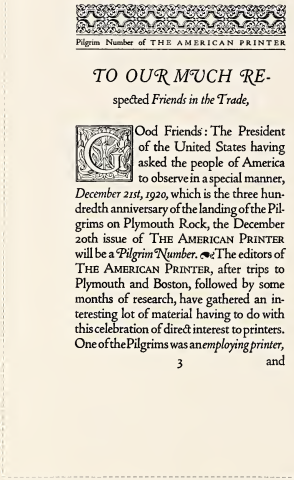
RALPH J. EKBERG, Springfield, Missouri.—In so far as design and display are concerned the letterhead for Springfield Typographical Union No. 158 is quite attractive. The blue might well have been slightly stronger, however, although the colors, deep brown and blue tint on primrose stock, are pleasing. The only really serious fault, as we view the design, is in the use of the ornaments, which are inappropriate, although they fit in well so far as design is concerned. They are better suited to holiday or religious printing than for the stationery of a labor organization, being featured by three candles and a wreath.

ACE ADVERTISING COMPANY, Los Angeles, California.—We compliment you on the interesting and effective appearance of all your stationery forms. The designed name line is distinctive and forceful, while the colors are about the best that could be used to make it show up well and be pleasing too. The design is not too large, as we consider a business specializing in advertising and printing may emphasize its name more prominently than is proper in a great many other lines of business. Furthermore, the nature of the design makes a reasonably large size satisfactory, whereas many designs would not permit it.

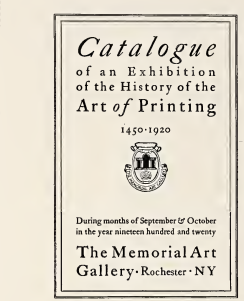
W. R. CARPENTER, Geneva, New York.—Stuffers for enclosing in letters to advertise your printing and advertising service are, in appearance, a delight to the eye. Most of them are cleverly written from a publicity standpoint as well. The beauty of the Cloister series of type is well brought out through skilful handling. Two are reproduced.

DURYEA PRINTING COMPANY, New York city.—The blotters you have sent us are decidedly interesting both as to copy and layout. The typography and ornament are also of a high order, as is also the printing in colors. The New Year blotter is a hummer. Nothing could be more effective for the purpose than this refreshing idea, an illustration of a small child with outstretched hand with the words beneath, "Thanks, we wish you the same." The winter scene ornament, cut out by the superintendent with a jack knife, is good. The ruggedness that you refer to is rather an advantage, as it adds somewhat to the character of the illustration.

CARL J. H. ANDERSON, Pittsburgh, Pennsylvania.—*The Type Louse*, shop paper for the employees of The Eddy Press Corporation, is a dandy. Chock full of interesting personal items and articles



Edmund G. Gress, editor of *The American Printer,* our contemporary, designed this page, taking as his motif a page from a book published in early Colonial days. The treatment is appropriate inasmuch as the booklet from which it is reproduced was issued to exploit the "Pilgrim Edition" of the magazine.



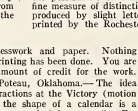
This cover design from a catalogue for an exhibition of printing illustrates the possibilities of Caslon in informal treatment, embodying in the design a fine measure of distinction without loss of beauty and dignity. Note the effect produced by slight letter spacing. The book from which it was taken was printed by the Rochester Bureau of Printing.

of interest to workers, it ought to be highly appreciated by every one. Incidentally, it is well gotten up typographically, as we would expect it to be, coming from an institution that has long enjoyed an excellent reputation for high grade work. In fact, the only thing that we do not like about it is the extreme length of the page, which is not well proportioned. Possibly some consideration of economy in stock or in mailing is responsible for this odd shape of page.

EDMUND G. GRESS, *The American Printer,* New York city.— Your brochure announcing the Pilgrim Number of *The American Printer* is a notable achievement in what might be termed period typography. The motif is the typography of the Pilgrim Period, the general plan and decoration of page three, herewith reproduced, being a good adaptation of one page from a book containing the first account of the Pilgrims at Plymouth, Massachusetts. The book from which it was adapted was published in 1662. The excellence of the typography is accentuated by painstaking presswork and excellent stock admirably suited to the style of composition. Our compliments on so noteworthy an achievement.

THE RONALDS PRESS, Montreal.— The series of mailing folders for the Gillette Safety Razor Company is one of the most striking and impressive that we have ever seen. So effective is the appeal in the general design, as well as in the display copy, we can not see how a dealer can possibly pass them to the waste basket without opening and reading them. The paper, *Style, Dress and Home,* published and printed for Henry Morgan & Co., Limited, compares favorably with the finest department store papers published today. Colorwork on the covers from striking designs are wonderfully effective. "Birk's Year Book — 1921," a jewelry catalogue, is a combination of the finest in art, engraving, typography, presswork and paper. Nothing finer in the way of printing has been done. You are entitled to a great amount of credit for the work.

JOE EBERMANN, Poteau, Oklahoma.— The idea of advertising the attractions at the Victory (motion picture) Theater in the shape of a calendar is a fine one, and you have worked it out well. For the information of our readers we will state that in the squares for the dates there is in each instance mention of the attraction booked for that date. As it has been designed, this calendar serves for reference as to days and dates, the same as any calendar. At the same time it brings to the attention of the person referring to it the film story to



Card by W. R. Carpenter, Geneva, New York, illustrating what pleasing effects with display force may be obtained by simple type treatment, when the type face is a good one, and with a minimum of ornament well selected and used.

be shown on that date. Incidentally, it serves as a ready reminder to those who want to know what the attraction is for a given date. It is an idea that is well worth passing on as it is quite possible to put out something of the kind in every city where there is a movie show.

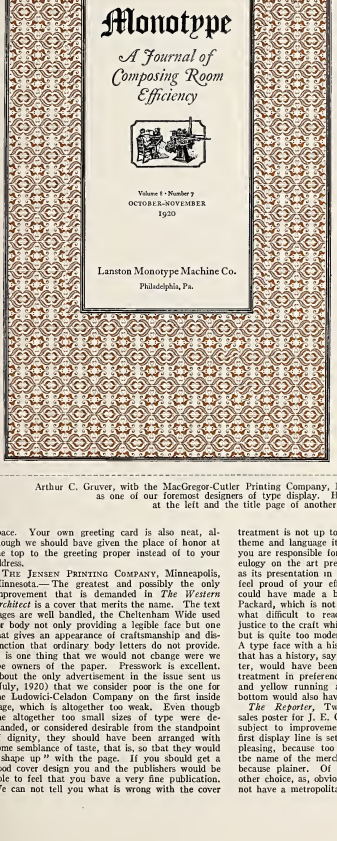
JAMES L. KIRBEE, Rochester Bureau of Printing, Rochester, New York.— The catalogue for the "Printing Exhibition" held in Rochester during September and October is an excellent example of fine bookmaking, and, as you state, one of the most complete histories of printing we have seen. The typography is above reproach, as the page, herewith reproduced, will demonstrate. We thank you and compliment you on so fine a production.

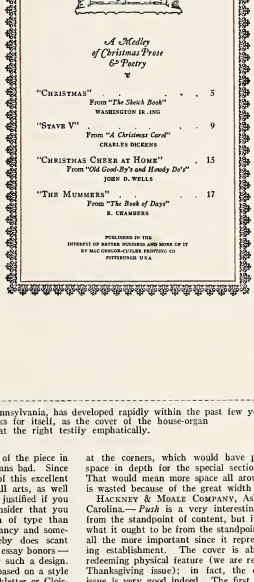
THE PIERCE PRINTING COMPANY, Fargo, North Dakota.— The coöperative mailing folder, in which five local firms carry space, and which circulates among four thousand farmers in the vicinity of Fargo, is excellent. The idea of several advertisers using the same piece is a good one, in the first place because the same one cent postage stamp will carry the message of all and because the addressing for one likewise does for all. Such advertising supplements rather than competes with the newspaper advertising of firms using it. Coöperative folders on this order could be produced by printers in almost all localities, profitably for themselves and for those who take space in them. The folder here referred to is nicely gotten up from a typographical standpoint and is well printed in green and red inks, it being the Christmas issue, or, rather, an edition sent out during the holiday season.

T. W. LEE, Minneapolis, Minnesota.— Typography on the stuffer announcing new rate cards and change in publication date for the *Nonpartisan Leader* is excellent from the display standpoint. Emphasis is forceful and well selected. Arrange-

ment is conducive to quick and easy reading, although the type face used, Packard, is by no means the most legible of available type faces. There are too many flourishes in the letters. The card announcing the payment of subscriptions to the *Minnesota Daily Star* for gift purposes is striking in design, but the type might well have been one size larger in the interest of legibility, although, we are frank to admit, the effect would not then be so neat as it is now with so liberal a margin of white for the simple reason that there is nothing right about it. It is not a cover design at all — simply several ragged, uncouth lines of type spread across the top of the page. Without design or border of any sort to add attractiveness and force to the page, and to unify the lines of the title, the cover is very weak indeed.

J. W. Bates, Canton, Ohio.— Our opinion of your literary composition on the "Printer" is that it is decidedly excellent. While the typographical The overhead would be more than the business would justify. Space was available at the sides of the illustration for setting the matter there in larger type, which would have strengthened the display materially, yet the size of type used was probably dictated by expediency, the advantage of being able to set it on the machine. The "Special Bargains" panel near the bottom should have been strengthened by the use of larger and bolder type. The matter below it could have been set in panels





Arthur C. Gruver, with the MacGregor-Cutler Printing Company, Pittsburgh, Pennsylvania, has developed rapidly within the past few years as one of our foremost designers of type display. His work speaks for itself, as the cover of the house-organ at the left and the title page of another house-organ at the right testify emphatically.

space. Your own greeting card is also neat, although we should have given the place of honor at the top to the greeting proper instead of to your address.

The Jensen Printing Company, Minneapolis, Minnesota.— The greatest and possibly the only improvement that is demanded in *The Western Architect* is a cover that merits the name. The text pages are well handled, the Cheltenham Wide used for body not only providing a legible face but one that gives an appearance of craftsmanship and distinction that ordinary body letters do not provide. It is one thing that we would not change were we the owners of the paper. Presswork is excellent. About the only advertisement in the issue sent us (July, 1920) that we consider poor is the one for the Ludowici-Celadon Company on the first inside page, which is altogether too weak. Even though the altogether too small sizes of type were demanded, or considered desirable from the standpoint of dignity, they should have been arranged with some semblance of taste, that is, so that they would "shape up" with the page. If you should get a good cover design you and the publishers would be able to feel that you have a very fine publication. We can not tell you what is wrong with the cover treatment is not up to the standard of the piece in theme and language it is by no means bad. Since you are responsible for the writing of this excellent eulogy on the art preservative of all arts, as well as its presentation in type, you are justified if you feel proud of your efforts. We consider that you could have made a better selection of type than Packard, which is not only rather fancy and somewhat difficult to read — and thereby does scant justice to the craft which your short essay bonors — but is quite too modern a letter for such a design. A type face with a history, or one based on a style that has a history, say, Caslon, Blackletter or Cloister, would have been better. A dignified border treatment in preference to the bands of pale blue and yellow running across the sheet at top and bottom would also have been in order.

The Reporter, Two Rivers, Wisconsin.— The sales poster for J. E. Galecki is very good, although subject to improvement in several respects. The first display line is set in a wood letter that is not pleasing, because too fancy. The style used for the name of the merchant just below is far better, because plainer. Of course you probably had no other choice, as, obviously, a small town paper can not have a metropolitan daily's assortment of type. at the corners, which would have provided more space in depth for the special section referred to. That would mean more space all around, for space is wasted because of the great width of the panel.

Hackney & Moale Company, Asheville, North Carolina.— *Faith* is a very interesting house-organ from the standpoint of content, but it is not at all what it ought to be from the standpoint of printing, all the more important since it represents a printing establishment. The cover is about the only redeeming physical feature (we are referring to the Thanksgiving issue); in fact, the cover of that issue is very good indeed. The first inside page is crude, to say the least. It should have been an attractive display page, shaped in accordance with the shape of the page, and yet it is machine set, full measure in width while it takes up very little space in depth. The initial is set too far from the type, as are also those on the other pages. A weak attempt was made to lengthen out the shallow group by numerous rules running horizontally at top and bottom of the type. Another point, when short type groups such as this are placed on a page they should not be centered from top to bottom. In the first place, the position in the vertical center is monotonous and displeasing — and it is in violation

August 1920



NOW is the time to begin a Direct Advertising campaign to help boost your Fall business, and the Desk Blotter is a mighty good medium to start with.

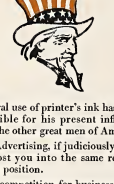
Blotter advertising is *inexpensive* and a 100% efficient strike is made by getting your message direct to the prospect.

If you have anything to advertise talk to us about Blotters, suitable for your story. We can help you

The J. W. Burke Company
Printers and Stationers
Macon, Ga.

AUGUST 1920						
Sun.	Mon.	Tues.	Wed.	Thu.	Fri.	Sat.
1	2	3	4	5	6	7
8	9	10	11	12	13	14
15	16	17	18	19	20	21
22	23	24	25	26	27	28
29	30	31				

Our Next President Will Be a Printer!



A liberal use of printer's ink has been responsible for his present influence among the other great men of America.

Direct Advertising, if judiciously used, will boost you into the same relative business position.

A keen competition for business in all lines, such as has not existed for several years, will soon let loose a vast flood of delayed orders. *Better get ready now for your busiest season.*

Ask us to tell you about the completeness of our Direct Advertising Service.

THE J. W. BURKE COMPANY
PRINTERS AND STATIONERS
MACON, GEORGIA

NOVEMBER 1920						
Sun.	Mon.	Tues.	Wed.	Thu.	Fri.	Sat.
	1	*2	3	4	5	6
7	8	9	10	11	12	13
14	15	16	17	18	19	20
21	22	23	24	25	26	27
28	29	30	*A vote for COX			

will help to make future wars impossible

Two interesting, clean cut blotters by B. W. Radcliffe.

of the principle of proportion. In the exact vertical center, a group appears below the center because of an optical illusion which causes the upper space to look the larger. Possibly this is because the upper space is nearer the eye, or the angle at which it is seen makes it appear larger than the space below. To obtain good proportion and balance in such groups, they should be placed three-fifths the distance from top to bottom, or else the top space should be three to a corresponding five in the lower space. Page two also offers opportunity for an attractive composition, yet it was allowed to go with a "lick and a promise." Very poor use is made of white space in the design of this page. The body type is good, but the bold face machine type is of an unattractive style. If economy dictated the scant attention given the physical features the house-organ should have taken a different form. A smaller paper, well executed, would be far preferable to the present size, poorly executed.

S. G. ROZELLE, Memphis, Tennessee.—The announcement advertising Christmas greeting cards is attractive and interesting, as well as pleasing. We would prefer white paper to the yellow used, because of greater appropriateness. The stuffer, "Our Art Service," is good except for one thing, the purposeless use of hyphens to fill out the short lines at ends of paragraphs. This makeshift is something that we can not but frown upon. The stuffer, "Made in Memphis," is not nearly so good. In the first place the colors are reversed from the way they should be. Type in red and initial and border in dark green make a very poor appearance. Incidentals stand out through greater strength of tone. Again the hyphens used without reasonable purpose. In general, the folder, "The Development of an Idea," is good. The orange is a little weak for the type lines and the rules at the end of, and below, the word "Idea," as well as the ornament, could have been omitted to advantage. We do not like the use of lower case for initials throughout the text and doubt whether the advantage of the novelty afforded will offset the impression given that it is queer.

FRENCH & RUSSELL, San Francisco, California.—We do not like several things in your new letterhead, although the general style is somewhat out of the usual. If it were well set it would be attractive and forceful. The main design looks too much like a jumble, largely because, in general, there is not enough space between the lines according to the amount of space between words and the letters of letter spaced lines. The text initial setting outside the squared group seems to "hang onto" the design with difficulty. It makes the contour ugly. In a squared group an initial always appears ill at ease unless it is set in the measure instead of out of it. While the main group is a single and compact group it does not have an effect of unity, because of the poor spacing, as we have suggested. Another thing, nine out of ten squared groups appear forced. It is far better to set the various lines in a size of type justified by their importance as display and let the shape take care of itself, more or less. Some adjustments, will, of course, have to be made to make the group and the design shapely, but they will not be so numerous or so fraught with danger as when a squared group is the arbitrary choice.

THOMAS WEBB, *The Billboard*, Cincinnati, Ohio.—While we have always considered that show people preferred printing and advertising of a little more elaborate and "showy" style than ordinary business enterprises—and have considered the type of printed matter generally used by showmen characteristic of the business, desirably so, without doubt, because of long association—we have learned from experience that showmen know, appreciate and want *good* printing. The style may be different and characteristic, but the quality can and ought to be there just as in other styles of printing. Your disappointment over the reprinting of your letterhead by the Oklahoma printer is justified, as is also, in large measure, your opinion of the ability of that printer. The reprint is very weak indeed as compared to the original, especially that part of it below the name line. The designer of the resetting took up almost an inch more of space for the heading, yet his display is far less effective and striking than that of the original. It is weakened as much because it is opened up too much as because of the selection and use of weak types.

J. R. BROIT, Bridgeport, Washington.—The samples are ordinary, that is all. They are more or less commonplace in design and display, and we do not admire the type face used, which is not well suited to this type of composition—stationery forms. Color use on the heading for the Pansy Springs Farm makes the border too outstanding and detracts from the type. The combination is not pleasing and, in addition, makes the border and the design as a whole rather confusing. The items at either side of the main display on the letterhead for the Bridgeport Pharmacy are very illegible as set in capitals, closely spaced. Lower case would have been far better for these masses. Some style other than the paneled arrangement would have been better for the Columbia Valley Lodge heading. The matter at the right side does not balance that at the left, white space is poorly and unevenly distributed in the right hand panel and the effect of congestion all the way through is displeasing.

RALPH W. STROW, LaFayette, Indiana.—It has been said there is always hope for the fellow who realizes that he does not know all there is to be known and for the fellow who is never quite satisfied with what he does. It has also been said the meek shall inherit the earth. Your dissatisfaction with the typography of the publication that you sent us is unwarranted, however. Considering the nature of the advertising we can assure you it is thoroughly satisfactory, even though from an esthetic standpoint it is subject to improvement. Briefly, we suggest that you confine the display of each advertisement to a single style of type. Understand we stated *display;* it is not a breach of good taste in typography to have the display in one style and the body in another, if the two are closely related in harmony or are in pleasing contrast. Many of the advertisements measure up to this standard, but in others we note several styles of different shape and of different design are used. Some of the advertisements are decidedly overdisplayed, even considering what the practice of years has established as a standard in this kind of advertising. Be one of those to bring live stock publicity to a higher standard and to give it greater dignity. Let us, for your benefit, select several good advertisements and a few poor ones so that, by comparison, and Frank S. DeWolfe (display too weak—too many type styles); George Moran (too many type styles, poor use of white space and careless arrangement of lines); Everett Goodwine (wide difference in shape of adjacent large display lines); Bock & Shirk (too many large capitals, crowded); and Clawson Brothers & Lairy (too much "gingerbread," as we called ornamentation in the old days).

ANNOUNCEMENT

AFTER SEPTEMBER 15, 1920, our laboratory & offices will be located in our own building at NORTHWEST CORNER OF CALVERT & READ STREETS, BALTIMORE, MARYLAND. Please notify your mailing & shipping departments so that we will receive all mail & samples without delay. We shall be pleased to see you at the new address.

WILEY & COMPANY, INC
CALVERT & READ STS., BALTIMORE, MD.
Our new telephone number will be MOUNT VERNON 3474

Dignified announcement by Otto Volmerhaus, Baltimore, Maryland.

THE PRINTER'S PUBLICITY

BY FRANK L. MARTIN

This department will be devoted to the review and constructive criticism of printers' advertising. Specimens submitted for this department will be reviewed from the standpoint of advertising rather than typography, from which standpoint printing is discussed elsewhere in this journal.

"The Marked Page"

A house-organ that is exceptionally attractive and original from the viewpoint of printing, makeup and contents is *The Marked Page*, which was started recently by the Smith-Brooks Printing Company, a progressive firm in Denver, Colorado.

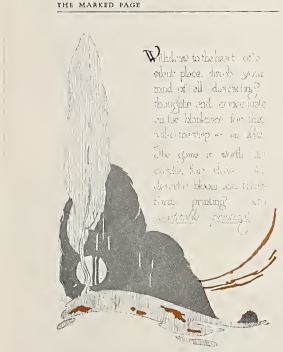


Fig. 1.

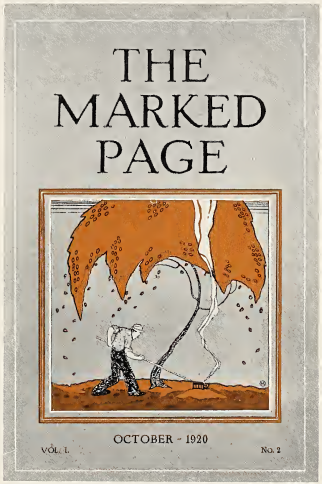


Fig. 2.

There are several features about *The Marked Page* that immediately win commendation. First, nothing has been left undone, apparently, to make it a fine specimen of printing. The stock, the presswork and the effective use of color in the illustrations tend to make it an artistic piece of work. Each of the sixteen pages carries a color illustration, a majority of them of the well drawn cartoon type, which aid in impressing the reader with the advertising or printing message set forth. One page of the October number, slightly different, however, from the general run of illustrations, is shown here (Fig. 1). The original is in three colors.

Second, the magazine carries an attractive cover, one that is in keeping with the rest of the house-organ. It is just the sort that compels attention and gives a strong hint of the character of pages within. A reproduction of the October cover page is shown in Fig. 2.

Third, there is a consistent effort on the part of the magazine to emphasize the idea that printing includes more than the mere blind following of orders to produce something with ink and paper. "A large printing and lithographing establishment is a veritable gold mine of practical merchandising information," says *The Marked Page*, "for under its roof there are constantly being worked out sales problems applying to every form of business, and within its files are the records of merchandising successes which are guiding lights to those on the eve of a new business venture or whose business suffers for want of sales ideas."

It is little wonder that the Smith-Brooks Company has received so many letters of praise for the house-organ, as a folder reproducing some of these letters indicates. It is a magazine that will command business for the firm printing it.

Palmer and Oliver, Inc.

One phase of printing which has not received sufficient attention in printers' advertising and publicity is that real first class printing has among other chief essentials personality and character which the average customer does not think about. True, much of the publicity material coming to this



Fig. 3.

department often makes such general assertions, but it is for the most part too vague to be of educational value to the buyers of printing. There are direct, tangible results to be gained from such publicity, for it will tend to force discrimination on the part of the buyer in the selection of his printer and in the printed product; and when that is done printing will be on a higher plane with each catalogue, booklet, sales letter, etc., bringing in greater returns for the purchaser. Greater returns for the purchaser mean more printing demand.

Palmer and Oliver, Inc., New York city, have just distributed a small booklet with the title, "Let's Get Out a——," and this booklet is a step in the right direction along this line. Briefly and in well chosen words it treats of the main direct advertising mediums that printers are called upon to furnish for business interests and how those pieces of advertising matter can be improved upon, both in the preparation of the copy and in the printing. The main theme that runs through each discussion is to the effect that personality and character are required of all printed products to make them suitable and fit to serve most efficiently in those fields for which they are intended.

Here is the way the subject of a booklet is treated in part: "Create an atmosphere around your product. Don't merely sell furniture, but homes, not merely phonographs, but music, not merely concrete, but the foundations of buildings."

About the catalogue it has this to say: "A catalogue may be drab as a directory or entertaining as a magazine. The first will be referred to as a last resort, the second will be consulted as a first appeal. The right kind of imagination exerted in the making of a catalogue eliminates the necessity for using imagination in ordering from it. The quality of your catalogue must be parallel to the quality of the merchandise behind it. The impression of quality can be conveyed only by good printing."

In a like manner the booklet argues for the use of discrimination in buying all kinds of printing. Every advance made toward a wider use of printing of the right character means increased efficiency from printing and lastly a wider use of the product as a whole.

The Palmer and Oliver booklet is in itself a good printed product. A reproduction of the front cover is shown here (Fig. 3). In the original the initial letters of the title are in red.

An Unusual House-Organ

Striking, unusual and elaborate are the terms that seem best to describe a house-organ that made its appearance on January 1 from the offices of the Hammermill Paper Company. "Selling the Service of Printing" is the somewhat lengthy title of the publication, which goes to job printers all over the country.

The house-organ is unusual in more ways than one. As its editor states, he has departed from the general custom of trying to issue a magazine which the recipient might keep and be expected to preserve for reference in his files. Instead he deliberately tells each one who receives a copy to read it thoroughly and then tear it up — all except the front cover, which is in poster form, and when torn off becomes an advertising wall card suitable for such purpose. This poster cover, intended for display purposes in printing shops, with a green parrot drawn by Louis Linscott, is printed in green and red on yellow cover stock. It is reproduced here (Fig. 4). Inside the house-organ one even finds the advertising stickers with which to put the poster on the wall.

The publication is unusual also as to size and form for a house-organ. It is 11 by 16 inches, printed on heavy cover



Fig. 4.

paper. It needs no envelope, for it folds and the back cover is used for the address.

In contents the editor follows the general advertising policy of the company in urging a broader use of paper and printing. Two of these large pages are devoted to a reproduction of a

spread advertisement in the *Saturday Evening Post*. Here again the printer is invited to tear up the house-organ and paste the advertisement in the window of his shop. Other pages afford a description of two office forms of general utility, with suggestions to the printer about going out and selling them. There is a complete list of Hammermill agents, and on the third cover page appears a list of portfolios and pamphlets, advertising to aid business men and printers "to make the best use of Hammermill business papers." These can be checked and mailed back without the use of any signature, for the back cover carries the name of the printer.

Every issue of the house-organ, the editor says, will carry a new design by the same artist. It will be issued once a month.

The Hammermill company has not only succeeded in getting out a house-organ that is unusual but one that seems sure to be effective. There will be no question about the publication getting the attention of the printers to whom it is sent. It is a novel piece of work with an idea well carried out. The printing is good and the copy well written. Results undoubtedly will prove its worth.

Two Useful Forms

The Allstrum Printing Company, Tacoma, Washington, has sent us samples of two practical form slips which it is using to good advantage on packages sent out from its plant. They are reproduced here (Figs. 5 and 6).

These forms are used where the order is made up for delivery in more than one package. The larger form is inserted in the center of one of the packages. It asks the buyer to look up his supply and suggests that an order for renewal be sent in at once so that the printer will have sufficient time to do the work properly. On the end of this same package is pasted the blue form, requesting that it be the last package opened.

The Allstrum company says that the use of these forms has brought good results. Where the jobs are numbered, it says, it is an easy matter to put the reminder slip in at the place to give time to have a renewal order received and finished before the customer runs out of the stock.

We do not know how generally such forms are being used by printers, but for those to whom the idea is new we are passing along the plan of the Allstrum company as a suggestion of practical worth. The same plan has been most successful in desk calendars, diaries and similar things. It has also an advertising value that makes it worth a printer's consideration.

In this connection, while it has no immediate bearing on the forms mentioned here, the mere marking of packages from the plant of a printer is worth consideration. There are still many printers, to my own personal knowledge, who are content to scrawl the name of the customer and his address on a job to be delivered, when a properly printed label for the purpose should be used. Such labels afford one of the many advertising means that every printer has at hand for use and which many are still overlooking.

Cooper and Knox Company

What seems to me to be an interesting question is involved in the advertising blotter that is sent out regularly each month by the Cooper and Knox Company, of Hoopeston, Illinois. This calendar blotter carries the time table of all trains running through that town. The printing firm writes that "the railroads no longer carry advertising in the local newspapers for time cards, hence we find that it is one of the best advertisements that we can use. . . . So many competent critics among business men have commented so favorably on it when we passed them out that as an advertisement it has made a decided hit."

This blotter, of course, gives free advertising to railroads that are amply able to pay for it. The railroads are public service concerns, and a part of the service they should give to the public is the dissemination of information as to the schedule of their trains. Newspapers, the bulk of them at least, where railroads refuse to advertise schedules, go on the theory that the advertising overshadows the news and decline to give free space to the printing of time tables, although there may

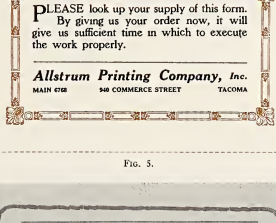


Fig. 5.

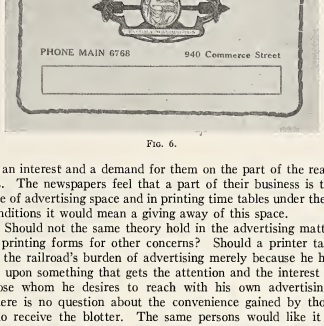


Fig. 6.

be an interest and a demand for them on the part of the readers. The newspapers feel that a part of their business is the sale of advertising space and in printing time tables under these conditions it would mean a giving away of this space.

Should not the same theory hold in the advertising matter of printing forms for other concerns? Should a printer take up the railroad's burden of advertising merely because he has hit upon something that gets the attention and the interest of those whom he desires to reach with his own advertising? There is no question about the convenience gained by those who receive the blotter. The same persons would like it if the blotter carried each month an advertisement telling them where they could get fresh eggs or overcoats at real bargains, but who would think of issuing a blotter containing advertising of this kind for mercantile establishments?

There is a principle involved in advertising of the kind this blotter represents that I believe is worthy of some consideration. The newspapers as a whole have taken one stand on the matter, and the same question confronts the printer who gives good advertising space away free.

THE LESSON OF THE RABBIT

Talk about output! Listen to this little tale of mass production.

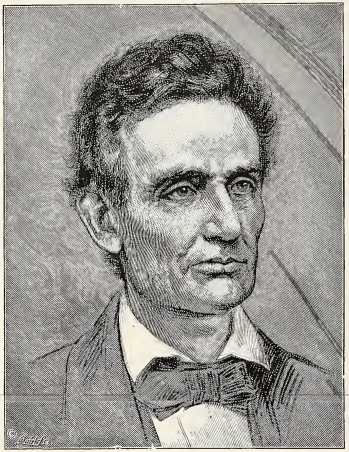
Fifty years ago, there were no rabbits in Australia. Then three rabbits were sent out from London.

Forty years later 25,000,000 frozen rabbits and 96,000,000 rabbit skins were shipped to Europe from Australia.

Go to the rabbit, thou sluggard.—*The Efficiency Magazine.*

A TRIBUTE TO CHICAGO WOOD ENGRAVING FROM FAR AWAY JAPAN

WITH the month of February bringing the anniversary of the birth of Abraham Lincoln, there can be no more fitting time to present the accompanying portrait. Not only does this portrait present a striking likeness of one of the greatest and most beloved characters in American history, it also marks a high tribute paid to American wood engraving. The portrait is the work of a Chicago wood engraver, Nicholas J. Quirk, who engraved it from the pencil sketch made to the order of the Roycrofters, of East Aurora, New York, by Jules Gaspard, a well known Chicago artist,



A. Lincoln

whose work was in great demand by publishers at the time of the World's Fair, and who died in New York two years ago.

An artist's proof of the engraving, which with a number of other proofs of Mr. Quirk's work was by request sent to one of the prominent wood engravers of Japan, was placed on exhibit last October at Ueno Park, the Art Institute of Japan, and attracted considerable attention. This is not the first specimen of Mr. Quirk's work to be thus honored. During 1919 his portrait of the late Colonel Roosevelt, which was printed in these columns last February, was awarded the bronze trophy medal by the Bijitsu Kyokwai, the Nippon Arts Society, of Tokyo, at its sixty-first annual exhibition. The medal was accompanied by a two color parchment certificate of award, which, as translated by Junpei Aneha, acting Consul for Japan at Chicago, reads:

Document of prize in the sixty-first Arts Exhibition, Tokyo, Japan, the 25th, October, 1919. The Nippon Arts Society herewith send the Third Class Medal to Mr. N. J. Quirk, after the thorough investigation of "Picture of the Late Theodore Roosevelt" engraved by him and exhibited by Mr. Sojun Shibasaki. (Signed) Seishin Hirayama, Chairman of Committee of the Investigation; Viscount Kentaro Kaneko, President of the Nippon Arts Society; Prince Kunihiko, Director General of the Nippon Arts Society.

The late Sojun Shibasaki, a prominent wood engraver of Tokyo, and founder of the firm of Shibasaki Seihan-Sho, was responsible for the Roosevelt portrait being entered in the exhibition before his sudden death. His son, Tokiwo Shibasaki, a very promising student of xylography, who has sent us a number of excellent specimens of his work, among them a portrait



Reverse of Japanese Medal Awarded Engraving of Portrait of the Late Colonel Roosevelt.

of the editor of this journal, forwarded the medal and certificate to Mr. Quirk, and wrote, in part: "It is one of the very high grade medals of the Arts Society of Japan, and I hope you will take much care of it. If you have any photographs taken with the medal and awarded note will you not send me one?"

Naturally Mr. Quirk prizes the medal and certificate of award very highly, and he is to be congratulated upon the distinct honor paid him. Inasmuch as the medal suggested an extra effort to stimulate the growing demand for good engraving, Mr. Quirk has cut it on wood. The wood cut, shown here, should be of interest as it shows a new treatment with the "graver" of a graceful example of Japanese sentiment expressed in the use of the dove of peace and the wisteria branches, commemorating the conclusion of the Great War.



Tokiwo Shibasaki.
Young Japanese wood engraver, who forwarded the award to Mr. Quirk.

As it was nearly a year before word was received of the award to the Roosevelt portrait, Mr. Quirk naturally has hopes of receiving further professional recognition from the discriminating Japanese art jury.

MACHINE COMPOSITION

BY E. M. KEATING

The experiences of composing machine operators, machinists and users are solicited, with the object of the widest possible dissemination of knowledge concerning the best methods of obtaining results. Replies to inquiries will be made by mail when accompanied by return postage.

An Interesting Assortment

Arthur H. Phelps, Miami, Oklahoma, writes: "We have recently had an experience with the three machines in our shop which I will wager the Machine Composition Department has never run across before. For two days the machines would come to the casting position at times and there stop, would not cast. The most rigid inspection failed to disclose the cause for the stop and failure to cast. Finally one of the boys took the wire brush and cleaned out the well. Imbedded in the brush were fifteen nails of all sizes, and one wire hair pin. The wells of the other two machines were found to contain the same assortment of hardware, excepting the hair pin. It developed that Tony, the all purpose man, had dumped the stereo plates, stripped from the wooden bases, nails and all into the melting furnace and the pigs run with a delightful assortment of 'metal.'"

Pot Lockup Irregular

An Illinois operator describes a trouble which was continuous until our suggestion corrected it: "The trouble which we wrote you about has been corrected. We had been losing considerable time owing to back squirts and had the impression that the lockup was uneven. We tested the lockup and found that it was not quite right, and fixed it by pot leg adjustment. However, the trouble continued unabated even after we had an even lockup. You suggested that we look to tension of spring and see if the back end thereof was extending back of the bushing on the pot lever eyebolt. We found that the front nut was turned back until it touched bushing, also that the spring did not cover back end of the bushing. We then removed the eyebolt and inserted several washers back of the front nut. This caused the spring to extend back of the bushing, and no further squirts have occurred. The machine is a Model 3."

How to Renew Distributor Box Bar Point

A Nebraska publisher writes: "Of all the many parts of the linotype I have run on to but one, I think, that is not drilled or doweled or both, and that is the distributor box bar point. 'The Mechanism of the Linotype' states that this must be located and drilled. How is a fellow to know when it is located? I don't like to run all over town getting the aid of the hardware men and jewelers to do the job. What is the orthodox procedure in replacing this part?"

Answer.— After the distributor box bar is taken out of the box, secure a fine punch or nail set, the face of point of which may be less than one-sixteenth inch. Observe closely each side of box bar adjacent to point and you will see that the bar point is held in place by two pins relatively small in diameter. When these pins are driven out, the bar point then may also be driven out, as it usually fits tight. As the new bar point will not have holes in it for the pins you will find it necessary to locate the bar point in place. This may be done by placing the bar point in the bar in the same relative position held by old bar point, except that the end of the new bar point should extend about one thirty-second of an inch farther from end of bar than old one. Do not drill holes yet, but instead place the bar in the box and secure it in place on its pins, take a six point thin space and push it through the box in its regular path until it is against the vertical faces of the top rails of the box. By elevating the matrix slightly, using matrix lift, you will be able to observe how much clearance, if any, is present between bar point and matrix. This operation of locating the bar point is to make it possible for the thin matrix to just pass without binding. Repeat trial, using thin space, and when you are satisfied that the bar point is in its correct position you may have the holes drilled in bar point without removing it from bar, then replace pins, first making a further test by running in the thin matrices to see if they separate properly when lifted.

Matrices Damaged by Mold

A Chicago machinist operator writes: "I have read this department of THE INLAND PRINTER, off and on, for a long time and have received some good information. I must disagree with your advice to a Vermont correspondent that he set his assembler narrow to avoid tight lines. I don't think any operator can be blamed for tight lines unless the assembler is set right. I recently operated and took care of a machine in Minnesota which had been badly used by somebody. All the matrices of the most used font had been slightly "chewed," even characters seldom used, caps, etc. I ran in a few new matrices and they were "chewed" the same way and would not slide down the channels. I did not send in a tight line and could not find any misadjustment until I noticed that the mold disk did not advance far enough. It advanced enough to engage the lugs of matrices, but would twist the line a little, and when the pot advanced the lugs of matrices would be slightly sheared. I changed the adjustment of eccentric to make the mold advance closer to line, and that apparently ended the trouble. This is a difficult adjustment to make and I am not sure I made it right. The vise jaws and face of mold of some old machines are dirty or battered, and I don't see any way to make an exact measurement."

Answer.—The trouble described by our correspondent is more or less rare. Under this condition it would not take very much time to render a font of matrices useless. It is quite likely that he discovered the trouble early enough to prevent serious harm. The manner of testing this adjustment and subsequently correcting it may be done as follows: (1) Close vise jaw and draw out on stopping and starting lever; (2) when the first elevator descends to lowest point push back starting and stopping lever; (3) fold a narrow strip of news print paper double and raise the first elevator a trifle with the right hand, insert the strip back of vise jaw and allow it to extend down between left vise jaw and face of the mold; (4) allow first elevator to descend full distance and draw out on the lever, then at just the moment the mold disk advances

on the locking studs, push the lever back; (5) raise the first elevator with the right hand, take hold of the strip of paper and by drawing outward observe if space between the mold and jaw is much greater than the thickness of the paper withdrawn. If the paper is held by the pressure from mold the lockup is too tight. On the other hand if the space is much more than that occupied by the double thickness of news print, then you may safely readjust the eccentric. Allow cams to remain in present position, loosen lock nut (or set screw on older machines). If you desire to move mold closer to jaw, lower the eccentric pin lever. To lessen the distance raise the lever. Be sure that lock nut (or set screw) is tight when you make the test after this change. In order that it will be convenient to make the test you may block up the first elevator to a height of 6 or 8 inches during the operation. To make it easier to loosen lock nut you may remove the ejector slide link. This adjustment can be determined within the approximately correct distance by using the strip of paper as stated.

GRAPHIC ARTS EXPOSITION WILL BE BIG EVENT IN PRINTING INDUSTRY

Rapid strides are being made in the plans for the Graphic Arts Exposition to be held in connection with the second annual convention of the International Association of Printing House Craftsmen at Chicago, July 23 to 30. The general plans provide for the convention sessions to be held in the forenoon of each day, with the afternoon free to visit the exposition and witness the demonstrations and moving pictures and hear the special lectures to be provided by some of the larger exhibitors. The evenings will be given over to entertainment, and Chicago craftsmen, who are backing the convention and exposition, are determined to make a record for themselves in every feature of the week's program. Separate entertainment will be provided for the women visitors who may not care to remain at the convention sessions or at the exposition.

The entire Coliseum has been rented and will be at the disposal of the visitors and exhibitors. This is the largest building of its kind in the city of Chicago, and one of the largest in the world. One notable feature is the fact that the exposition is being managed by the Chicago Club of Printing House Craftsmen without the assistance of outside promoters, and every cöoperation will be given to advance the interests of the exhibitors and visitors alike. Of special interest to those who come to view the exhibits will be the information that the exposition will be more than a mere collection of machinery or appliances. The management insists in its contracts that every display be a working exhibit that will prove a means of education to those who visit the exposition.

It was announced at the regular monthly meeting of the Chicago Club held January 18 that over seventy-five per cent of the space was sold, and that at the rate the contracts are being signed there will soon be comparatively little space available. Several officials of the Chicago Club recently made a trip to New York and other points in the East, not for the purpose of selling space in the exposition, but to satisfy themselves that the firms wishing to have exhibitions will make them of the standard insisted upon by those behind the project.

The Graphic Arts Exposition will offer the manufacturer the opportunity of showing what he can do to help his customer, and to the customer it affords the opportunity of learning by first hand contact what the manufacturer has that will help him make money or increase efficiency in his business.

July 23 to 30 is the time set for the big "show," the Coliseum in Chicago is the place, the Chicago Club of Printing House Craftsmen will be the hosts — better mark the dates down now in your calendar and make arrangements to be there. Watch future issues of THE INLAND PRINTER for further developments.

WAGES, PRODUCTION AND UNIONISM—SOME FOOD FOR SERIOUS THOUGHT

BY C. B. SMITH

DURING the past month or so there has been a great decline in consumer's demand. This has been reflected in the prices of numerous commodities, principally wool, cotton, rubber and hides. Other raw materials too numerous to mention have been more or less affected. The farmer tells us that considering the high cost of labor this year's crops can not be profitably marketed at present prices. This brings us to the point where we may justly inquire as to when substantial reductions in wages may be contemplated. And unless union officials — and shall we say all those associated with unionism — are giving this matter serious consideration, they are lacking materially in that which we commonly call foresight.

One thing, and only one, can prevent the immediate lowering of wages, and that is the immediate increase in production. The time of grabbing all and giving nothing in return is passing. The time for eight hours' production for eight hours' pay is in sight. Increased production will go a long way to enable the printer and publisher to return to a sound basis. Closer coöperation between employer and employee is absolutely necessary.

Not long ago a platen pressman with no cylinder experience to speak of told me he had just quit his post in a small shop because his demands for cylinder pressman's wages were not met when he was asked to help out temporarily on a pony cylinder. I should have thanked Heaven for the opportunity of gaining this additional knowledge. But this man, saturated with unionism, refused to add to his store of knowledge because he thought his employer would be equally benefited.

Another illustration of just how this attitude affects the individual: An acquaintance who had carried a compositor's card for probably twenty years, most of which time was spent in small job shops where the opportunity to learn was always present, went in business for himself and was considerably embarrassed to learn that he did not know how to replace a few broken needles in a round hole perforator.

Numerous records bring out the fact that on repeat jobs there is shown an increase of 33⅓ to 50 per cent in the time required.

I believe in unionism. That's why I so greatly deplore these conditions. In time it will not only reduce the standard of union employees to a point where they can not compete with those not affiliated with unions, but will destroy the unions entirely. If this condition prevails for a few years any man with any self respect and a desire to advance will be ashamed to affiliate with a union. In the meantime open shops are becoming more popular. Threats can not and will not check the trend. The man who seeks knowledge will always be benefited. The more he seeks, the greater will be his remuneration. Such a man will never be compelled to seek the job and then find it necessary to call upon the union to enable him to hold it. Instead, his services will always be in demand. "He who is willing to give and to take is one of the few happy mortals, for in the tide and ebb of giving and receiving is found that human happiness which he alone can hope to possess."

When, may we ask, is union principle to release the strangle hold on unionism?

FOOLING THE BOSS

CASEY — Ye're a har-rd worruker, Dooley. How manny hods o' morther have yez carried up that ladther th' day?

DOOLEY — Whist, man, I'm foolin' th' boss. I've carried this same hodful up an' down all day, an' he thinks I'm worrukin'! — *Cleveland Leader.*

NEWSPAPER WORK

BY G. L. CASWELL

Editors and publishers of newspapers, desiring criticism or notice of new features in their papers, rate cards, procuring of subscriptions and advertisements, carrier systems, etc., are requested to send all letters, papers, etc., bearing on these subjects, to The Inland Printer Company, 632 Sherman street, Chicago. Criticisms of newspapers can not be made by mail.

Adequate Rates Good Selling Argument

In the sale of a newspaper plant and business the fact that subscription and advertising rates are up where they should be is worth hundreds, perhaps thousands, of dollars in the consideration. Publishers have, some of them, been timid, some just ordinarily stubborn and foolish, about raising their rates while the times required and made it possible. Now when the slide of values is downward it will neither be so easy nor popular to make the raise, or to maintain it, as it would be had the psychological moment been chosen for the advance. The publisher of a quite good sized daily said recently that the subscription price was still $4 a year. Asked why the rate was not raised, he said, "We are going to." But there may be a big "*if*" in front of the proposal now. While his costs are as high as formerly, even higher in the way of print paper, the public can not be drawn to look upon it that way as easily as the same public could when people were paying thirty-two cents a pound for sugar. It will take some "sand" now to raise subscription and advertising prices. And the fellow who has not raised and wants to sell out is the unluckiest man that Santa Claus found on his rounds recently.

It Pays to Be Suspicious

A little more care should be used by newspapers generally in the acceptance of advertising propositions offered them. Usually there is no terrific hurry in the matter, and investigation of new propositions is possible. If you belong to a newspaper association or organization, the proper officials can find whether or not the advertising offered is legitimate and the party placing the business responsible. For instance, a case in point is noted in a Middle Southern State, where an advertiser with a court record for having used the mails to defraud is placing orders for a large advertisement to run in an unlimited number of weekly and daily papers, without asking the price, disregarding the size or character of the papers employed, with no promise of pay for the advertising, and with very evident misleading matter in the advertisements. This advertiser got his matter into hundreds of papers at an average cost of $33 a paper—at least $10,000 to be paid in one State—and has to make it all from the sale of a cheap booklet. Can he do it? Can the product he is selling make a profit to insure full settlement? Is the order given the papers a real, bona fide order to run the advertising matter, or a promise to pay for it at all?

The letterhead used in placing this business was what got it across with most of the publishers who took it. The letterhead looked good and sound; it carried weight and allayed suspicion. But occasionally a publisher wrote in to headquarters to find out something about the advertiser and the business advertised. Information received was such that no publisher would handle the business offered, without cash in advance and a bond to protect the readers from fraud. It is in such cases, if in nothing else, that associations, organizations and central offices of information are worth their cost, and the amount the publishers get stuck on such deals is the cost to them of their negligence in the matter of having and using organizations.

A Remarkable Weekly Paper

Doubtless it will be interesting to most of the readers of THE INLAND PRINTER to know something of the largest regular weekly newspaper in the United States, as the *Bureau County Republican*, at Princeton, Illinois, claims to be. This remarkable paper is owned and published by H. U. Bailey, whose family started the paper seventy-four years ago and handed it down to him as a leading community paper. It has always been a $2 a year paper, and for several years has had over five thousand circulation. We quote Mr. Bailey's New Year announcement from a sample copy of the paper which has been sent to our desk:

"The *Bureau County Republican* with this issue begins the New Year — the seventy-fourth in its eventful history — with a sworn circulation of 6,500 copies. This exceeds by nearly 1,400 the circulation of any other secular weekly newspaper in the United States.

"During the year 1920, the *Republican* added more than 700 subscribers to its already large list, the biggest gain achieved in any one year since the paper was founded away back in 1847. Nor has the limit been reached. During this week eighteen new subscribers have come in and a goal of 7,000 has been set by the circulation department for which to strive during the year 1921.

"The *Republican* has grown during the last year not only in circulation but in size as well. From a twelve page paper it has been forced by insistent advertisers to expand to nearly double its normal size. This week there are twenty-four pages, consuming nearly a ton and a quarter of white print paper, and since November a year ago, not a single edition has been printed in which there has been less than fourteen pages. The average edition during that period has been from sixteen to eighteen pages."

Papers Now Suffer Lost Opportunity

It is a really sad commentary on the business acumen of newspaper publishers that so many of them were unable to make their publications float along on the turbulent seas of the recent past. We have just noted in the *Kansas City Star* that the "number of newspapers, both daily and weekly, in Missouri has greatly decreased in the last year, due mainly to the high cost of paper and labor. Cameron formerly had two dailies but now has only one. Macon had two dailies but now has one, the other having become a weekly. Hannibal, a city of 18,000, saw one of its two daily papers die. The *Bethany Democrat*, one of the oldest papers in Harrison County, has died in the last month, along with the *Westboro Enterprise*, published at Westboro by D. E. Williams for twenty years, and a number of others that can not be spared."

This does not take into consideration the consolidation of two great dailies at St. Louis, nor the suspension of the oldest daily paper in Kansas City last year. However, as regards the effect of present conditions on the smaller dailies and weeklies: Scanning the list of Missouri newspapers and noting the many weeklies still selling at $1 and $1.50 a year, and with small dailies at $4, makes us think they have been

THE ORTONVILLE INDEPENDENT



Is it not plain, readers, that the careful balancing of the larger news headings on the first page goes a long way toward making the page attractive? An excellent paper, the *Independent*, of Ortonville, Minnesota.

losing a wonderful opportunity to get their business affairs in better shape. Possibly lack of efficient organization and field work in that State has been the cause of this condition, but it reflects on the publishers as business men, not only in Missouri but in other States where like conditions prevail, that they have not protected their interests during the reconstruction time. With business booming and everybody else making money, they doubtless got along fairly well at their old rates because of the volume of business done. But now comes the reaction, the contraction, all the spasms of business stagnation and loss — and these newspapers are the first to suffer because they have not prepared for it. Business men are now complaining at any advertising rate, and some subscribers are going to complain at any subscription rate. Whatever it is, it is too high for them. The low rates of the past two years leave the publishers no chance to concede anything; they have got to get the rates they have been charging or die. That is the fact, bluntly stated, and it is lamentable.

In the foregoing we are not applying the lesson to Missouri newspapers alone, but to those in many other States.

Florida is counting on the invasion of publishers of the National Editorial Association in March. If Florida keeps on offering the inducements already so temptingly displayed, the enterprising boomers down that way will have to annex Cuba in order to take care of the crowd.

Observations

We have received a few copies of the *West High Weekly*, from Minneapolis, Minnesota. This is a real community newspaper, four pages of seven columns each, well headed and made up, featured and edited. A board of editors has charge of the editorial and news pages, and different departments of school and other activities are cared for by students of the West High School, under tutors who have in mind the instruction of these pupils in newswriting, rather than in journalism.

The publisher who cuts the legal rate for official publications, or divides the fee with attorneys, or commissions officials to hand him such business, furnishes the most powerful proof necessary to show a legislature that the legal rate is too high or at least needs not be raised. Usually the legal rate for official publications is actually lower than is charged regular business men who provide more local advertising in a year's time than all the legals amount to.

Editors should guard against a tendency to limit their activities to a few lines of community interest — that is, guard against playing up those organizations and activities



What can be done to make the inside pages of a newspaper attractive is illustrated by this one from the Ortonville (Minn.) *Independent*. Note beauty of pyramid makeup and pleasing effect resulting from general use of one style of type in advertising display.

to which the editor belongs, to the exclusion of others, just as important, to which he does not belong or have a hand in. Some member of the editorial staff of every paper should be placed in touch with every organized or community activity for a fair and reliable report. Do you get this viewpoint? We can see examples every day where mistakes along this line are hurting certain newspapers. The obligations of a newspaper nowadays are as large as the city it is published in, plus the extreme limit of the field it serves.

REVIEW OF NEWSPAPERS AND ADVERTISEMENTS

BY J. L. FRAZIER

Muscoda Enterprise, Muscoda, Wisconsin.—Your special Christmas edition is commendable. Every feature has been quite satisfactorily handled and nothing about it warrants the least fault finding on our part.

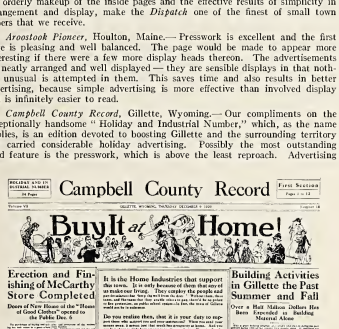
The Conway Weekly News, Conway, Arkansas.—The *News* "sizes up" very well indeed alongside other papers of its class. The clean first page would appear more interesting if there were more displayed news headings thereon. Makeup of the other pages is according to the pyramid, hence as good as it could possibly be. Presswork, too, is good, and the advertisements are simply and effectively arranged and displayed.

Pend d'Oreille Review, Sand Point, Idaho.—You may feel proud of the results of your labors on the Christmas edition. Presswork is good and the display and arrangement of advertisements are thoroughly satisfactory. Advertisements would be improved, however, by the use of fewer type faces and type faces of better design. The paper is given an atmosphere in keeping with the season by the use of holly borders and various Christmas cuts.

The Dassel Dispatch, Dassel, Minnesota.—Favorable comment on copies of your excellent paper, heretofore received, applies with equal force to the various copies you have just sent us. The interesting makeup of the first page, the orderly makeup of the inside pages and the effective results of simplicity in arrangement and display, make the *Dispatch* one of the finest of small town papers that we receive.

Aroostook Pioneer, Houlton, Maine.—Presswork is excellent and the first page is pleasing and well balanced. The page would be made to appear more interesting if there were a few more display heads thereon. The advertisements are neatly arranged and well displayed—they are sensible displays in that nothing unusual is attempted in them. This saves time and also results in better advertising, because simple advertising is more effective than involved display and is infinitely easier to read.

Campbell County Record, Gillette, Wyoming.—Our compliments on the exceptionally handsome "Holiday and Industrial Number," which, as the name implies, is an edition devoted to boosting Gillette and the surrounding territory and carried considerable holiday advertising. Possibly the most outstanding good feature is the presswork, which is above the least reproach. Advertising


HOLIDAY AND INDUSTRIAL NUMBER
36 Pages

Campbell County Record

First Section
Pages 1 to 12

Buy It at Home!

Erection and Finishing of McCarthy Store Completed

Doors of New House of the "Home of Better Values" Opened to the Public Dec. 6

It is the Home Industries that support this town. It is only because of them that we of to-day are here living. They employ the people and make the money that is spent in the stores, and because they do so they are entitled to the business. They need us to patronize.

Do you realize then, that it is your duty to support them who support you and your community? Then in any case where you can buy at home, do so, and if you can't buy at home, let the chance slip but once you are sure that you have to go away.

Building Activities in Gillette the Past Summer and Fall

Over a Half Million Dollars Has Been Expended in Building Material Alone

Gillette Stores Will be Open Evenings for Late Shoppers

CAMPBELL COUNTY

This Is Your Instrument of Information—Use It

GREETING KEY IS HERE

WYOMING IN BRIEF

THE CHALLENGE OF THE CHRISTMAS TIME

Interesting and striking first page of the "Holiday and Industrial Number" of the *Campbell County Record*, Gillette, Wyoming, which is characterized also by excellent presswork, interesting local news attractively "played up" and good advertising display.

composition runs presswork a close race for honors, as does also page makeup. The appearance of the paper is heightened materially by the almost general use of Caslon Bold for display, resulting in neatness and harmony of effect.

HANNA, in Alberta, Canada, has supplied us with one of the best holiday editions received recently. The *Hanna Herald* is uniformly good throughout, in fact the only feature where essential improvement could be made is in the presswork, which is somewhat pale. Advertisements are striking and effective. Although the most satisfactory and pleasing of all plans of placing them on the pages, the pyramid, is not followed, the fact that the advertisements are large and that the reading matter is not badly cut up into little patches, as is often the case when no system is followed in the makeup, produces an effect in the case of the *Herald* that is not at all bad.

The Shokopee Tribune, Shakopee, Minnesota.—While the Christmas edition is very good on the whole there are points wherein improvement could be made. Take the display advertisements: The use of rules too freely as cut offs and for making panels in the advertisements, together with the fact that sometimes borders are not used and other times there is not enough white space between borders and type inside, creates a rather confusing effect. The advertisements, however, are quite well displayed in the sense that emphasis is confined to few points, the most important, of course, in them. Presswork is also very good, although a little more ink than necessary was carried.


Cliff, Friday, Dec. 24th

DANCE

Southern Jazz Orchestra

"Gitz Men Approve"

W. A. WELSH

HERE AGAIN

HE IS COMING

SENSIBLE CHRISTMAS GIFTS

AGEE DRUG CO.

Holiday Gifts

For All the Family

Blackwell's Book Store

GRUEN—The Watch for a Lifetime Friend

J. L. WOOD, JEWELER

"KIDDIE KARS"

E. Cosgrove Inc.

Page from Silver City (N. M.) *Record*, illustrating orderly and pleasing effect secured by placing advertisements in accordance with the pyramid style of makeup, *i. e.*, grouping them in the lower right hand corner of each page. Note also the fact that the general use of one style of display type contributes to the neat appearance of this page.

Clark Pilot-Review, Clark, South Dakota.—The pressman deserves praise for the good results he obtained in printing your special holiday edition. The advertisement compositor "tried too hard," we feel sure, for the advertisements are "choppy" in appearance and lacking in unity because of the use in them of too many styles of type and of too much paneling. On the whole, however, the edition is commendable.

The Ponca City News, Ponca City, Oklahoma.—Yours is a fine paper editorially, and as good as the average, perhaps better, mechanically. This is especially true as regards the handling of the news matter in the makeup and of the general display and arrangement of the advertisements. The type faces used for the display advertising are in many instances of unattractive design. Types radically different in shape and tone, as well as in characteristics of design, are frequently used in the same display, the result of which is an inharmonious effect.

The Ortonville Independent, Ortonville, Minnesota.—Your November 18 issue is a beauty, as is demonstrated by the first page, herewith reproduced. The fact that the first page is reproduced does not mean it is the only good one, or even the best one. Inside pages are neatly arranged in accordance with the pyramid style of makeup and the display is just about ninety-nine per cent in one style of type, New Caslon, one of the very best display types for newspaper work. It is bold enough, without being too bold, and is eminently readable as well as of pleasing design. Just to show that the first page of a newspaper is not the only one that can be made attractive, and to justify our contention that it is a mistake to devote careful attention to the first and allow the other pages to go through with a "lick and a promise," as all too many publishers do, we are showing herewith one of the inside pages of this excellent paper (see preceding page). The *Independent* is one of the finest papers received this month.

Silver City Independent, Silver City, New Mexico.—One of the pleasures of conducting this department is to find the recommendations made by the writer so religiously carried out in many fine newspapers. For several years we have emphasized the importance of the pyramid makeup, the arrangement of the display advertisements on each page in the lower right hand corner, and the general use of one style of display type. An increasing number of papers following these suggestions are constantly being received. Take the page from the *Silver City Independent*, herewith reproduced: What arrangement of the advertisements of this page could be more pleasing or effective than that followed, the pyramid? But good work on this paper does not stop with the placing of advertisements in an orderly manner. The advertisements themselves, as may be seen in our reproduction, are admirably displayed and arranged. Presswork is clean, sharp and uniform, with just the right amount of ink. The paper is ably edited. The first page is clean and well balanced, although there might well be one or two more display news headings thereon.

The Flagler News, Flagler, Colorado.—The special holiday edition is very good in all respects. Presswork is clean and uniform. The advertisements are forcefully displayed, although the display would gain strength in some instances if the body matter had been set in light face instead of bold face types. It is contrast that gives emphasis — contrast of color in types, as between light and bold face types: contrast afforded by white space; contrast of position: etc. With the thought of contrast constantly in mind you can make your advertisements more forceful and emphatic, therefore attract greater attention.



Page advertisement from the interesting and attractive holiday edition of the Thermopolis (Wyo.) *Record*, characteristic of all the advertisements in the issue. Practically every advertisement in this paper is displayed in the same series of type, Century, which, by the way, is an excellent face for newspaper advertising.

Thermopolis Record, Thermopolis, Wyoming.—The State of Wyoming seems to have taken the honors away from Minnesota in the collection of papers received for review in this issue. Quite the best of all papers received are from that State, and one of them, the *Thermopolis Record*, carries the best advertising display we have seen in many months. These advertisements, contained in the annual Holiday number, have every quality good advertisements should have: neatness, display effectiveness, legibility, harmony and style. Consider, as examples, the two herewith reproduced. Excellent use is often made of holiday cuts, thus giving the advertisements a flavor in keeping with the season, which adds to their power to attract attention. But the people who produce the *Record* do not stop with good advertising display; they make the pages up in orderly fashion, secure a large amount of interesting local news, and when the whole is assembled in the forms they print the paper "like a book," as the saying goes. Our sincerest compliments are earned by every one having a hand in the production of this excellent paper. Happily, too, one style of display type, the excellent Century, is quite generally used, thus giving the pages as a whole, as well as the individual advertisements, an effect of harmony and unity that is delightful.

The McAllen Monitor, McAllen, Texas.—Your first page is a beauty; it is also "snappy" and interesting. Presswork, too, is quite satisfactory, although on the issue sent us a little too much ink was carried, even though evidence of slur and smear is slight. Makeup of the inside pages is according to the best of practices, the pyramid, and the advertisements are well arranged and quite forcefully displayed. Faults in the advertisements are the use of too many type faces, both in individual advertisements and in advertisements appearing on the same page. Because of the wide difference in the types, as regards shape, tone and design, inharmonious effects are produced. This ill effect is aided and abetted by the variety of decorative borders often used, frequently the most prominent features about the advertisements. For your paper we would prescribe the consistent use of four point plain rules as borders except on page advertisements, where six point might be used. Heavy rule borders of ten and twelve point thickness are as objectionable as highly decorative borders. A border should blend with the tone of the type and illustration of the advertisement and should not in any case be outstanding if a good appearance for the paper as a whole is desired.

Aberdeen Enterprise, Aberdeen, Maryland.—We think you have done well in your efforts to correct the faulty points, features that we pointed out when we last reviewed your paper. The first page is delightfully clean and interesting. Presswork is good, the inking being uniform and of the right amount. The impression, we believe, is a little weak — or the rollers in use are old and hardened — for the letters do not print as sharply as they should. Advertisements are well arranged and displayed, although some of them are too emphatic and detract somewhat from the others. One or two advertisements should not be allowed to dominate a page, as, then, there will be no incentive for the adver-tiser to buy page space. The appearance of a paper is most pleasing when the same style of type is used for the display of all advertisements therein. You use a light face, quite similar to Cheltenham, to a larger extent than any other face, and we are sure if you will use it consistently — eliminating the bold faces sometimes used — you will note a further improvement in the paper. We also recommend the use of plain rules as borders for all advertisements.

W. I. Branagan, Emmetsburg, Iowa.—The "$50,000 Sale" page advertisement for Mulroney & Coonan is forcefully displayed and well arranged. It is treated in just the right manner for an advertisement of this sort — big type, flashy appearance generally and displayed prices. General attractiveness is lessened by the effect of crowding at the top, but if more white appeared between the lines, the lines, or some of them, would have to be smaller. So it goes, "you can't have everything."

West Union Herald, West Union, West Virginia.—The first page is decidedly inviting. Makeup is interesting and well balanced, and there is a large amount of good news matter thereon. The remaining three pages do not "make good" on the strength of the first page, as they are largely filled with "patent," "readers" and rather weak advertising display. Bring the paper as a whole up to the standard of the first page and you'll have something to be proud of, *something more* we should say. Presswork is very good.

The Flushing Journal, Flushing, New York.—You get far better results from the type of press used — flat bed perfecting — than most users obtain. This and the interesting first page makeup are the outstanding good features in the *Journal*. The advertisements are crowded throughout, and we believe you should suggest to your advertisers that they either use more space or make their copy more brief. Either of those methods of making their advertising better would redound to their own benefit. Crowded, heavily displayed advertising is frightening to the average reader, who likes to see a nice margin of white space around — and considerable white space throughout — an advertisement, as white space makes it look easier to read.

Poplar Bluff American, Poplar Bluff, Missouri.—While we recognize to the fullest extent the evidence of capable editing, and the evidence of an advertising man who gets the business, we are frank to state that the mechanical features are not at all consistent. The appearance of the paper is an injustice to the manifest ability of its management from editorial and business offices. Press-





Two more advertisements from the Thermopolis (Wyo.) *Record*, each occupying a half page, but on different pages in the paper, where their appearance was better because they did not compete with each other as here, and where the effect of so much large type was not as pronounced as it is here.

work is very bad indeed, the distribution of ink being very uneven — very pale and weak in places. Several things may be responsible. The first chance to find the trouble is possibly an examination of the rollers, which may be hard and stiff and lacking in tack. The blanket of the press may be worn, while an adjustment of the inking fountain is urgently required. Some of the type faces in use are antiques and ought not to be used in a paper so excellently managed and edited. There are too many styles of display types in your equipment. With a variety of short fonts there is bound to be a great amount of picking for sorts and resetting of lines because a case is often found a letter or two short of the required number for the line or advertisement under construction. Your business seems to justify, and the high standard of the paper editorially as well as in a business way seems to warrant, a type dress for the display advertising in keeping with the paper otherwise. Determine on a good style of display type, buy it in large weight fonts — in full range of sizes — and discard the helter skelter array of nondescript faces now in use and you will have a better looking paper with the same workmanship as at present.

BOOK REVIEW

This department is designed particularly for the review of technical publications pertaining to the printing industry. The Inland Printer Company will receive and transmit orders for any book or publication. A list of technical books kept in stock will be found in our catalogue, a copy of which will be sent upon request.

"Essential Facts About Paper"

A lot of information is contained in this book of only thirty-eight pages. The author, William Bond Wheelwright, has drawn on his fund of knowledge of the paper business and has brought out a volume which will doubtless prove of real worth to every one interested in paper. The book is written in non-technical language, easily understood by the printer or layman who may have occasion to use or specify paper. A list of chapter headings will give an insight into the character of the reading matter. They are: "Principal Raw Materials," "The Beater Room," "The Machine Room," "Finishing," "The Physics of Paper," "Quality and Testing."

"Essential Facts About Paper," by William Bond Wheelwright. Published by Bradner Smith & Co., Chicago.

"Commercial Engraving and Printing"

Here is a volume which impresses us as being more than a mere book — it is an encyclopedia or dictionary on the subject of engraving and printing. Don't get the idea that it is filled with a lot of "dry as dust" material which is valuable only from a historical point of view, and is of no immediate use. On the other hand, every page is filled with reliable information compiled by the author, and everything is brought down to date. It has been the ambition of the author, Charles W. Hackelman, to make this the most complete and practical reference book ever written on engraving and printing. The book is the result of several years of compiling and exhaustive research work. In a letter to the editor Mr. Hackelman states that the book should be ready for delivery by February 15.

It covers in a thorough, non-technical and comprehensive manner all processes of commercial illustrating, engraving and printing. It also treats on the various subjects that are closely allied to engraving and printing, such as bookbinding, paper, envelopes, mailing lists and postal information, etc., thus including in one volume for easy reference practically every question that may arise on these subjects. While written to fill the special needs of the buyer of printing or engraving, the practical printer or engraver will not go amiss in having the book on his desk, for there is a lot of valuable information that can be put into everyday use by the men in all branches of the graphic arts.

In this review, which must necessarily be brief, it will be possible only to make mention of some of the more important points in this unusual volume. In all there are over eight hundred pages in the book, not including ten inserts. Nearly two thousand illustrations are included with the text, many of them in colors. Aside from being beautiful specimens of printing, they serve to clarify the text matter, and add materially to the value of the work. Each illustration is followed by an explanatory note telling how it is made, and the system of numbering and identifying the many different ideas will enable a person to use the book for reference when in consultation or when corresponding regarding printing or engraving.

The main divisions of the book are as follows: "Copy and Its Preparation," "Relief Processes of Engraving and Printing," "Surface Processes of Engraving and Printing," "Intaglio Processes of Engraving and Printing," and "Miscellaneous." In the last division are covered such subjects as "Printing Inks and Harmony of Colors," "Embossing, Stamping and Cutting Dies," "Music Engraving," "Poster Making," etc. An exceptionally complete index is included, arranged for quick reference.

"Commercial Engraving and Printing," by Charles W. Hackelman. May be secured through the Book Department of The Inland Printer Company.

"Achievement"

Leave it to the Japan Paper Company to produce the unusual in its advertising. That is just what has been accomplished in the book entitled "Achievement," which has to do with awards made at the recent printing exhibition of the American Institute of Graphic Arts. It is interesting to note that of all the specimens of printing shown at the exhibition, a large number were printed wholly or in part on hand made papers supplied by the Japan Paper Company, in some classes as high as fifty-nine per cent. This is remarkable evidence of the influence of hand made paper on the graphic arts. A complete list of examples in which hand made papers were used is a feature of the book. The entire volume has been given special treatment and will be prized by every booklover and admirer of fine printing who is so fortunate as to possess a copy. Considerable credit must go to Redfield-Kendrick-Odell Company, New York city, who printed the book.

"Achievement." Published by Japan Paper Company, 109 East Thirty-first street, New York city.

"Printing Trades Blue Book — Greater New York Edition — 1921"

The sixth annual edition of this valuable reference book has recently been issued by the publishers, A. F. Lewis & Co. The general directory section attempts to give the name of every firm in the five boroughs of New York and in the surrounding towns coming in contact with the printing business. In addition, such information is given as the year each firm was established, address, telephone number, personnel, and the line of business. Names of individual members of firms are cross indexed in proper alphabetical order. Other sections of the volume include a Directory of Paper Watermarks and Brands; Directory of Associations, Unions, Clubs, etc., and a Classified Directory, giving the names, addresses, and telephone numbers of firms selling machinery, paper, supplies, and doing special classes of work for the printing and allied trades. A Special Service Department is maintained for any one requiring information not contained in the directory.

"Printing Trades Blue Book — Greater New York Edition — 1921." Published by A. F. Lewis & Co., 41 Park Row, New York city, and 608 South Dearborn street, Chicago.

OLD-TIME PRINTERS OF CHICAGO HONOR FRANKLIN

BY OUR REPRESENTATIVE

IN keeping with its regular custom, the Old-Time Printers' Association of Chicago gathered on the evening of Saturday, January 15, to celebrate the natal day of the printers' patron saint, Benjamin Franklin, this event commemorating the two hundred and fifteenth anniversary of the birth of Franklin, and the thirty-sixth annual banquet and ball of the association. The immense banquet hall of the Hotel LaSalle was filled to the limit of its capacity, and it was necessary for over one hundred to find accommodation in an adjoining hall where tables were hurriedly prepared for them. One report was that the attendance numbered eleven hundred.

It is to be regretted that a stenographic report was not made of the principal address of the evening, delivered by S. John Duncan-Clark, associate editor of the *Chicago Evening Post*. As the address was delivered without notes a masterpiece is lost to the industry unless Mr. Duncan-Clark can be prevailed upon to have it put in manuscript, but with the heavy demands made upon the time of a busy metropolitan newspaper editor this can hardly be expected. Given the subject "Ben Franklin," Mr. Duncan-Clark smashed precedent by sticking close to his subject, selecting incidents from the life of Franklin and applying them to needs of the present day, holding his audience spellbound while he delivered an address that was an inspiration not only to the printers but to all who were privileged to hear him.

In introducing the speaker of the evening, the toastmaster, Charles L. Estey, referred fittingly to the writings and work of Mr. Duncan-Clark during the war period, thus paying tribute to one who through his daily analysis and interpretations of the varying movements of the conflict gave a wide circle of readers a much keener insight into the situation, and helped largely in maintaining the spirit that led to victory.

The banquet was opened by singing two verses of "America," after which all remained standing during the divine invocation by the Rev. Dr. Herbert W. Prince, rector of the Church of the Epiphany, Chicago.

It was a rather fitting coincidence that, like many of our notable men, both Mr. Duncan-Clark and Dr. Prince learned the printer's trade as boys.

The president of the association, Michael Colbert, delivered a splendid address of welcome in which he briefly reviewed events leading up to the organization of the Old-Time Printers' Association and its history since it was started.

Among those seated at the speakers' table as the distinguished guests of the evening were Mr. and Mrs. Michael Colbert, Mr. and Mrs. Charles L. Estey, S. John Duncan-Clark, Dr. and Mrs. Herbert W. Prince, Mr. and Mrs. W. H. French, Mr. and Mrs. E. F. Hamm, Mr. and Mrs. Thomas S. Quin, Col. and Mrs. Edward T. Miller, F. W. Randolph, Mr. and Mrs. Wiliam R. Goodheart, M. H. Madden, Mr. and Mrs. Marion S. Burnett, Mrs. Cameron-Gill, Mr. and Mrs. Theodore Hawkins, Mr. and Mrs. William J. Griffin, Mrs. Clara J. Shepard, daughter of the founder of The Henry O. Shepard Company and The Inland Printer Company, who had as her guest Mrs. Cameron-White, daughter of Andrew C. Cameron, a former editor of this journal and the orator of the first banquet held by the association.

A suitable memento of the occasion, a handsome souvenir program and menu, dedicated to "The Old-Time Printers' Association of Chicago, the members of which have served long and faithfully in the interest of the art of printing," was provided by The Henry O. Shepard Company and The Inland Printer Company. A beautifully blind embossed medallion portrait of Franklin adorned the front cover of the program, and on the inside pages appeared a portrait of "Benjamin Franklin, Printer-Statesman" and a picture of his birthplace, both reproduced from old prints, also a reprint of the report of the first annual banquet and ball of the Old-Time Printers' Association, copied from THE INLAND PRINTER for February, 1887. This first banquet and ball was held on the evening of January 17, 1887, "one hundred and fifty ladies and gentlemen braving the rigors of one of the coldest nights of the winter and being rewarded therefor by an evening of unalloyed pleasure." In connection with the report was also reprinted the principal address of that memorable occasion, which was delivered by the late Andrew C. Cameron, then editor of this journal, who responded to the toast, "The Old-Time Printer."

It is interesting to note that in opening his address Mr. Cameron spoke, in part, as follows:

> Twenty-six years ago tonight, in 1861, I had the honor and pleasure of addressing the printers of Chicago, in commemoration of the natal day of their patron saint; and in looking around this festive board I see the familiar countenances of many then present, in manhood's prime, now on the shady side of life, but whose hearts are as young, and whose devotion to their calling is as genuine as it was before their features had been furrowed by the hand of time, or their hairs had been whitened by the snows of many winters.
>
> The old-time printers of Chicago! What memories cluster round the name; the men who have seen it emerge from the comparatively insignificant city of 40,000 inhabitants, to the matchless, undisputed metropolis of the great Northwest; the pride and admiration of the American continent, with its teeming population of three-quarters of a million of souls; who have witnessed an entire transformation in the methods and range of their profession; the respected — ten token per day — "Washington," superseded by the web perfecting, forty thousand impressions per hour machine, producing one hundred and sixty times as much work under the new as under the old appliances, in the same length of time; who have witnessed the services of the old-fashioned rule hender superseded hy mechanism which produces, with mathematical precision, results which evoke even the envy of the lithographer.
>
> To the pertinent question, "What are the objects of the 'Old-Time Printers' Association,'" I reply they are of a purely social character. It has been expressly organized for the purpose of reviving and renewing the acquaintances of the past, believing that
>
> Friendship above all ties doth bind the heart,
> And faith in friendship is the noblest part.
>
> To fraternize as brothers should; to occasionally meet in kindly intercourse; to hold a social reunion at least once a year, when employer and employee alike can meet together upon a common plane, and to indulge, perhaps, in a little self congratulation, and talk of the days of "Auld Lang Syne," when all were willing to loan the last dollar in their possession to a craftsman in distress, and as ready to replace it with another dollar borrowed from one who was as likely to be. . . . . Also, when life's fitful dream is ended, and the last summons comes which all must obey, to place upon the casket containing the mortal remains of the comrade called, a token of respect, and attend them to their final resting place. Such, in brief, are the objects our association has in view, my friends — objects which I feel assured will commend themselves to the approhation of all now present.

Novel place cards for the speakers' table were furnished through the courtesy of Walter C. Bleloch, Chicago manager of the Mergenthaler Linotype Company, in the form of linotype slugs bearing the names of the distinguished guests cast in a thirty point face on a thirty point body.

A splendid musical program was rendered during the evening by the Grant Orchestra, directed by Mrs. Harlo R. Grant, and a number of the old familiar songs, the songs that never lose their charm, were sung by those present.

Shortly after ten o'clock the banquet hall was cleared for dancing, and a large number of those who enjoy tripping the light fantastic indulged themselves until — well, the writer of this report left to catch his suburban train for home and can not say when. The event was a notable one in the annals of the printing industry of Chicago, and will be long remembered by all who attended.

"WALDEN'S ABC POCKET GUIDE FOR 1921"

This handy little reference volume, which usually makes its appearance early in the year, has recently been issued for 1921. Three distinct lists are contained in the book, as follows: (1) A list of paper distributors, with personnel of each company and kinds of paper of each house; (2) a list of paper mills, with names of officers or owners, and mill information; and (3) a list of manufacturers and converters of paper, classified according to grades made. Published by Walden, Sons & Mott, Inc., 41 Park Row, New York city.

TRADE NOTES

Brief mention of men and events associated with the printing and allied industries will be published under this heading.
Items for this department should be sent before the tenth day of the month.

Of Interest to U. T. A. Members

We have been notified by the national office of the United Typothetæ of America that owing to certain revisions in the Standard Cost Finding System, it is now necessary to use a new edition of Form 9-H in preparing a summary of department costs each month. Revised forms have been prepared and are now available to the membership of the organization. Members who have not been supplied should write to the national office, 608 South Dearborn street, Chicago.

Chicago Printers' Supplymen Re-elect Old Officers

The entire roster of officers for the year 1920 was re-elected for 1921 at the regular meeting of the Printers' Supplymen's Club of Chicago, Friday, January 7. This includes the popular secretary of the club, Charles H. Collins, who periodically resigns at the first meeting of each year and is just as periodically re-elected. Other officers are: C. P. Evans, manager Chicago branch, Miller Saw-Trimmer Company, president; I. G. Anderson, C. F. Anderson & Co., vice president; Will S. Menamin, Mergenthaler Linotype Company, treasurer.

A Useful Pamphlet on Engraving

A very useful piece of advertising matter which has recently been mailed to the trade is the "Shading Tint" pamphlet, issued by the Osgood Company, 418 South Market street, Chicago. It is without doubt one of the most comprehensive presentations of the kind ever issued, and the ideas and suggestions should prove of great value to those who are ordering printing plates. The pamphlet shows numerous samples of striking effects made from simple shading tints and screens skilfully employed. It opens new possibilities in the field of illustration, and should be in the hands of those who are interested in platemaking from either a user or a seller standpoint.

Advertising Better Letterheads

"The Influence of the Letterhead" is the title of a booklet recently issued by the Hampshire Paper Company. The dominating characteristic of all advertising of this firm is quality, and the latest publication is no exception. It sets forth in a brief way the business reasons for putting quality into the fabric of the paper on which communications are written, and the text is strengthened by miniature examples of letterheads on samples of Old Hampshire Bond. Aside from its advertising value the booklet is an excellent specimen of printing which will offer suggestions for improving the printer's product.

Champion Coated Paper Company Opens New Sales Office

The central sales office of the Champion Coated Paper Company has recently been opened and is located in the Ulmer building, Cleveland, Ohio, embracing the territory of the Buffalo, Cleveland, Toledo and Detroit branches. Fred S. Dresskell, manager of the Chicago office for the last twelve years, is in charge.

Rapid Roller Company in New Quarters

An announcement has been received by The Inland Printer bearing the news that the Rapid Roller Company is now located in its new and enlarged quarters at 800-812 West Austin avenue, Chicago. This change was made necessary by the rapid growth of the company, and the new roller plant has been equipped with modern machinery for the manufacture of rollers in all sizes and of the best quality. The firm now has an established trade, and is becoming more and more a factor in the printing industry of Chicago.

Fred W. Clayton Now Sales Manager

Fred W. Clayton, who has been identified with the sales force of the American Printing Ink Company, has recently been appointed sales manager. His many friends in the trade will join in wishing him success in his new position.

New Year's Dance at Howard Paper Mill

The employees of the Howard Paper Company, Urbana, Ohio, together with their families and friends, were the guests of Ward R. Howard, manager of the company, New Year's night, in one of the rooms of the factory. A very enjoyable evening was had by those in attendance who pronounced Mr. Howard a genial host and friend. The incident will no doubt serve to strengthen the pleasant relations existing between the employers and employees at the Howard plant. This affair was such a success that it will likely be followed by others of a similar kind.

Annual Meeting of D. & W. Sales Force

The thirteenth annual meeting of the sales force of the Diem & Wing Paper Company was held at the home office, Cincinnati, Ohio, December 20 to 22, 1920. The sessions were attended by the officials of the company, together with salesmen and branch office managers. A profitable meeting was held, and plans were laid to make 1921 one of the biggest in the history of the firm.

Monotype Opens New Sales Office

To meet the demand for monotypes in the South, the Lanston Monotype Machine Company has opened a new district office at Birmingham, Alabama. G. Walter Lieb has been appointed manager, with Howard S. Stetler as assistant manager.

Edward D. Berry has recently been appointed director of publicity and editor of *Monotype*. Daniel Baker, who was formerly editor of *Monotype*, is now in charge of sales promotion correspondence of the Monotype company.

Folke William Weston

In the passing of Folke William Weston, master mechanic of the F. Wesel Manufacturing Company, a man of unusual mechanical ability has been called away in the prime of life. As an inventor, having several patents to his credit, the Wesel "Final" base is an example of his work. Mr. Weston was forty-four years old, a member of the Presbyterian Church and of the Masonic fraternity. He leaves a widow and three children. Mr. Weston had a large personal acquaintance with men in the printing and allied industries, and the announcement of his death will be received with sincere regret.

Additions to Huber Ink Works

Announcement has been made by J. M. Huber, manufacturer of colors and printing inks, of several additions to the recently enlarged color varnish and ink works at Brooklyn, New York, and the carbon black factory at Dola, West Virginia. These additions include a new carbon factory at Swartz, Louisiana, and black ink works at Bayonne, New Jersey. This expansion has been made necessary in order to insure a continuous supply of Huber products to the many clients of the firm.

Joseph J. Walser

Joseph J. Walser, treasurer of the Goss Printing Press Company, died at Lake Worth, Florida, January 1. He had been in ill health for several months and had recently gone to Florida in hopes of recovery. He was born in Chicago in 1878, and made his home in that city until 1916, when



Joseph J. Walser.

he moved to Ann Arbor, Michigan. After his graduation from the University of Michigan, Mr. Walser entered the employ of the Goss Printing Press Company, his father at that time being president and general manager of the corporation. In 1913 he was made treasurer of the company, and served in that capacity until his death. He is survived by his widow and four daughters, also his mother and a sister.

W. G. Bleyer Heads Journalism Teachers

Prof. Willard G. Bleyer, director of the Course in Journalism of the University of Wisconsin, was elected president of the American Association of Teachers of Journalism at the annual meeting held in St. Louis during the first week in January. Other officers elected were: Prof. H. H. Herbert, University of Oklahoma, vice president; Prof. N. A. Crawford, Kansas Agricultural College, secretary treasurer; Prof. John M. Cooney, of Notre Dame, and Prof. Norman C. Radder, of Indiana University, directors. The next annual meeting of the association will be held at the University of Wisconsin.

New Goes Bond Blanks

A new series of bond blanks, consisting of two designs and an assortment of three colors, has been published recently by the Goes Lithographing Company, Chicago. These new styles are somewhat lower in price than the Goes "Class A" bonds, due to the fact that they are lithographed on paper stock a trifle less expensive than the bond that is used upon the higher priced assortment. In addition to these new bonds the Goes company has also published a new stock certificate appropriate for those engaged in the shipping, shipbuilding, transportation and other similar industries; also several new styles of bordered blanks that will be found helpful when forms for membership certificates, guaranties, notes, receipts, etc., are required. Samples of all these new Goes printers' helps will gladly be sent upon request to the company.

Babcock Employees Share in Bonus

Employees of the Babcock Printing Press Manufacturing Company, numbering 282, participated in a Christmas bonus distributed at the company's plant in New London, Connecticut. The money paid to the employees was in sums based upon hours saved through intelligent effort and teamwork. The full cash amount distributed was $4,356.90. According to press notices from New London, the Babcock company is one of the few manufacturing concerns in that section reported able to withstand the present industrial unrest without inconvenience to the company and employees. The outlook for the company is said by the officials to have never been brighter, and it is stated that the largest number of employees in the history of the company are working there now.

Oppose Forty-Four Hour Week

The question of the demand by the various unions in the printing trade for a forty-four hour week after May 1 was the subject of a very animated conference of master printers that was held in Kansas City, Missouri, on January 6.

Representatives from St. Louis, Omaha, St. Joseph, Topeka and other cities, together with prominent printers in Kansas City, met at the offices of the Graphic Arts Association, and as a result the following resolution was unanimously adopted:

WHEREAS, the employing printers here assembled feel that they have a duty toward the public, and that duty is to give them the greatest amount of printing at the least possible cost, and

WHEREAS, there has come before this conference the demand for the reduction of hours for the work week in the printing industry, and

WHEREAS, we employers deem ourselves responsible to act in all matters affecting our industry in the interests of the public as well as in the interests of the employers and employees; and

WHEREAS, it is unanimously believed by this conference that the shortening of hours of work or the cutting down of production is contrary to economic conditions affecting all alike, now

THEREFORE, be it resolved that we, the employing printers in this conference assembled, state unequivocally our disapproval of any reduction in working hours of production and recommend that no contracts be made in any branch of our industry beyond April 30, 1921, the date set for the inauguration of the shorter hour work week, that may tend to shorten the weekly work hours, and that every honorable means be adopted to relieve our industry from the shortening of the hours of work or a reducing of production.

It is proposed to hold another conference not later than the first week in February, at a city to be chosen later.

New York Publishers Move

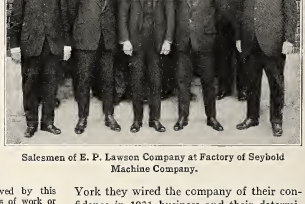
In order to take care of expansion of business, Barse & Hopkins, book publishers, plan to move from their present quarters in New York city to Newark, New Jersey. The new building will provide twice the amount of floor space and give room for still further expansion. New York sales offices will be maintained at 23 East Twenty-sixth street.

William B. Weaver

The Typo Mercantile Agency has announced the death of one of the members of its staff, William B. Weaver, who for several years has been the district manager for the agency's New England territory, also in charge of the Boston office. His death occurred on December 26, 1920. Mr. Weaver was a graduate of Rochester University, and was a man of intellectual attainments, as well as a competent and efficient expert in all matters relating to commercial credits.

Salesmen of E. P. Lawson Company Visit Seybold Plant

Members of the sales force of E. P. Lawson Company, eastern representatives of the Seybold Machine Company, spent December 28 and 29 as guests of the company in Dayton. The purpose of the visit was to see the new plant in operation, to observe the quantity production of Seybold products and to discuss sales and service plans for 1921. In addition to the business discussions, entertainment was provided for the salesmen, and upon their return to New York they wired the company of their confidence in 1921 business and their determination to add their efforts to increase the popularity of Seybold tools.



Salesmen of E. P. Lawson Company at Factory of Seybold Machine Company.

Camden (N. J.) "Courier" in New Home

The Camden Daily Courier, Camden, New Jersey, one of the strongest newspapers in its territory, has recently moved into a new home adjoining the old Courier building, which will be used for office purposes in the future. The business office is on the first floor and will be furnished in mahog-

any. The editorial department is on the second floor of the old building, adjoining the composing room, while the third floor will be given over to lunch and rest rooms for the employees. All departments are equipped with the latest machinery and appliances for producing a newspaper of the high reputation enjoyed by the *Courier*. J. David Stern, a former Illinois newspaper man, is the editor and publisher, and Walter L. Tushingham, president of the New Jersey State Press Association, is business manager.

"Why the Duro Overlay Process"

Printers and pressmen will be interested in a recent booklet entitled "Why the Duro Overlay Process," issued by the Duro Overlay Process, Milwaukee, Wisconsin. The process is described in detail in a few pages, and is an instructive piece of advertising literature. A request by any reader of THE INLAND PRINTER for a copy will have the prompt attention of the manufacturers of the process.

Ludlow Sales Convention

The annual sales convention of the Ludlow Typograph Company was held in Chicago, December 26 to 29, inclusive. The sessions were attended by the company's installation and sales forces in the United States. An interesting feature of the program was a trip of inspection through the Ludlow factory. The Ludlow company reports that it has just completed the most successful year in the history of the organization, the production and sales of display type equipment having surpassed all records of former years. The Elrod caster for leads, slugs and rules is now manufactured and sold by the Ludlow company. Both the Elrod and Ludlow machines have recently been introduced in Canada where they are meeting with favor among the Dominion printers.



Annual Dinner Following Sales Convention of the Ludlow Typograph Company, Chicago, December 26 to 29.

Herbert Takes Over "National Printer-Journalist"

Friends of Benjamin S. Herbert will be pleased to learn that he has recently acquired the ownership of the *National Printer-Journalist*, and will hereafter devote all his time to that publication. He has sold his interest in the *Ravenswood Citizen*, so that he will be able to carry on the work established by his father, and later controlled by him, with his brother, William E. Herbert, who died in 1920. Mr. Herbert is prominent in civic and publication affairs, and a member of various social and business organizations. We prophesy continued success for him and the *National Printer-Journalist*.

Hoff Slitter and Perforator Growing in Favor

The Hoff Combination Slitter and Perforator, which was recently introduced to the trade, is meeting with favor among printers and pressmen, according to reports coming to THE INLAND PRINTER. The Leslie D. Hoff Manufacturing Company, now at 15 May street, Newark, New Jersey, although a comparatively young firm in the business world, is forging to the front as a leader in its line. By the use of the Hoff device it is possible for the pressman to perforate or slit the sheet while it is being held by the grippers, insuring an accurate job of perforating or slitting. The attachment becomes a part of the press, and is not in the form, hence the rollers are saved and the packing is not cut as is the case when perforating and cutting rules are run in the form. Printers who have been bothered with troubles of this kind will do well to write to the company at the address given in this notice.



Annual Dinner Dance of the Girls' Entertainment Club of the Porte Publishing Company, Salt Lake City, Utah, December 17.

Porte Employees in Holiday Frolic

The annual dinner dance of the Girls' Entertainment Club, employees of the Porte Publishing Company, Salt Lake City, Utah, was held Friday, December 17. We show on this page a reproduction of the photograph of the employees, together with their invited guests. Many of our readers will recognize Mr. Porte at the extreme right of the picture; Mrs. Porte is the fifth woman from the right in the front row. The Porte organization has grown from a couple of assistants to the present corps of associates shown in these columns.

Press Congress to Meet in Honolulu

The Press Congress of the World, which was announced some time ago to meet at Sydney, Australia, will meet in Honolulu, Hawaii, October 4 to 14, according to the official announcement received by THE INLAND PRINTER. The announcement follows the acceptance by the executive committee of the congress of an invitation extended by the officials and various commercial organizations of Hawaii. In addition, an invitation has been extended by the Philippine government for a special excursion to the Philippine Islands following the Honolulu sessions. Under arrangements being completed delegates are to receive special concessions in steamship and hotel rates.

Representative journalists from forty countries are now members of the Press

Congress. Workers in every department of journalism are eligible, and election to membership is by the executive committee of the congress. Walter Williams, dean of the School of Journalism of the University of Missouri, is president, and the secretary is A. R. Ford, proprietor of the *London Free Press*, London, Canada. Monthly bulletins of the congress will be issued from the office of the president and may be had on request by any one interested.



Annual Dinner Tendered the Branch Managers and Salesmen of the Miller Saw-Trimmer Company, Pittsburgh, Pennsylvania, December 28.

Third Annual Miller Saw-Trimmer Salesmen's Convention

The third annual salesmen's convention of the Miller Saw-Trimmer Company was held at the main office and factory, Pittsburgh, Pennsylvania, December 27, 28 and 29, 1920. This was attended by all the branch managers and salesmen of the company. The convention sessions were presided over by Frank V. Barhydt, general sales manager. Reports which have reached THE INLAND PRINTER state that this was one of the most instructive and enthusiastic sales conventions ever conducted by the Miller company.

It will be interesting to the trade to know that the Miller Saw-Trimmer Company has recently issued a new catalogue describing in detail the Miller saw-trimmer, as well as the special purpose saw-trimmer, and the bench saw-trimmer. This is one of the most comprehensive pieces of advertising literature issued by a printers' supply house, and those of our readers who are not supplied should write at once to the nearest branch office for a copy.

Nebraska Daily Coming to the Front

The Fremont (Neb.) *Evening Tribune* has been making some rapid strides in a city of 10,000, and now has an equipment seldom found in a city of its size. The former equipment was outgrown during the war, and in May, 1920, a change was made to full day leased wire news service, two slug casting machines were added to the three already in the plant, and just recently a perfecting press was installed to replace the old flat bed press. It is now possible to issue a newspaper of from eight to sixteen pages of eight columns to the page.

Jaenecke-Ault Company Wins Court Decisions

Frederick Dunham, a former employee of the Jaenecke-Ault Company, who recently incorporated in Illinois as "Jaenicke-Dunham Printing Ink Company," has in the Appellate Court of Illinois been restrained and enjoined from using the name "Jaenicke-Dunham Printing Ink Company," "Jaenicke," "Jaenecke," or any similar name. Mr. Dunham is also prohibited from the use of the name "Jaenicke" in connection with the sale of his products. Notice of the action of the Appellate Court was furnished by the Jaenecke-Ault Company, Newark, New Jersey.

We have also received from the Jaenecke-Ault Company a copy of the decision of the Court of Appeals, District of Columbia, on an appeal of the Ault & Wiborg Company, from a decision by the Commissioner of Patents and which established the claim of the Jaenecke-Ault Company to originating and first using the word "Surprise" in connection with printing inks, and cancels the registration by the Ault & Wiborg Company of "Surprise" as a trade mark for printing ink. The Jaenecke-Ault Company was attacked by the Ault & Wiborg Company for using the name "Surprise Black," and was forced to take steps in defense of its action, which has now been sustained by the courts.

Annual Dinner of Franklin Printing Company

The annual dinner of the Franklin Printing Company, of Philadelphia, was held December 16. Company officials, department heads and the entire office force, including the staff of the company's New York office, attended. At the end of the entertainment following the dinner there was an unusual surprise. The lights were suddenly turned off, and in the doorway of the room appeared a realistic representation of the company's founder, Benjamin Franklin. The credit for the impressiveness of the scene goes to the impersonator, Fred G. Obeck, a moving picture actor, who bears a striking resemblance to the great printer statesman. Charles T. Brown, president, reviewed the development of the company since Franklin's time, emphasizing the important part that loyal support and cooperation had played in its 193 years of continuous operation as a printing concern in Philadelphia.

First Annual Dinner of Bundscho Organization

On Wednesday, December 22, J. M. Bundscho, Advertising Typographer, of Chicago, gave a dinner to his organization, and it is planned to make this an annual affair. In addition to some outside talent, members of the organization furnished the entertainment. Mr. Bundscho gave a little talk to the men, in which he recounted the found-



The "Bundscho Bunch" at First Annual Banquet, December 22.

ing of the institution which bears his name, and told of the early struggles of the firm and later history which has brought the Bundscho organization to a position of leadership in its field. As a fitting conclusion to the evening, bonus checks were distributed by the superintendent of the Bundscho plant, who was costumed as Santa Claus. This gave added enjoyment to the evening.

THE INLAND PRINTER

HARRY HILLMAN, EDITOR.

Published monthly by

THE INLAND PRINTER COMPANY

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NEW YORK ADVERTISING OFFICE, 41 PARK ROW.

ADDRESS ALL COMMUNICATIONS TO THE INLAND PRINTER COMPANY, 632 SHERMAN STREET, CHICAGO.

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THE INLAND PRINTER is issued promptly on the first of each month. It aims to furnish the latest and most authoritative information on all matters relating to the printing trades and allied industries. Contributions are solicited and prompt remittance made for all acceptable matter.

Members of Audit Bureau of Circulations; Associated Business Papers, Inc.; National Editorial Association; Graphic Arts Association Departmental of the Associated Advertising Clubs of the World; New York Master Printers' Association; Printers' Supplymen's Club of Chicago; Chicago Association of Commerce.

SUBSCRIPTION RATES

One year, $4.00; six months, $2.00; payable always in advance. Sample copies, 40 cents; none free.

SUBSCRIPTIONS may be sent by express, draft, money order or registered letter. Make all remittances payable to The Inland Printer Company.

When Subscriptions Expire, the magazine is discontinued unless a renewal is received previous to the publication of the following issue. Subscribers will avoid any delay in the receipt of the first copy of their renewal by remitting promptly.

Foreign Subscriptions.—To Canada, postage prepaid, four dollars and fifty cents; to all other countries within the postal union, postage prepaid, five dollars per annum in advance. Make *foreign* money orders payable to The Inland Printer Company. No foreign postage stamps accepted.

IMPORTANT.—Foreign money orders received in the United States do not bear the name of the sender. Foreign subscribers should be careful to send letters of advice at same time remittance is sent, to insure proper credit.

Single copies may be obtained from all news dealers and typefounders throughout the United States and Canada, and subscriptions may be made through the same agencies.

Patrons will confer a favor by sending us the names of responsible news dealers who do not keep it on sale.

ADVERTISING RATES

Furnished on application. The value of THE INLAND PRINTER as an advertising medium is unquestioned. The character of the advertisements now in its columns, and the number of them, tell the whole story. Circulation considered, it is the cheapest trade journal in the United States to advertise in. Advertisements, to secure insertion in the issue of any month, should reach this office not later than the fifteenth of the month preceding.

In order to protect the interests of purchasers, advertisers of novelties, advertising devices, and all cash-with-order goods, are required to satisfy the management of this journal of their intention to fulfil honestly the offers in their advertisements, and to that end samples of the thing or things advertised must accompany the application for advertising space.

THE INLAND PRINTER reserves the right to reject any advertisement for cause.

FOREIGN AGENTS

JOHN HADDON & Co., Bouverie House, Salisbury square, Fleet street, London, E. C., England.
RAITHBY, LAWRENCE & Co. (Limited), De Montfort Press, Leicester, England.
RAITHBY, LAWRENCE & Co. (Limited), Thanet House, 231 Strand, London, W. C., England.
PENROSE & Co., 109 Farringdon Road, London, E. C., England.
WM. DAWSON & SONS, Cannon House, Breams buildings, London, E. C., England.
ALEX. COWAN & SONS (Limited), General Agents, Melbourne, Sydney and Adelaide, Australia.
ALEX. COWAN & SONS (Limited), Wellington, New Zealand.
F. T. WIMBLE & Co., 87 Clarence street, Sydney, N. S. W.
H. CALMELS, 150 Boulevard du Montparnasse, Paris, France.
JOHN DICKINSON & Co. (Limited), Cape Town, Durban and Johannesburg, South Africa.
A. OUDSHOORN, 23 Avenue de Gravelle, Charenton, France.

WANT ADVERTISEMENTS

Prices for this department: Under heading "Situations Wanted," 35 cents per line; minimum 70 cents; three lines for $1.00. Under all other headings, price is 50 cents per line; minimum, $1.00. Count ten words to the line. Address to be counted. Price the same whether one or more insertions are taken. **Cash must accompany order.** The insertion of ads. received in Chicago later than the fifteenth of the month preceding publication not guaranteed. We can not send copies of THE INLAND PRINTER **Free** to classified advertisers. Remit 40 cents additional if copy is desired.

BUSINESS OPPORTUNITIES

OWNER of small printing office in a live and growing southern city (population 90,000) will sell one-half interest; the equipment consists of first class two-revolution cylinder, 13 by 19 Universal, 10 by 15 Gordon and Model, paper cutter, wire stitcher, etc., and plenty of type; has no indebtedness; established several years; fine climate. B. F. ADAMS, 1613 Hart av., Detroit, Mich.

FOR SALE — Printing plant located outside Chicago loop; annual business over $100,000; present owner has other interests which demand his entire time; will dispose of this plant on easy terms to responsible parties. This is an exceptional opportunity to secure a profitable going business. F 290.

WANTED — One live hustling printer in each locality to handle our line of sales and order books, duplicate and triplicate, carbon sheet or carbonized; large demand; liberal commission. THE WIRTH SALESBOOK CO., Chicago.

FOR SALE — Good established job printing office in Indiana county seat; price, $3,500. F 224.

FOR SALE

FOR SALE — 42 and 51 inch Kohlbach bronzers for heavy cardboard or other high work; large stock cylinder presses, job presses, proof presses, paper cutters, stitchers, punches, folders and miscellaneous printing and binding machinery; Miehle presses in sizes 25 by 30, 39 by 53, 45 by 62; Cottrell presses 42 by 60, 43 by 62 and 50 by 74; 29 by 42 Scott, 23 by 28 and 29 by 41 Campbell; 14 by 22 late style 6-C Thomson press; 14 by 22 Galley and Colts presses; 15 by 21 Golding art jobber; two small stamping presses; 19 by 25 Seybold circular and job folder; new and used Chandler & Price presses in stock; new Lee press set up for demonstration. Tell us your wants and the machinery you have for sale. See us for new and complete second-hand printing plants. WANNER MACHINERY CO., 716 S. Dearborn st., Chicago.

FOR SALE — One Straight Kidder rotary press, size 28 by 20 inches, printing one color on each side of the web, press equipped to deliver product either flat or folded; speed 8,000 to 10,000 revolutions per hour, machine in perfect condition, has never been used, possession at once; also one Kidder 30 by 30 inch rotary press, printing two colors on the face and one color on the reverse side of the web; one one-color and one two-color 6 by 6 inch New Era press; three Kidder two-color 12 by 18 inch roll feed bed and platen presses; one Kidder latest improved 30 by 20 inch one-color roll product wrapping paper press, good as new, immediate delivery, bargain price. GIBBS-BROWER CO., 261 Broadway, New York city. Telephone: Barclay 8020.

NEWSPAPER PRESS, stereotype equipment and motors for sale at a bargain; forty-page right angle R. Hoe press in good condition, equipped with Kohler system control, 50 and 7½ h. p. D. C. motors; stereotype outfit consisting of 2 steam tables with gas generator; one matrix rolling machine, 3-ton metal pot, pump, gas burners, and casting box, plate shaver, tail cutter and lead and gauge plate; 18 D. C. linotype motors with gears, also a number of various type D. C. motors from ½ to 15 H. P.; prices low. THE HARTFORD TIMES, Hartford, Conn., care Business Manager or Mechanical Superintendent.

HUMANA FEEDER and New Series Chandler & Price press, 12 by 18, at a sacrifice to make room for cylinder; now in use and in perfect condition; has not had enough use to mar original set of rollers; samples of its work on request; prefer to sell entire outfit together, but will sell separate units if practicable; price on application. Unless you can pay cash, do not write. THE TIMES PRINTERY, St. Francisville, Ill.

FOR SALE — Two American multigraph printers with inking attachment and automatic feed complete with motor and stands; thoroughly overhauled and in first-class condition; price, $350 each. F 286, care Inland Printer, 41 Park Row, New York city.

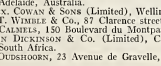
FOR SALE — One Dexter re-loading pile feeder attached to 2 /0 Miehle, takes sheets 17 by 22 to 43 by 56; equipment too large for our needs; have sold the press, now wish to sell feeder; good as new and a bargain to one who can use it. F 296.

FOR SALE — One 26-inch Golding power cutter with two blades, individual drive complete with one H. P. single-phase A. C. motor; overhauled and in A-1 condition. F 287, care Inland Printer, 41 Park Row, New York city.

FOR SALE — Miller Saw-trimmer; saws and trims cuts, slugs, brass rule; sell for $275; cost $475 with attachments; $200 cash, balance on terms; firms consolidated. WYATT, 202 W. 20th st., New York.

FOR SALE — Caps Brothers combination flat and curved router for Potter plates; machine in first-class condition; can be bought cheap as we have no use for it. JOURNAL-PRESS CO., St. Cloud, Minn.

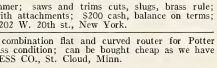
Megill's Patent
SPRING TONGUE GAUGE PINS



QUICK ON
Send for booklet this and other styles.

MEGILL'S PATENT
Automatic Register Gauge
automatically sets sheets to perfect register. Applies instantly to any make of popular job press. No fitting. Great in efficiency. Method of attaching does not interfere with raising tympan.
E. L. MEGILL, Pat. and Mfr.
60 Duane Street NEW YORK
From us or your dealer. Free booklets.

Megill's Patent
DOUBLE-GRIP GAUGES



VISE GRIP
Send for booklet this and other styles.

FOR SALE — Two Sheridan No. 5 embossing presses, arranged for motor drive; one never used, the other erected and used about a dozen times. For details and prices, address F 279.

BOOKBINDERS' MACHINERY — New Model National book sewing machines, also rebuilt machines. Write for particulars. JOSEPH E. SMYTH CO., 638 Federal st., Chicago.

METAL CARD HOLDERS for marking type cases, electro cabinets, stock bins and shelves. Send for samples and prices. HADDON BIN LABEL CO., Haddon Heights, N. J.

FOR SALE — 3 h. p. D. C. motor and controller, American folder, 10-inch roller proof press, 10 by 15 Colts press, 29 by 42 Optimus cylinder press. F 255.

MONOTYPE MATRICES for sale: 4 fonts Copperplate Gothic, 6 point No. 168-J; good as new. THE FIERCE PRINTING CO., Fargo, N. D.

FOR SALE — 50 by 74 C. B. Cottrell & Sons fine press, has both deliveries. WANNER MACHINERY CO., 716 S. Dearborn st., Chicago.

HUMANA FEEDER FOR SALE — Size 12 by 18, first-class condition. THE GOODWYN PRINTING CO., Saginaw, W. S., Mich.

PRINTING PRESS, 45 by 62 two revolutions; price, $1,000. BOX 157, Xenia, Ohio.

HELP WANTED

Bindery

WANTED — Two first-class paper rulers: no labor troubles. Write BENNETT PRINTING COMPANY, Paris, Texas.

WANTED — First-class ruler who can also forward and finish. F 133.

Composing Room

PRINTER, STONEMAN, for high-grade black and color work; a real opportunity for a man who can follow work through and give final O. K.; must be familiar with the use of patent registering devices; modern plant in Middle Western city; state experience and salary in first letter. F 281.

WANTED — Experienced linotype operators who are capable of producing the ems and a clean proof; high wages to competent operators; new equipment just received. Write or wire at once. THE OTTERBEIN PRESS, 230 W. Fifth st., Dayton, Ohio.

FIRST-CLASS JOB COMPOSITOR and stoneman as foreman of an up-to-date small printing office: to a first-class man this is an exceptional opportunity; also a cylinder pressman. MONTHLY RECORD PUB. CO., 7238 Kelly st., Pittsburgh, Pa.

WANTED — Book and job printing compositor; must be practical man; plant located in Pittsburgh, Pa., district; congenial surroundings. Apply, stating experience and wages desired, to F 298.

WANTED — Job linotype operator to handle commercial job composition; union; none but reliable parties need apply; good town and good wages; western Pennsylvania. F 299.

Managers and Superintendents

HELP WANTED — Manager: high-class man for plant doing high-grade work, about $75,000, 1920; must have pleasing address, be accurate estimator, competent salesman and good executive. High-class linotype operator on commercial, job and catalogue work. Combination ruler, forwarder, finisher for small bindery; must be competent in all departments. All positions open for immediate acceptance and are permanent to right man. Apply, stating age, experience and salary desired, QUEEN CITY PRINTING COMPANY, Charlotte, N. C.

WANTED — Assistant foreman in a printing plant employing 20 people, situated in Pittsburgh, Pa., district; must be practical man and able to control help. Apply, stating experience and references, also wages desired, to F 300.

Office

WANTED — Young man to handle bookkeeping and cost system in medium-sized plant; also handle intelligently job records and time. Write or wire to WINSTON PRINTING CO., Winston-Salem, N. C.

Salesmen

SALESMAN WANTED — To sell strictly high-grade printing and direct advertising; must be aggressive and experienced in actually closing business; right man can make fine connection with strong Chicago house. F 293.

SALESMEN SELLING PRINTING to sell gummed labels for package addressing as a side-line; 20 per cent commission. McCOURT LABEL CABINET CO., Bradford, Pa.

INSTRUCTION

PROOFREADING — Special short mail course fully equips you for the proof-room; good positions with large presses; certificate issued. SPECIAL LOW RATE TO COMPOSITORS. Write today for full information. PUBLISHERS SCHOOL OF PROOFREADING, 692 Foster bldg., Madison, corner 40th, New York.

LINOTYPE INSTRUCTION — Fifteen Mergenthaler Linotypes; established fifteen years; more than 1,000 have attended. Call, write for particulars. EMPIRE SCHOOL, 133 E. 16th st., New York.

MISCELLANEOUS

PRINTERS SAVE CLOTHING and money by buying durable home-made aprons with special pockets; lengths: 27-inch, $1.15; 36-inch, $1.35, post paid. Our aprons make friends; order now. HOME-MADE APRON CO., D. 13, Carpentersville, Ill.

ALL KINDS of heads for all makes of machines. W. M. ADAMS, 260 Wall st., Benton Harbor, Mich.

SITUATIONS WANTED

Bindery

BINDERY FOREMAN with long, thorough business experience, commanding all branches, good executive ability, first-class mechanic including machinery, wants position anywhere in the United States. F 228.

FIRST-CLASS PAPER CUTTER and stockman, strictly reliable, wants position with good printing house. F 301.

Circulation Manager

WANTED by experienced circulation man, a circulation managership position; best of references; nearly 20 years' newspaper experience; age, 39; 13 years' experience in circulation work; at present city circulation manager of one of the largest dailies in Middle West. F 283.

Composing Room

FOREMAN by man with exceptional typographical taste on fine catalogue, agency ads. and general printing; experience of 10 years in New York city and 10 years in surrounding cities; understand all the best methods of working, also machinery; must be desk job with few office calls or telephone, and in New York city or vicinity. Belief system at fault instead of men in most shops. PAUL JONES, 887 S. 16th st., Newark, N. J.

SWIFT MAKE-UP, general utility man, age 35, capable executive in job or newspaper office, wants permanent location March 1; lifetime experience, best habits; married, 4 children, 3 school age; never had to work for scales in 15 years; one year in late war; prefer to locate with newspaper or publishing house who know when a man can produce twice easily what other men do and will pay somewhere in proportion. F 297.

THOROUGHLY COMPETENT JOB COMPOSITOR and stoneman wants permanent position; capable of taking charge of medium-sized composing room; will work in either capacity, but consider permanent position only; married; union. F 292.

Managers and Superintendents

SUPERINTENDENT — Do you want a man capable of becoming a beneficial force in your business? Am 35 years old, have had several years' experience on intensive production with some of the best plants doing banknote, high-grade booklet, process color work, etc.; am qualified for position of important responsibility; can produce the goods for progressive concern desiring executive with proven ability. F 288.

COMPOSING ROOM FOREMAN — Practical printer with 18 years' experience in organizing and systematizing that department to a high point of efficiency with excellent results; an artist in laying out and designing typographically the best class of work; a natural leader and teacher of mediocre talent; conscientious and keen on producing results; A-1 references; age, 35; union. F 289.

LAYOUT AND ESTIMATING — Will consider offer from Southern or Southwestern State; thorough mechanical experience and could superintend where there is only pamphlet binding; understand cost system; Florida preferred. F 284.

MANAGER-SUPERINTENDENT — Experienced, capable man, all-around, loyal executive, desires position with medium-size or private plant; unusual qualifications. F 280.

MILLER PRESSMAN — A No. 1: take charge; quality, production, color work. HAROLD JOHNSON, 635 N. 13th st., Philadelphia, Pa.

Pressroom

PRACTICAL PRESSMAN, capable of taking charge of pressroom, both cylinders and jobbers, can handle color, catalogue and commercial work, wet and dry colors; desirous of making a change. F 282.

HARRIS PRESSMAN — First-class, quality, production; two-color, S-1, S-4, T-c models. HAROLD JOHNSON, 635 N. 13th st., Philadelphia, Pa.

COTTRELL WEB PRESSMAN, now employed, wants to correspond with some firm that can offer a steady job; union. F 294.

PROCESS WORK —*and Electrotyping*

All matters of current interest to Process Workers and Electrotypers are dealt with month by month, and both British and Foreign ideas as to theory and practice are intelligently and comprehensively dealt with. Special columns devoted to Questions and Answers, for which awards are given. It is also the official organ of the Penrose Employment Bureau.

PER ANNUM, $0.72, Post-free. Specimen Copy, Post-free, $0.08.

Specimen copies can also be obtained from The Inland Printer Company upon request. A limited space is available for approved advertisements; for scale of charges apply to the Publishers.

The Journal for all up-to-date Process Workers *Published by* **A.W. PENROSE & Co., Ltd., 109 Farringdon Road, LONDON, E.C.**

WANTED TO PURCHASE

WANTED — Secondhand Kidder or New Era roll feed bed and platen presses of any size or type, with or without special attachments; also Kidder one or two color roll product rotary wrapping paper presses. GIBBS-BROWER CO., 261 Broadway, New York city. Tel., Barclay 8020.

WANTED — Two-revolution pony cylinder, any size; also round hole perforator, foot power; must be cheap. BUCKEYE PRINTING & NOVELTY CO., Cleveland, Ohio.

WANTED — Miehle presses in 29 by 41, 33 by 46, 43 by 56 and 46 by 65 sizes; for cash. WANNER MACHINERY CO., 716 S. Dearborn st., Chicago.

WANTED TO PURCHASE Miehle presses, all sizes. ADZIT PRINTERS SUPPLY CO., 232-240 Lyon st., N. W., Grand Rapids, Mich.

WANTED — Chandler & Price, 10 by 15 or 12 by 18, in good condition and at reasonable price. S. E. CASSINO CO., Salem, Mass.

WANTED TO BUY — A good secondhand litho offset press; small or medium size. NEWS PUBLISHING CO., Wheeling, W. Va.

WANTED — Miehle press, pony size, late model only; perfect condition. Give serial number and full particulars. F 291.

WANTED FOR CASH, Harris two-color automatic presses, 15 by 18. M. M. ROTHSCHILD, Inc., 712 Federal st., Chicago.

WANTED TO PURCHASE — Secondhand Victoria job press in good condition; small size preferred. F 285.

WANTED — Meisel rotary sales book press; state full particulars and lowest price. F 117.

WANTED — Drum cylinder to take 30 by 44 sheet; must be cheap. F 295.

BUSINESS DIRECTORY

Advertising Service

DIRECT-MAIL ADVERTISING not only increases a printer's business, but shows your customers how they can increase theirs by using good printing. Series of twelve blotters or envelope stuffers, $15. HOWARD HANNEGAN, Advertising Service, 2003 East Eleventh street, McKeesport, Pa.

Bookbinders' Machinery

HOFFMANN TYPE & ENGRAVING CO., 73 Fourth av., New York city. Large stock on hand.

Brass Dies for Stamping and Embossing

HOFFMANN TYPE & ENGRAVING CO., 73 Fourth av., New York city.

Brass Type Founders

HOFFMANN TYPE & ENGRAVING CO., 73 Fourth av., New York city. Large stock.

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

Calendar Pads

THE SULLIVAN PRINTING WORKS COMPANY, 1062 Gilbert av., Cincinnati, Ohio, makes calendar pads for 1921; now ready for shipment; the best and cheapest on the market; all pads guaranteed perfect; write for sample books and prices.

Carbon Black

CABOT, GODFREY L.— See advertisement.

Chase Manufacturers

BARNHART BROTHERS & SPINDLER — Electric welded silver gloss steel chases, guaranteed forever. See Typefounders.

Counting Machines

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

Cylinder Presses

ADZIT PRINTERS SUPPLY COMPANY, Grand Rapids, Mich.

BARNHART BROTHERS & SPINDLER — See Typefounders.

Demagnetizers and Ink Dryers

UTILITY HEATER CO., 239 Centre st., New York. Safety gas heaters, with automatic cut-offs, for all styles of presses. "Be a hot printer."

Electrotypers' and Stereotypers' Machinery

HOE, R., & CO., New York. Printing, stereotyping and electrotyping machinery. Chicago offices, 7 S. Dearborn st.

Embossing Composition

STEWART'S EMBOSSING BOARD — Easy to use, hardens like iron; 6 by 9 inches, 12 for $1.25, postpaid. THE INLAND PRINTER COMPANY, Chicago.

Engraved Letterheads

QUALITY WORK from steel engraved plates and dies. Specimens on request. DEAL & BROWN, 29 N. Water st., Rochester, N. Y.

Engraving Methods

ANYBODY CAN MAKE CUTS on ordinary sheet zinc at trifling cost with my simple transferring and etching process; skill and drawing ability not required; price of process, $1; particulars and specimens for 2-cent stamp. THOS. M. DAY, Box 1, Windfall, Ind.

LINE CUTS cast in stereotype metal directly from drawings made on Kalkotype Board; no routing of open spaces. Send postage for specimens. HENRY KAHRS, 240 East 33d st., New York.

Gummed Labels

THE McCOURT LABEL COMPANY, Bradford, Pa., prints gummed labels — specializing in printing GUMMED LABELS in rolls. Turn your orders for gummed labels over to us — we will pay you 20 per cent commission.

Job Printing Presses

ADZIT PRINTERS SUPPLY COMPANY, Grand Rapids, Mich.

BARNHART BROTHERS & SPINDLER — See Typefounders.

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

Looping Machine

AMERICAN looping machines for punching-looping, one operation with twine, books, tags, Christmas bells. WARD & McLEAN, Lockport, N. Y.

Motors and Accessories for Printing Machinery

SPRAGUE ELECTRIC WORKS, 527 W. 34th st., New York. Electric equipment for printing presses and allied machines a specialty.

Neutralizers

UTILITY HEATER CO., 239 Centre st., New York. Gas machines that stop offset and electric troubles, quick dry ink, and are safe for all presses.

Numbering Machines

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

Paper Cutters

ADZIT PRINTERS SUPPLY COMPANY, Grand Rapids, Mich.

BARNHART BROTHERS & SPINDLER — See Typefounders.

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

Perforators

F. P. ROSBACK CO., Benton Harbor, Mich. Perforating machines of all kinds, styles and sizes.

Photoengravers' Supplies

LEVY, MAX, & CO., Wayne Junction, Philadelphia, Pa. Screens, cameras, lenses and gallery equipment for photo processes.

Presses

HOE, R., & CO., New York. Printing, stereotyping and electrotyping machinery. Chicago offices, 7 S. Dearborn st.

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

Printers' Rollers and Roller Composition

BINGHAM'S, SAM'L, SON MFG. CO., 636-704 Sherman st., Chicago; also 514-518 Clark av., St. Louis; 88-90 South 13th st., Pittsburgh; 706-708 Baltimore av., Kansas City; 40-42 Peters st., Atlanta, Ga.; 151-153 Kentucky av., Indianapolis; 1306-1308 Patterson av., Dallas, Tex.; 719-721 Fourth st., S., Minneapolis, Minn.; 609-611 Chestnut st., Des Moines, Iowa; Shuey Factories bldg., Springfield, Ohio; 1285 W. 2d st., Cleveland, Ohio.

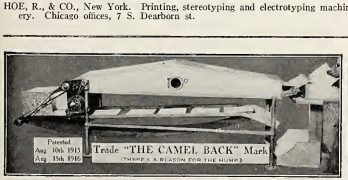
WILD & STEVENS, Inc., 5 Purchase st., Boston 9, Mass. Established 1859.

Printers' Supplies

ADZIT PRINTERS SUPPLY COMPANY, Grand Rapids, Mich.

BARNHART BROTHERS & SPINDLER — See Typefounders.

AMERICAN TYPE FOUNDERS CO.— See Typefounders.



EMBOSSOGRAPHY

TRADE MARK

The art of producing **flexible** and **permanent** embossed or engraved effects without the use of dies or plates, any color, also gold and silver, as fast as ordinary printing.

Write for Descriptive Matter, Testimonial Letters from Users, etc.

EMBOSSOGRAPH PROCESS CO., Inc.

251 William Street **NEW YORK CITY**

Printing Machinery, Rebuilt

BARNHART BROTHERS & SPINDLER — See Typefounders.

Printing Material

AMERICAN TYFE FOUNDERS CO.— See Typefounders.

Punching Machines

F. P. ROSBACK CO., Benton Harbor, Mich. Multiplex punching machines for round, open or special shaped holes.

AMERICAN TYFE FOUNDERS CO.— See Typefounders.

Rebuilt Printing Presses

AMERICAN TYFE FOUNDERS CO.— See Typefounders.

Roughing Machines

AMERICAN TYFE FOUNDERS CO.— See Typefounders.

Stereotyping Outfits

ACME DRY PROCESS STEREOTYPING — This is a new process for fine job and book work. Matrices are molded in a job press on special matrix boards. The easiest of all stereotyping processes. Catalogue on receipt of two stamps. HENRY KAHRS, 240 E. 33d st., New York.

Tags

MR. PRINTER — Send TAG inquiries and orders to THE DENNEY TAG COMPANY, Inc., West Chester, Pa., for quick service. Anything in blank or printed, regular or special tags, at lowest trade prices.

Typecasters

THOMPSON TYPE MACHINE CO., 223 West Erie street, Chicago. Manufacturers Thompson type, lead, slug and rule caster.

Typefounders

AMERICAN TYPE FOUNDERS CO., original designs in type and decorative material, greatest output, most complete selection. Dealer in wood type, printing machinery and printers' supplies of all kinds. Send to nearest house for latest type specimens. Houses — Boston, 270 Congress st.; New York, 200 William st.; Philadelphia, 17 S. 6th st.; Baltimore, 215 Guilford av.; Richmond, 11 Governor st.; Atlanta, 24 S. Forsythe st.; Buffalo, 45 N. Division st.; Pittsburgh, 323 3d av.; Cleveland, 15 St. Clair av., N.E.; Cincinnati, 646 Main st.; St. Louis, 9th and Walnut sts.; Chicago, 517-519 W. Monroe st.; Detroit, 169 W. Larned st.; Kansas City, 10th and Wyandotte sts.; Minneapolis, 419 4th st., South; Denver, 1621 Blake st.; Los Angeles, 121 N. Broadway; San Francisco, 820 Mission st.; Portland, 47 4th st.; Spokane, 340 Sprague av.; Milwaukee, 125 2d st.; Winnipeg, Can., 175 McDermot av.

BARNHART BROTHERS & SPINDLER, manufacturers and originators of type faces, borders, ornaments, cuts, electric welded chases, all-brass galleys and other printers' supplies. Houses at — Chicago, Dallas, Kansas City, St. Paul, Washington, D. C., St. Louis, Omaha, Seattle.

THE NATIONAL TYPE FOUNDRY, Bridgeport, Conn. Guaranteed foundry type; large variety of faces. Specimen sheets and catalogue on request. Old type taken in exchange if desired.

EMPIRE TYPE FOUNDRY (Est. 1894), makers Wood Type, Metal Type, Reglet and Cutting Sticks. Buffalo, N. Y. Delevan, N. Y.

HANSEN, H. C., TYPE FOUNDRY (established 1872), 190-192 Congress st., Boston; 535-547 Pearl st., cor. Elm, New York.

Wire Stitchers

F. P. ROSBACK CO., Benton Harbor, Mich. Stitchers of all sizes, flat and saddle, ¼ to 1 inch, inclusive. Flat only, 1 to 2 inches.

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

Wood Goods

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

Wood Type

EASTERN BRASS & WOOD TYPE CO., 73 Fourth av., New York city. Large stock.

To Eliminate Static Electricity—
Offset—Slip Sheeting, *Use*
The Johnson Perfection Burner
Cleveland



ABSOLUTE TIME RECORDS

KNOW TO THE MINUTE when work is started and finished; when orders are received and delivered; when letters are received and answered.

You Need KASTENS TIME STAMP

Efficiency in War Time and All Times! Kastens Time Stamps cost little, are built for long service, and work quickly, smoothly and accurately. *Send for catalogue showing various styles with prices.*

HENRY KASTENS, 418-20 W. 27th St., New York City, N. Y.

NEW LEADS, SLUGS and RULES
From Your Old Linotype Metal
(Product of the Elrod Caster)
Prices per lb. (customer furnishing metal)

6 point slugs	10 cents	6 point rules	20 cents
2 point leads	14 cents	2 point rules	25 cents

Add 15 cents per lb. if we furnish metal.

COLLINS & CO., 628 Chestnut Street, Philadelphia, Pa.
Monotype Composition for the Trade

Note—Send for Our List
of new and rebuilt CYLINDER PRESSES, ready for immediate delivery.
WALTER SCOTT & COMPANY, Plainfield, N. J.

CARBON BLACK
SOLD BY
GODFREY L. CABOT, Boston, Mass.
938-942 Old South Building
Auk, Monarch, Kosmos No. 1, Kosmos No. 2, PN Elf, SS Elf, Kalista

J. W. PITT, INC.
Uprightgrain (Self Contained or Sectional)
Printing Base Systems
25-27 Steuben Street, Bath, N. Y.



The Productimeter
Plain Figures — Long Life
Sure Action — Instant Reset
Get our Bulletin 41.
DURANT MANUFACTURING CO., 655 Buffum Street, Milwaukee, Wis.

IMPROVE YOUR LETTERS
Waxed Typewriter Ribbons
Are superior and distinctive; will not fill the type or dry out; last longer than ordinary ribbons; the WAX prevents evaporation of the essential moisture and insures clean, sharp impressions and pleasing colors. More economical because they cost no more than other ribbons. Price $1 each, or 6 for $5.75, prepaid. Booklet—"Better Typewriter Results"—sent free to Typewriter users. State name of machine and color or combination of colors desired when ordering.
Box of Carbon Paper FREE
Special Offer: With your first order for WAXED Typewriter Ribbons, we will send Free a sample box of WAXED Carbon Paper worth 85c. Order today; money back if not pleased.
Address, Jim Claitor
THE RIBBON WORKS
Dept. 5, Galveston, Texas
DEALERS SUPPLIED

Corporation Books
Carried in Stock and Made to Order. Also for Churches, Clubs, Lodges, Etc.
ALBERT B. KING & CO., Inc., Dept. I. P.
MAKERS OF PRINTERS' HELPS
45 Warren Street, New York, N. Y.



A Big Advertising Campaign

is about to be launched to increase the sale and consumption of Housatonic Bond.

An exceptionally fine sample book has been produced. This ties up with a convenient desk sample case for daily use by the printer. The dealers handling Housatonic Bond will be furnished with an extensive line of direct mail pieces, and the whole will be reinforced through full pages in the trade papers. See that you are well stocked with Housatonic Bond in anticipation of an increased demand.

DISTRIBUTORS

Miller & Wright Paper Co.	New York City
Parker, Thomas & Tucker Paper Co.	Chicago, Ill.
E. R. Grossmann	Philadelphia, Pa.
A. Storrs & Bement Co.	Boston, Mass.
B. F. Bond Paper Company	Baltimore, Md.
Mack-Elliott Paper Co.	St. Louis, Mo.
B. F. Bond Paper Co.	Washington, D. C.
The Johnston-Albershart Co.	Cincinnati, Ohio
Leslie-Donahower Company	St. Paul, Minn.
The Central Ohio Paper Company	Columbus, Ohio
The Paper Supply Company	Houston, Texas
San Antonio Paper Company	San Antonio, Texas
Hudson Valley Paper Co.	Albany, N. Y.
C. M. Rice Paper Co.	Portland, Me.
Donaldson Paper Company	Harrisburg, Pa.

B. D. Rising Paper Company

Berkshire County **HOUSATONIC, MASS.**

MORE BUSINESS

THIS illustration is from a Hammermill Bond advertisement. Very likely you saw this advertisement in the Saturday Evening Post, or in some other magazine of national circulation.

It shows printed forms—plays them up big—talks about them. It tells the business man to look over his forms, discard the out-of-date ones, get up the new ones he needs, and have them printed.

We intend that this advertisement shall send somebody to you, to get some printing done. That's one of the objects of all Hammermill advertising—to make more business for printers.

Business men are told, in the Hammermill national advertising, that it will pay them to use Hammermill Bond for all their office stationery. Reasons are given. Their attention is called to Hammermill's twelve colors besides white, its uniform quality and good printing surface, its nation-wide distribution, and the fact that it is the lowest-priced standard bond paper on the market.

All these things are just as important to you, as a printer. They are good reasons why it will pay you to keep Hammermill Bond running through your presses—to recommend it when you take a man's order.

Our advertising is only one of the ways in which we co-operate with printers, to help them increase their business and their profits. Write us for information about our portfolios of specimen forms, our pamphlets showing methods of systematizing office work, and other practical aids which enable you to offer real service to the man whose work you solicit.

HAMMERMILL PAPER COMPANY
ERIE, PA.



Look for this watermark—it is our word of honor to the public

HAMMERMILL BOND

The Utility Business Paper

FOR PRINTERS





CERTAINTY that folding will not mar the attractiveness of their printed pieces is a satisfaction that comes to all users of Foldwell Coated Paper.

This is wholly a Foldwell quality—achieved by extra long and closely knitted fibres which bend at a fold instead of breaking out into a jagged edge.

Each fold is absorbed by the paper. Unsightly cracks are not left upon the face of illustrations or text. It is this singular characteristic that sets our paper apart from any other coated stock. It is this characteristic that makes for clean, forceful printed pieces.

We invite all those who are interested in high grade direct advertising to send for working samples of Foldwell Coated Book, Cover and Writing.

CHICAGO PAPER COMPANY, Manufacturers
803 South Wells Street, Chicago

Foldwell
TRADE MARK REGISTERED

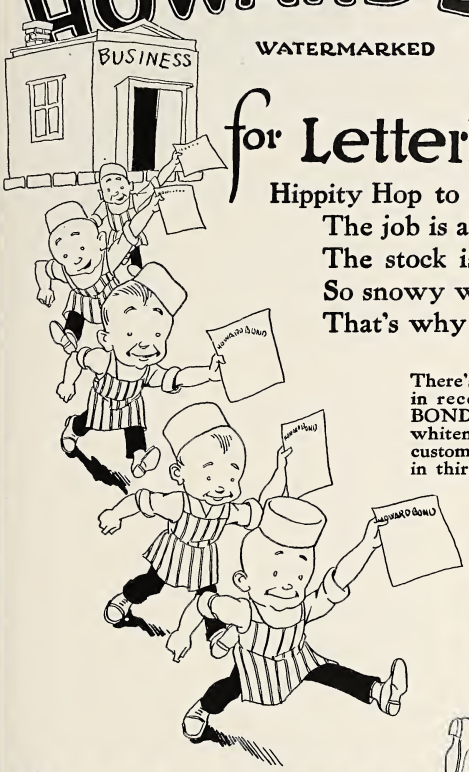
NATIONALLY DISTRIBUTED

HOWARD BOND

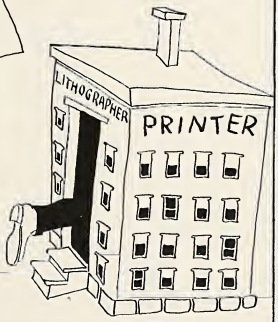
WATERMARKED

for Letterheads

Hippity Hop to the printer's shop
The job is all O. K.
The stock is right—
So snowy white—
That's why the boys are gay.



There's a world of satisfaction in recommending HOWARD BOND to your trade. Its clear whiteness and general utility win customers everywhere. Comes in thirteen colors and all standard sizes and weights.



Ask for
sample book and name of your nearest dealer

The HOWARD PAPER CO.
URBANA OHIO.

COLLINS OAK LEAF BRANDS

OAK LEAF COATED CARDBOARDS

COST more to buy—Cost less to print—*It Balances!* The customer gets a better job and the printer gets a reputation for quality work. That is why Printers—for over fifty years—have been using more and more

OAK LEAF BRAND

Coated Litho Blanks
Translucents
Embossing Translucents
Railroads
Tough Checks
Folding Satin, etc.

YOUR DEALER HAS THEM

A. M. COLLINS MANUFACTURING CO.
PHILADELPHIA, U.S.A.



COLLINS OAK LEAF BRANDS

OAK LEAF COATED COVERS

THESE covers are unique in the paper world. They fill a long-felt want for something artistic and different, yet practical. Coated on tough, durable middle stocks, they are susceptible to any kind of printing or embossing.

Velumet Cover

a vellum-like surface in beautiful shades

Castilian Cover

a Spanish hand-tooled leather effect, perfected in paper for printing

Castilian Book Lining

Light-weight Castilian, coated one side, for covering bound books—also for folders, brochures, etc.

Bird of Paradise Cover

the most beautiful cover in the world—must be seen to be appreciated

Duotone Translucent

a two-toned translucent suitable for folders, menus, announcements, etc.

Ask your Paper Dealer for samples or write us

A. M. COLLINS MANUFACTURING CO.
PHILADELPHIA, U.S.A.

COATING



BERMINGHAM *and* PROSSER

PAPERS

The Sixth of a Series of Articles on Paper Making

Here are shown two from a battery of vats mixing coating to be applied to Bermingham & Prosser enameled papers.

The body of most coating or enamel is pure white, silky clay. Casein or some other form of glue is mixed with the body of clay and then this is colored and diluted to about the consistency of smooth cream. An agitator in each vat thoroughly mixes the coating.

This creamy liquid is drawn from the vats and wheeled in tubs to the machines, which automatically spread it uniformly over the surface of the basic stock. The spreading is done with long, soft haired brushes which are continually moving back and forth. Paper is fed into the coating machine directly from the roll as it comes from the paper machine.

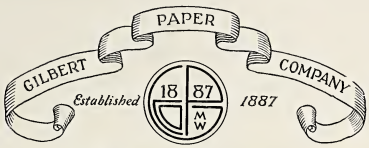
After the liquid enamel has been applied, the paper is mechanically draped in festoons and carried back into a room where hot air is blown between the sheets. By the time this paper reaches the rewinder — where it is again wound into rolls — its coating is perfectly dry and firmly set.

This series of articles on paper making is being prepared in booklet form. We will be glad to mail you a copy when printed.

BERMINGHAM & PROSSER CO.

KALAMAZOO, MICHIGAN

501 Fifth Avenue, New York — 10 S. La Salle Street, Chicago, Illinois



Menasha, Wisconsin

Good Paper and Good Printing

YOUR customer buys his letterheads with the desire to receive impressive stationery. Impressive stationery is good paper and good printing. No matter how well your work is done if executed on any but the best available paper it will fail of being impressive stationery. The selling of paper to the consumer rests with the printer; on the printer rests the obligation to sell good paper and good printing.

It is well to remember that good paper and good printing result in mutually profitable relations between consumer and printer and make for better business. It is also well to remember that really fine paper is paper that works well on the press and is economical to print upon. You can do good printing on good paper and not use Gilbert's Papers but we solicit that you make yourself familiar with a fine paper by calling upon our nearest agent for samples and prices on

LANCASTER BOND

MADE BY

GILBERT PAPER COMPANY

MENASHA, WISCONSIN

Sold by

Baltimore, Maryland—*Barton, Duer & Koch Paper Co.*
Boston, Massachusetts—*Carter, Rice & Company*
Chicago, Illinois—*Mixer Paper Company*
Cincinnati, Ohio—*Chatfield & Woods Company*
Cleveland, Ohio—*Cleveland Paper Manufacturing Co.*
Denver, Colorado—*Carter, Rice & Carpenter Paper Co.*
Des Moines, Iowa—*Carpenter Paper Company*
Detroit, Michigan—*Beecher, Peck & Lewis*
Los Angeles, California—*Blake, Moffit & Towne*
Louisville, Kentucky—*The Rowland Company*
Madison, Wisconsin—*The Madison Paper Company*
Manila, P. I.—*J. P. Heilbronn Company*
Milwaukee, Wisconsin—*E. A. Bauer Company*
Minneapolis, Minnesota—*The Paper Supply Company*
New York City—*Parsons Trading Co.*, Export Agents.
New York City—*Lasher & Lathrop, Inc.*
Newark, N. J.—*Lasher & Lathrop, Inc.*
New Orleans, Louisiana—*Julius Meyer & Sons, Inc.*
Philadelphia, Pennsylvania—*Garrett-Buchanan Co.*
Pittsburgh, Pennsylvania—*The Chatfield & Woods Co.*
Portland, Oregon—*Blake, McFall Company*
Pueblo, Colorado—*Colorado Paper Company*
San Francisco, California—*Blake, Moffit & Towne*
Seattle, Washington—*American Paper Company*
Spokane, Washington—*Spokane Paper & Stationery Co.*
St. Paul, Minnesota—*Leslie Donahower Company*
Tacoma, Washington—*Tacoma Paper & Stationery Co.*

IDEAL
TYPOGRAPH ROLLERS

ALL ROLLERS EXCEPT FORM ROLLERS

THE FIRST REAL IMPROVEMENT
IN TYPO ROLLERS IN A CENTURY

SIMILAR TO THE WELL KNOWN **IDEAL** LITHOGRAPH ROLLER.

MADE OF **VULCANIZED OIL**—NO GLUE, NO GLYCERINE, NO RUBBER.

NOT AFFECTED BY **HEAT, WATER** OR **HUMIDITY.**

CANNOT MELT—DO NOT HAVE TO BE COOLED IN SUMMER.

NOT AFFECTED BY WEATHER CONDITIONS OR CLIMATIC CHANGES.

THE SAME ROLLERS THE YEAR AROUND—DO AWAY WITH SUMMER AND WINTER ROLLERS.

DO NOT CHANGE SHAPE OR DIAMETER AND DO NOT REQUIRE RESETTING.

OPERATE AT ANY SPEED, UNDER ANY CONDITIONS, IN ANY LOCALITY.

DO NOT REQUIRE SEASONING.

ARE TRUE AND DISTRIBUTE INK PROPERLY.

PERMIT CHANGING FROM BLACK OR COLOR TO DELICATE TINTS.

INCREASE PRODUCTION.

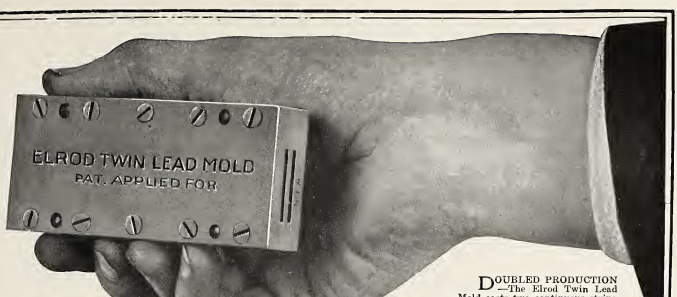
ORDER *NOW*, BEFORE SPRING RUSH

PROMPT DELIVERY. INQUIRE OF OUR NEAREST BRANCH.

SOLE SELLING AGENTS

THE AULT & WIBORG COMPANY
CINCINNATI, OHIO

EASTERN REPRESENTATIVES: THE AULT & WIBORG CO. OF N. Y.,
57 GREENE STREET, NEW YORK CITY



Two at Once

DOUBLED PRODUCTION
—The Elrod Twin Lead
Mold casts two continuous strips of 2 point leads, cut to any measure up to 24 inches, in one operation.

Send for Elrod book.

Ludlow Typograph Company
General Offices and Factory: 2032 Clybourn Ave., Chicago
Eastern Office: 606 World Building, New York

80 lbs. 2 point Leads every hour

The Elrod Caster

Supreme Brand

FLEXIBLE TABBING COMPOSITION

Combines

Strength, Flexibility
Economy, Elasticity



SUPREME BRAND Flexible Tabbing Composition is used by more than six thousand printers. By using SUPREME BRAND they realize BETTER TABBING at a cost no greater than if they had done a job of inferior tabbing.

It is packed in red, white and natural (amber) colors in 5, 10, and 25 pound pails at 37c, 36c and 35c per pound respectively. *Ask for special quantity price in larger packages.*

Absolutely Guaranteed

Your money promptly refunded if it fails to give SATISFACTION

Just send a trial order to the distributor named below who is nearest to you:

Chicago.....The Layton Elastic Glue Co. (Mfrs.)	Cleveland, Ohio.....Kingsley Paper Co.	Kansas City, Mo.....Graham Paper Co.
Boston, Mass.....The A. Storrs & Bement Co.	Cincinnati.....Cincinnati Cordage & Paper Co.	St. Paul, Minn.....Wright Barrett & Stillwell Co.
New York City, N. Y.....Lasher & Lathrop, Inc.	St. Louis, Mo.....Graham Paper Co.	Denver, Colo. Carter, Rice & Carpenter Paper Co.
Philadelphia, Pa.....Paper Mfgrs. Co., inc.	Nashville, Tenn.....Graham Paper Co.	Spokane, Wash.....Zellerbach Paper Co.
Baltimore, Md.....Hubbs & Corning Co.	Birmingham, Ala.....Graham Paper Co.	Seattle, Wash.....Zellerbach Paper Co.
Richmond, Va.....B. W. Wilson Paper Co., Inc.	New Orleans, La.....Graham Paper Co.	Portland, Oregon.....Zellerbach Paper Co.
Pittsburg, Pa.....The Alling & Cory Co.	El Paso, Texas.....Graham Paper Co.	San Francisco, Cal.....Blake, Moffitt & Towne.

THE LAYTON ELASTIC GLUE CO., 703-709 West Fulton St., Chicago, U. S. A.

Manufacturers of Printing Machinery and Supplies

Sell in Great Britain

THIS long-established printers' supply house, maintaining extensive showrooms and operating an efficient selling organization, seeks the agencies for American-made machinery, equipment and supplies essential or advantageous to the printing, box-making and allied trades.

We Can Guarantee Excellent Business for Good Products

British printers, handicapped for over four years by the restrictions forced by the war, anxiously await the opportunity to install items of American-made equipment of recognized merit.

As one of their leading engineers, supply houses, and manufacturers of printers' rollers and printing-inks, we are daily asked to fill the gap between them and the American manufacturer.

In addition to our facilities for handling agencies in a profitable and satisfactory manner, as outlined above, we can offer manufacturers the advantages of our good-will, developed by years of careful and conscientious service in behalf of our trade.

An association with this reliable house, therefore, should prove an asset for any manufacturer. Let us know what you have; we will give you our opinion of the possibilities for building up a trade with it in Great Britain.

WALKER BROS.

(Usher-Walker, Ltd.)

Engineers and Dealers in Machinery and Sundries for the Printing, Box-Making and Allied Trades

Main Offices and Showrooms, 33 Bouverie St., Fleet St., London (E. C. 4), England



The Only Variation is in Price

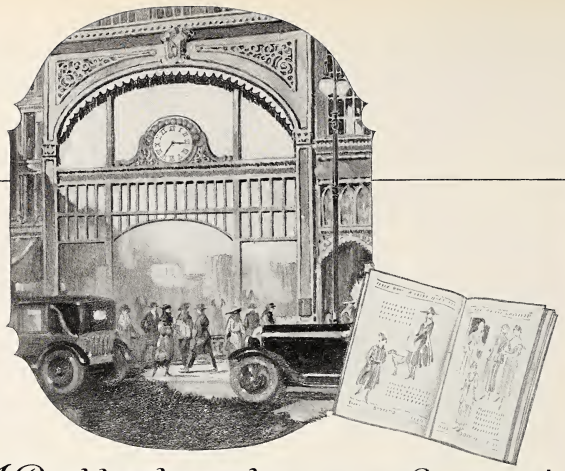
THE QUALITY of our book papers is always constant. The service we put behind them is as consistent as human effort can make it. The price takes care of itself, advancing when costs increase and giving our printer customers the advantage of every reduction in the costs of material and labor. Saxon and Spartan are seldom the highest priced book papers on the market. *Never* the lowest. This was true before the war and during the war. It was true in 1920 and it will still be true in 1921.

THE WHITAKER PAPER COMPANY

HOME OFFICE

CINCINNATI, OHIO

BRANCHES IN ALL PRINCIPAL CITIES



A Booklet that whispers refinement

IF you are contemplating a booklet of the things that appeal to women—furs, gowns, hats, jewelry or any other feminine luxuries—and if you are seeking to show them as charmingly as they appear in some Fifth Avenue Shop, consider the following suggestions:

Warren's Silkote is a printing paper of velvety smoothness. It is semi-lustrous and engravings print on it in rich, intense colors. The refinement it lends to a booklet is as assuring as the mark of a Parisian Designer on a gown.

Strathmore Aladdin Covers are unlike other cover papers. Pastel shades, dotted by tiny flecks of pure white, appeal to a woman's sense of beauty. Aladdin Covers are so complete within themselves that little art work is needed to adorn them.

We are glad to make dummies showing what an attractive combination Warren's Silkote and Strathmore Aladdin Covers form. Tell us the number of pages, the size of the book, and the color of cover you prefer.

Warren's Silkote and Strathmore Aladdin Covers are only two of the papers of The Lindenmeyr Lines. The entire collection answers nearly every purpose for which paper is used.

BRANCH HOUSES

16-18 Beekman Street
New York, N.Y.

54-56 Clinton Street
Newark, N.J.

58-60 Allyn Street
Hartford, Conn.

ESTABLISHED 1859
HENRY LINDENMEYR & SONS
32-34-36 BLEECKER STREET
NEW YORK CITY N.Y.
THE LINDENMEYR LINES

What the Warren Top Sheet means to the Printer

THE Top Sheet in every case of a Warren Standard Printing Paper is printed on a sheet that is part of the same run as the rest of the paper in that case.

This printing is done in our own testing shop and serves as the last of a series of tests which keep every run of paper up to standard.

The ink, the type, and the illustrations used in this printing are such as would instantly betray any deficiency in the paper. All this, even to the make-ready used, is made a matter of record on the Top Sheet itself.

All this is helpful to the printer, because the Top Sheet instantly removes every feeling of uncertainty as to how a given case of paper will print.

The Warren Top Sheet is instructive and helpful to many persons who order printing, and it is a great worry saver and often a time saver for the printer.

Warren's Standard Printing Papers

better paper — better printing

S. D. Warren Company, Boston, Mass.



WARREN'S STANDARD PRINTING PAPERS

Reliable Printers' Rollers

Sam'l Bingham's Son Mfg. Co.

CHICAGO
636-704 Sherman Street

PITTSBURG
88-90 South 13th Street

ST. LOUIS
514-516 Clark Avenue

KANSAS CITY
706 Baltimore Avenue

ATLANTA
40-42 Peters Street

INDIANAPOLIS
151-153 Kentucky Avenue

DALLAS
1306-1308 Patterson Avenue

MINNEAPOLIS
719-721 Fourth St., So.

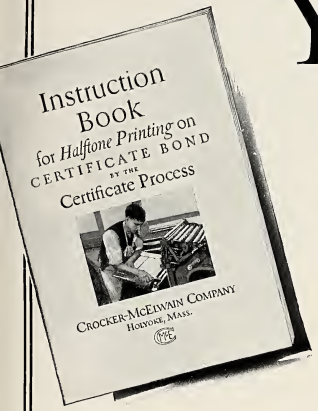
DES MOINES
609-611 Chestnut Street

CLEVELAND, OHIO
1285 West Second Street

SPRINGFIELD, OHIO
Shuey Factories Building

Halftones on Certificate Bond?

Yes!



The Final Solution of the Whole Problem

Any pressman can do it on a cylinder or platen press.

¶ Skilled pressmen interested in the subject could always print halftones on Certificate Bond, and they have been supplying the growing demand for such work. But now comes the Certificate Process, a very *simple* and *quick* method of makeready which enables *any* pressman to get remarkable halftone effects on Certificate Bond.

Join the *Certificate Bond Club*

IT COSTS YOU NOTHING

¶ The purpose of the Certificate Bond Club is to carry forward Direct-by-Mail Advertising to its *legitimate goal.*

ADVANTAGES of membership in the Certificate Bond Club:

1. Your name is referred to advertisers whom the mill interests in pictorial advertising on Certificate Bond.
2. Your business thereby increases in a profitable direction.
3. Your employees regain their *love for the finer things* in the art of printing.
4. Your salesmen take on a kind of enthusiasm which puts them on a better paying basis, for themselves and for you.
5. You get in touch with the spirit and interest of modern direct-by-mail advertising.

MEMBERSHIP: Any conscientious employing printer who will handle inquiries for halftone printing on Certificate Bond. (The makeready is made perfectly plain to the pressman in the instruction book.)

INSTRUCTION BOOKLET
Free

Test the Certificate Process in your own plant

¶ The instruction booklet will be sent free to your company upon receipt of the coupon. In addition to becoming a member of the Certificate Bond Club, your company will receive, without cost, a packet containing 20 sheets, 8½ x 11, Certificate Bond and a 5½ x 8½ piece of Certificate Flex-o-Lay. This will enable you, after reading the instructions (we suggest trying on a platen press first) to see for yourself what beautiful halftone results you can secure.

Sign the Coupon →

CROCKER-McELWAIN COMPANY
602 Cabot Street
Holyoke, Massachusetts

CROCKER-McELWAIN COMPANY,
602 Cabot Street, Holyoke, Massachusetts.

Please send, without cost to us, your Instruction Booklet, "Halftone Printing on Certificate Bond by the Certificate Process," and the packet containing sheets of Certificate Bond and 5½ x 8½ piece of Certificate Flex-o-Lay.

We wish to join the Certificate Bond Club, which we understand is without cost or obligation except to boost for direct-by-mail advertising.

As members of the Certificate Bond Club, we will gladly send you six specimens of each job done by the Certificate Process, to keep you in touch with the kind of work we are ready to produce. A *Certificate of Merit* is to be awarded us when the proofs we submit indicate proficiency.

Firm name .....

My name .....*Position*.....

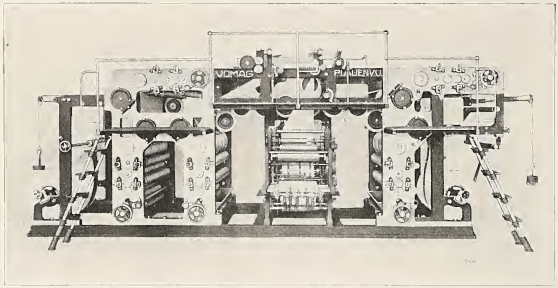
Street .....

City.....*State*.....

Our Press ....*Cylinder Presses, Hand Feed*....*Automatic Feed*....

Equipment ...*Platen Presses, Hand Feed*....*Automatic Feed*....

FOR SALE



New 20 Page Stereotype Rotary Machine

DESCRIPTION OF THE MACHINE:

1 new rotary machine "Voigtland", for printing, pasting and twice folding of a paper of 2-4-6-8-10-12-16 and 20 pages. Size of the 4 page paper: *54 centimeters* (21.26 inches) height x 88 centimeters (34.65 inches) or 78 centimeters (30.71 inches) width, with complete half automatical stereotyping outfit, with arrangement for printing illustrations or advertisements in color.

Price for the machine complete..... $16,500

DELIVERED F.O.B., NEW YORK DELIVERY AT ONCE

1 second hand rotary machine, for printing, pasting and twice folding of a paper of 2-4-6-8-12 and 16 pages.
Size of paper as above, with ordinary stereotyping outfit.

Price..... $7,000

DELIVERY: FEBRUARY 1921

1 second hand stereotype machine for printing, pasting and twice folding of a paper of 2-4-6-8 and 12 pages. Size of the 4 page paper: 55 centimeters height (21.65 inches) x 81 centimeters width (31.89 inches), with ordinary stereotype outfit.

Price..... $8,500

DELIVERY: MAY 1921

Please apply **HANSEN & SKOTVEDT** **Kristiania, Norway**

Postbox 56. Cable Address: Bogtryk, Kristiania. Bankers references given and required.

Specify AMERICAN when ordering

SKIPPING WHEELS *can be inserted in*

American Numbering Machines

Enabling you to print checks or other numbered forms two or more on a page. With the American Model 30 or 31 it is necessary only to insert a skipping unit wheel, skipping the desired number. Write for information and we will show you how.

A layout of jobs "2," "3," "4," and "5" on is shown below

JOB 2 ON SkipWheels Skipping 2	No. 1 No. 2	JOB 3 ON SkipWheels Skipping 3	No. 1 No. 2 No. 3
JOB 5 ON SkipWheels Skipping 5	No. 1 No. 2 No. 3 No. 4 No. 5	JOB 4 ON SkipWheels Skipping 4	No. 1 No. 2 No. 3 No. 4

American Model 30



AMERICAN Models 30 and 31

World-Standard Type-High Numbering Machines

In stock and for sale by dealers everywhere

AMERICAN NUMBERING MACHINE CO.

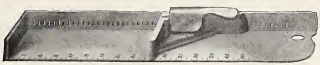
Brooklyn, N. Y. . 220-230 Shepherd Avenue
Chicago, Ill. . . . . 123 West Madison Street

Specify AMERICAN when ordering

Rouse Products

Make Money for the Printer

Have you tried a Rouse Job Stick?



Rouse Products are accurately made and offer time-saving and money-making qualities to their users. Progressive printers everywhere testify to the efficiency of Rouse Products.

The Rouse Paper Lift will save the time the pressfeeder ordinarily spends in putting up new lifts from the floor. The saving of time goes into production, and a thousand more impressions a day is a common thing when the Rouse Paper Lift becomes a part of your pressroom equipment.

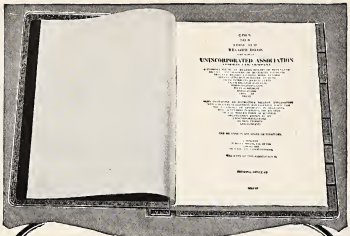
Rouse Register Hooks and Bases are accurately made and easy to handle. There is nothing complicated about them, and forms are easily made up and rapidly changed if Rouse Register Hooks and Bases are used.

WRITE TODAY for interesting literature describing the complete line of Rouse Products, every article designed to best fit an actual need in printing plants.

Rouse Job Sticks take the lead for accuracy and convenience. Quickly adjusted to picas and nonpareils, and as only the best materials are used in their construction, they are noted for durability. Your compositors appreciate the advantages of good tools, so why not add a few Rouse Job Sticks to your composing room equipment? Your returns will come in the form of increased production and less time lost on the stone due to the need for rejustification.

H. B. ROUSE & COMPANY

2214 Ward Street, Chicago



Go to Goes for

The Goes Loose-Leaf

Common Law

Record Book

No. 8

(Compiled by a member of the Chicago Bar)

A text-book and a reference-book containing an instructive treatise and many helpful suggestions and forms essential during the organization, and, later, in keeping the records of an Unincorporated Association (Common-Law Trust). Forms similar to those contained in The Goes Corporation Record Books, but made to fit the needs of a Common-Law Trust, are provided.

Just Published — *Write for descriptive matter*

The Goes Printers' Helps

also include

Common-Law Certificates — *Bond Blanks*
Stock Certificates — *Diplomas*
Bordered Blanks — *Certificates of Award*
Bound and Loose-Leaf Corporation Record Books
and
Art Advertising Blotters
Art Advertising Mailing Cards
Art Advertising Calendar Cards
Lithographed Calendar Pads

Blotter designs prepared especially for Easter Publicity are now available

Samples and prices of all of The Goes Printers Helps will be sent when requested

Goes Lithographing Company
45 West 61st Street Chicago



Practical

BOOKS

about

PRINTING

and the

ALLIED TRADES

Send for this Catalogue today
IT IS FREE

THE INLAND PRINTER CO.
632 SHERMAN STREET
CHICAGO

COLOR

AND ITS APPLICATION TO PRINTING

By E. C. Andrews

THE author's complete understanding of the difficulties that commonly beset the printer in obtaining satisfactory results in colorwork has enabled him to put into this book much of great *practical* value.

The thorough way in which the author treats the subject has been praised by authorities in all parts of the country.

Price, $2.00. Postage, 10 cents extra.

THE INLAND PRINTER CO.
632 Sherman Street, Chicago

SYSTEMS BOND

The Loft-Dried Rag-Content Paper *at the Reasonable Price*

501 FIFTH AVENUE
NEW YORK

THE EASTERN MANUFACTURING COMPANY

takes pleasure in announcing that

SYSTEMS BOND

is now available for Personal Correspondence,

Note Paper and Envelopes being prepared in a variety of

sizes and put up in handsome boxes by

CHARLES E. WEYAND COMPANY

22 Howard Street, New York City

and sold under the name of "Systems Bond Writing

Paper for Men and Women"

Loft-Dried

Avoid the Evils of Push Button Control

The positive, flexible system of controlling a printing press, which gives all the advantages and avoids the disadvantages of "push button control," is called the

MASTER UNIT CONTROL



The Master Unit

It provides sufficient additional current for starting or "inching" the press, for any speed at which the press happens to be adjusted.

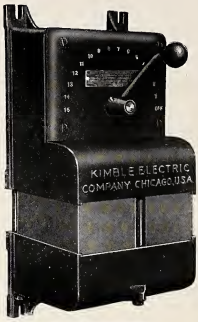
It has a safety electric trip, operated by any of the automatic devices on the press or by any number of emergency stop buttons — which stops the press. If the press is equipped with the Kimble single-phase motor, it stops in a few seconds — due to the dynamic self-braking action of the motor.

Additional Advantages

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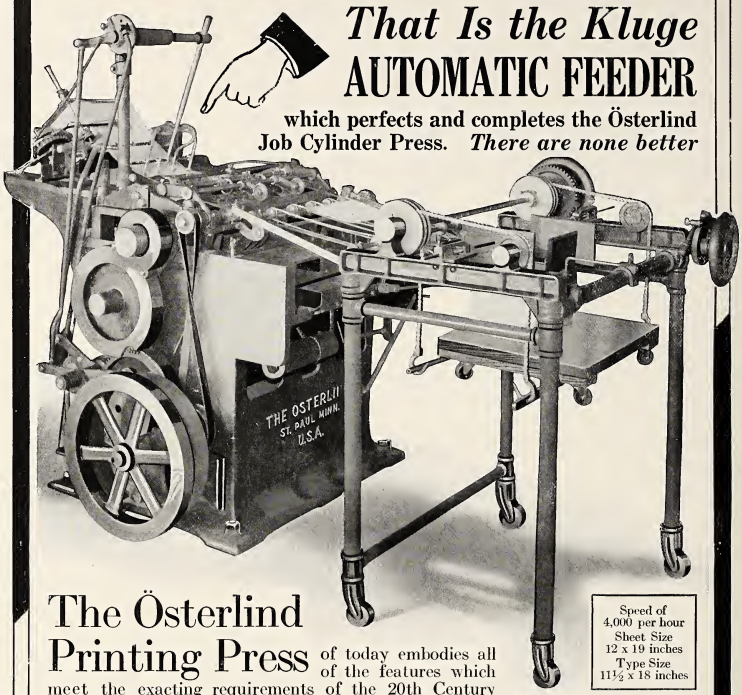
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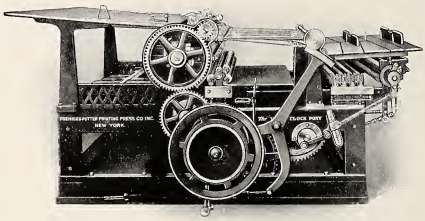
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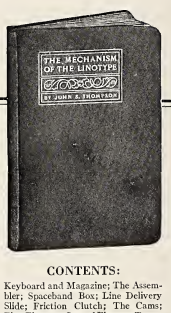
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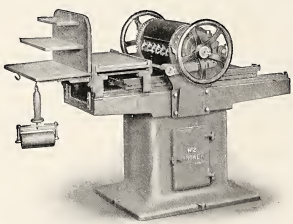
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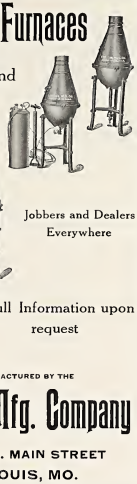
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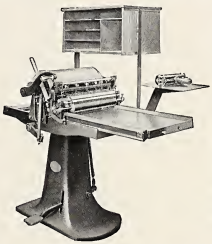
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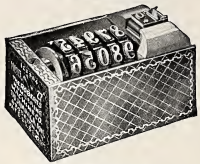
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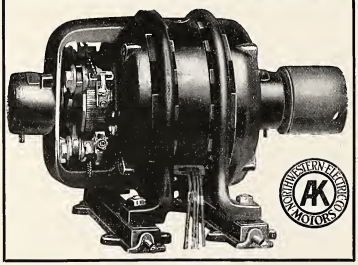
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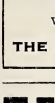
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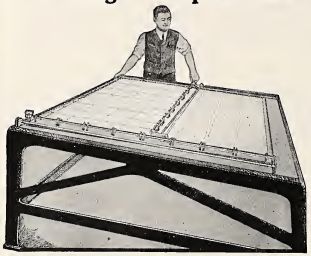
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There is no water bath to boil dry and cause burnouts on the International.

Even dry heat means more accurate temperature control and a lower energy consumption.

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PP PP

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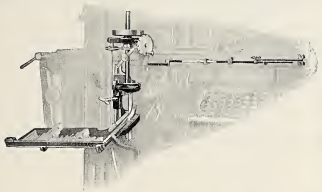
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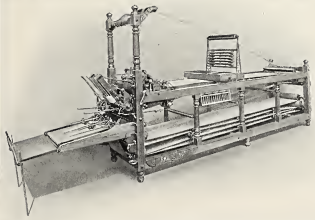


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Let us tell you about our complete line which most large binders are using and find a profitable investment

Complete information on request to

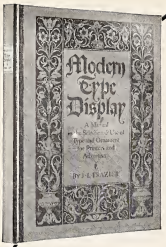
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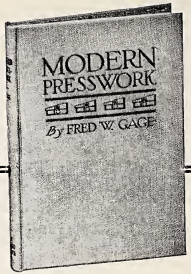
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138 pages. Size, 6½x7¾. Cloth. Price, $2. Postage, 10c extra.

A COMPLETE working manual wherein the pressmen will find genuine aid in their efforts toward perfecting themselves in their chosen vocation. New methods are clearly described, particular attention being given to the proper care and use of machinery and apparatus in the pressroom.

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A HANDBOOK FOR PRINTERS

Though this handy volume contains 84 informing and worth-while illustrations, its principal purpose is to present clearly and simply the fundamental principles underlying imposition. The work gets down to the basis of the beginner, and contains thorough explanations of regular forms intended for machine and hand folding. Its comprehensive indexing makes it a model for ready reference. Among the subjects discussed and explained are these:

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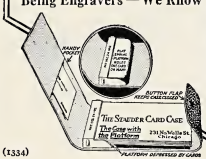
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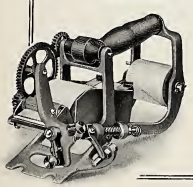
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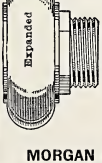
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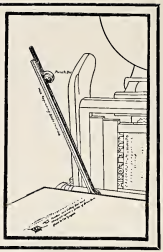
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often allows one to put discarded rollers back on the press. To get the best results and the longest use out of your rollers use *Noe-Equl* at every wash-up.

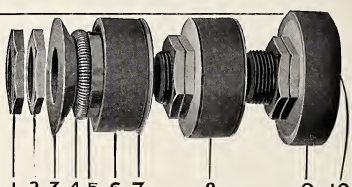
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Expansion roller trucks are becoming a necessity in most Gordon pressrooms, due to the lack of uniformity in the size of composition rollers. Trucks of various kinds have been introduced to the printers at different times, one of the more recent being the Warner expansion roller trucks, which are said to offer unusual advantages to the job printer. The accompanying illustration shows the construction and the action of the trucks, and is worthy of careful study. Full information regarding this new device may be had by writing to the Warner Expansion Roller Truck Company, Box 424, North Chicago, Illinois. —*From The Inland Printer, October, 1920.*

Warner Expansion Roller Trucks



(1) The lock nut is locked when truck is adjusted to its proper diameter; (2) the adjusting nut which is used to adjust the truck to its proper diameter; (3) Allows spring (4) to climb upward when the nut (2) is adjusted; (4) endless coil spring closely wound which is used for internal expansion; (5) spring steel band which is placed around coil spring (4) to give flat foundation for rubber tire (6); (6) tire which is made of a composition of rubber to overcome the effects of ink, oil and gasoline, V-shaped to fit washers (9, 7); (7) V-shaped washer, same as (3); (8) roller assembled ready for proper adjustment; (9) roller expanded to its full capacity, allows for ¾-inch expansion over all; (10) hexagonal hub, allows the use of a wrench and keeps inking rollers from turning while adjusting trucks to proper size.

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Are the Best Prospects for

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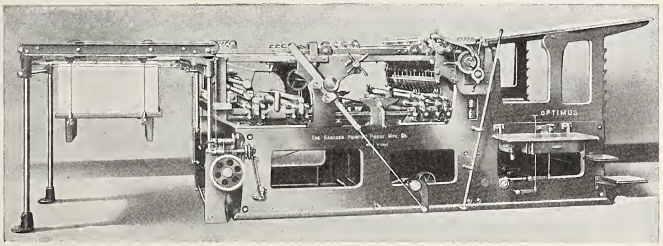
The illustration shows the advantage of special features so necessary to the handling of jobs at the machine, but not found in ordinary equipment. Note particularly

The Spacious Table and Feed Board and the Storage Cabinet for the Safe-Keeping of Nelson Dies and Tools

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BARNHART BROTHERS & SPINDLER

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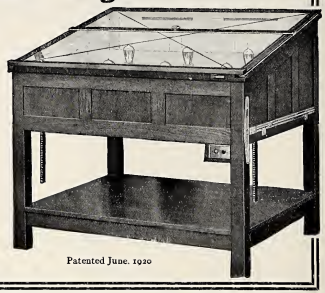
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In the Composing Room and Pressroom

You have often wished for something that would provide a short cut for the time consumed getting forms ready for the press and waiting for an O. K. Turn into running time the non-productive time usually spent in lining up your press sheets and holding the press waiting for an O. K. on the position. It can be done with

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The stoneman can accurately line up a sheet in from two to three minutes, and thus leave the stones free for other work. If there are a number of forms on the job a key sheet is prepared, which is followed throughout the job. Thus, guesswork regarding back up and the position of future forms is eliminated. This latter feature makes a big saving in the bindery, for it is necessary to set the folder but once if the first key sheet is followed throughout.

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—by over 80% of all banks in New York and Philadelphia.

—by over 70% of all banks in Chicago and Boston.

—and by hundreds of banks in smaller cities.

The demand for safe checks is steadily growing. Get some of this business.

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61 Broadway New York

---

you—

can make any shape panel or border quicker than handling rule or type borders—and ready to run in 5 minutes.

GUARANTEE:

1 You can make a die in 30 minutes.

2 You can take a good proof by hand without a press.

3 You can readily correct, alter or modify a die.

4 Your light press is able to emboss by this method.

5 A die is "made ready" in 5 minutes, ready to run.

6 It is less costly than using a second color.

Net cash $150, or terms.

All moneys to be made payable to Walter J. Ellis

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"NEW METHOD"
EMBOSSING CO.
140 West 38th., New York

Booklet and Specimens 10c — Foreign rights for sale

INDIAN BRAND GUMMED PAPERS

Non-Curling

Can be fed into the press like regular paper stock.

For Labels

has fine surface for color work.

Send for samples.

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Gummed & Coated
Paper Company
Nashua, N. H.
Middletown, Ohio

Canadian Nashua Paper Co., Ltd., Peterboro, Ont.

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ESLEECK'S THIN PAPERS
MADE AT TURNERS FALLS, MASS.
ESLEECK MFG. COMPANY

The Esleeck Papers

are made of clean new rags (cuttings from garment factories) in a finely equipped mill, by specialists who have had a long practical experience.

True Paper Economy
Consists in Using the
Right Papers

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Ask Dept. B for new sample book.

ESLEECK MFG. COMPANY
TURNERS FALLS, MASS.

INTERTYPE

"THE BETTER MACHINE"

Publishers and Printers

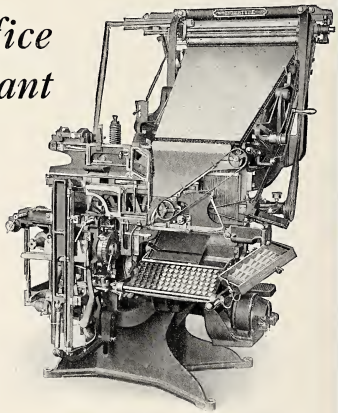
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Install

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Standardized–Simplified–Interchangeable

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INTERTYPE STANDARDIZATION SAFEGUARDS YOUR INVESTMENT

Builders of "The Better Machine"

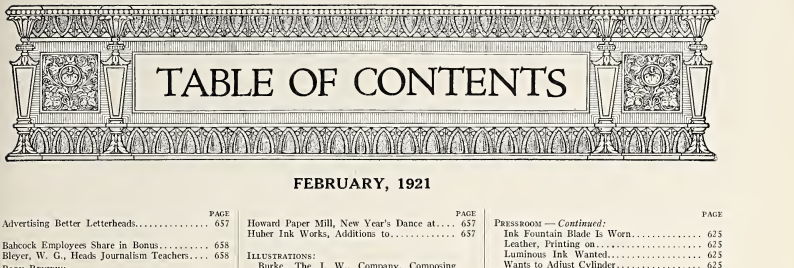
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General Offices: 50 COURT STREET, BROOKLYN, N. Y., U. S. A.

Middle Western Branch
Rand-McNally Building, Chicago, Ill.

Southern Branch
160 Madison Avenue, Memphis, Tenn.

Pacific Coast Branch
86 Third Street, San Francisco, Cal.



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Where the Buyer Benefits

How More Favorable Buying Conditions Are Being Created by Advertising in This Paper at This Time

Through regular advertising, sellers are making buying opportunities, instantly available. By publicly committing themselves in their advertising, they are giving you a strong assurance of faithful performance.

Advertisers are cutting sales costs through the use of advertising as a SALES MACHINE just as they reduce production costs by improved machinery methods.

LIST OF MEMBERS

Each has subscribed to and is maintaining the highest standards of practice in their editorial and advertising service.

Advertising and Selling
American Architect
American Blacksmith
American Exporter
American Funeral Director
American Hatter
American Machinist
American Paint Journal
American Paint and Oil Dealer
American Printer
American School Board Journal
Architectural Record
Automobile Dealer and Repairer
Automobile Journal
Automotive Industries

Bakers Weekly
Boiler Maker
Boot and Shoe Recorder
Brick and Clay Record
Buildings and Building Management
Building Supply News
Bulletin of Pharmacy

Canadian Grocer
Canadian Railway & Marine World
Candy and Ice Cream
Chemical & Metallurgical Engineering
Clothier and Furnisher
Coal Age
Coal Trade Journal
Concrete
Cotton

Daily Metal Trade
Distribution and Warehousing
Domestic Engineering
Dry Goods Economist
Drygoodsman
Dry Goods Reporter

Electric Railway Journal
Electrical Merchandising
Electrical Record
Electrical World
Embalmers' Monthly
Engineering and Contracting
Engineering and Mining Journal
Engineering News-Record

Factory
Farm Implement News
Farm Machinery—Farm Power
Fire and Water Engineering
Foundry (The)
Furniture Journal
Furniture Manufacturer and Artisan
Furniture Merchants' Trade Journal

Gas Age
Gas Record
Grand Rapids Furniture Record

Haberdasher
Hardware Age

This means ability to make LOWER PRICES to you

Advertising in a buyer's own paper caters to his convenience; it saves the buyer's time; it helps the buyer weigh and balance rival claims; when the salesman calls, it saves the time of both buyer and salesman by providing the foundation for intelligent judgment.

None but good concerns are admitted to the advertising pages of members of The Associated Business Papers, Inc.

The seller who is building reputation through advertising will jealously guard that reputation in every transaction, beginning with the merit of the merchandise.

Advertising indicates progressiveness, not alone in selling, but throughout the entire business.

By advertising, the seller is publicly displaying his ability and desire to serve you, instead of silently relying upon the necessity of the buyer to produce orders.

You are invited to consult us freely about Business Papers or Business Paper Advertising

LIST OF MEMBERS
(Continued)

Heating and Ventilating Magazine
Hide and Leather
Hospital Management
Hotel Monthly

Illustrated Milliner
Implement and Tractor Age
Implement & Tractor Trade Journal
Industrial Arts Magazine

THE INLAND PRINTER

Iron Age
Iron Trade Review

Lumber
Lumber Trade Journal
Lumber World Review

Manufacturers' Record
Manufacturing Jeweler
Marine Engineering
Marine Review
Millinery Trade Review
Mill Supplies
Mining and Scientific Press
Modern Hospital
Motor Age
Motorcycle and Bicycle Illustrated
Motor Truck
Motor World

National Builder
National Druggist
National Petroleum News
Nautical Gazette
Northwest Commercial Bulletin
Northwestern Druggist
Nugent's, The Garment Weekly

Oil News
Oil Trade Journal

Plumber and Steam Fitter
Power
Power Boating
Power Farming Dealer
Power Plant Engineering
Price Current—Grain Reporter
Printers' Ink

Railway Age
Railway Electrical Engineer
Railway Maintenance Engineer
Railway Mechanical Engineer
Railway Signal Engineer
Retail Lumberman
Rubber Age and Tire News

Shoe Findings
Shoe and Leather Reporter
Shoe Retailer
Southern Engineer
Southern Hardware & Implement Journal
Sporting Goods Dealer
Starchroom Laundry Journal

Tea and Coffee Trade Journal
Textile World Journal

Welding Engineer
Woodworker

THE ASSOCIATED BUSINESS PAPERS, INC.

JESSE H. NEAL, EXECUTIVE SECRETARY

HEADQUARTERS: 220 West 42nd Street NEW YORK CITY



Dollars *and the* Trade Mark

KEEP these two closely linked in your mind—the little notched "W" trademark of Western States service and the dollar sign of bigger business and easier profits.

The Western States system of making envelopes AFTER the printing has been done in the sheet, is a money-making, trade-building *principle* for the hundreds of printers who are now figuring their jobs that way.

Ten years of pioneering experience have perfected almost incredible short cuts and economies that are at your service. Ask today for our free Service Book and latest price list.

Probably Western States Has It

We have done so well at keeping up sizes, varieties and grades that you better put your envelope questions up to us before assuming that you "can't get it."



W-Notched Under Flap Reg. U.S. Trade Mark

Western States Envelope Co. Dept. N Milwaukee

Makers of Guaranteed "Sure Stick" Envelopes for Printers and Lithographers

We Protect the Trade



Our papers are supplied in fine wedding stationery, visiting cards, and other specialties, by Eaton, Crane & Pike Co., Pittsfield, Mass., and 225 Fifth Avenue, New York, whose boxes containing our goods bear the word CRANE'S.

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CROMWELL

Tympan Papers

Give Cleaner Impressions with a Minimum of Make-Ready

SAVING time on make ready, and securing sharp impressions are the two great things your press foreman has to strive for. With Cromwell Traveling, Shifting and Cylinder Tympan Papers, his draw sheets are always tight—no swelling—and they need not be oiled. They are also moisture-proof, protecting the packing against dampness.

You can turn a rush job quicker with Cromwell Tympan Papers because they resist offset, enabling you to back up reasonably wet sheets. Quick delivery is often your best selling argument.

Cromwell papers will take more impressions without replacing, and they *never* rot.

We especially recommend Cromwell Tympan Papers for trade journal and magazine printers where long runs are necessary without interruptions. It is ideal for book work and the highest grade of printing. Job printers will find it an excellent tympan paper for printing bond, linen and covers.

We carry Cromwell Tympan Papers in stock ready for quick shipment in rolls from 36 to 66 inches wide. Order today and secure the perfection and economy in printing that Cromwell Tympan Papers give.

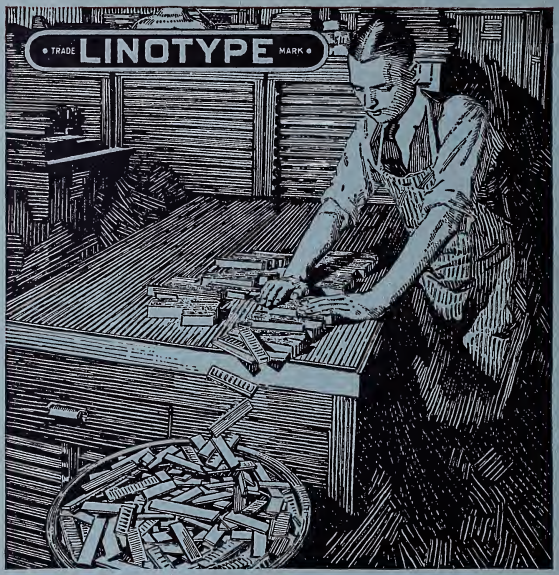
Sample of our Tympan Paper sent on application.

The Cromwell Paper Co.

Department I. P. **Jasper Place** **Chicago, Ill., U.S.A.**

Trade 

Mark



THE SIGNIFICANCE OF THE SLUG–IV

The Slug is a Permanently Live Asset

Following its saving in composition, revision, make-up, lock-up, and pressroom, the Linotype *slug produces its great final saving when the job is off the press. Three minutes' work removes the furniture of a form, and in another two minutes the cuts are removed and the type tossed into the hell-box—a total of five minutes to clean up a job.*

Mergenthaler Linotype Company

This advertisement, including border ornaments, is composed entirely of Linotype *material*

VOLUME 66 MARCH, 1921 NUMBER 6

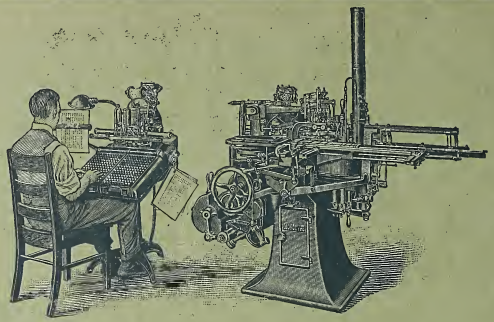
The INLAND PRINTER



Smithsonian Institution
MAR - 8 1921
National Museum

Leading Trade Journal of the World
in the Printing & Allied Industries

Forty Cents



The True Test
of comparative efficiency

is *not* the number of mechanical revolutions, nor even the amount of product a typesetting machine actually delivers, but

—it *is* the net cost of turning copy into forms ready for printing—and this includes composition, corrections, make-up, lock-up and make-ready.

A machine whose product facilitates and reduces cost of all subsequent operations, and thus reduces the value of any greater speed of initial production, is the more efficient. The Monotype *does* that—

and more!—*machine* production, on all kinds of copy, day for day, week for week, is cheaper on the Monotype—and better. It is so much better that only the Monotype is considered for the finest printing.

Investment less, also—the Monotype is always busy on new composition—no machines needed to correct matter already set.

Monotype is supreme
in every test

LANSTON MONOTYPE MACHINE COMPANY

PHILADELPHIA NEW YORK CHICAGO BOSTON TORONTO BIRMINGHAM

MONOTYPE COMPANY OF CALIFORNIA: SAN FRANCISCO

316

This page composed in Monotype No. 36 Series and Monotype rule.

"BUTLER PAPER IS BETTER PAPER"

Forty-Fold

Broadside Enamel Book—and Cover

MANY printers will recall certain unsatisfactory experiences with so-called "strong" folding enamels. The paper was strong enough, but aside from strength had nothing to recommend it. The printing surface, the first essential factor in good presswork, had been sacrificed for strength.

It is not necessary to make this sacrifice—Forty-Fold Broadside Enamel is a satisfying demonstration of this truth. Forty-Fold is standardized. A Butler standardized paper is one that is brought to 100% perfection in every way—surface, body, texture, color and *strength*.

Forty-Fold Enamel Cover, in regular cover sizes and weights, is made to accompany Forty-Fold Broadside Enamel. Samples gladly furnished on request.

AR - 8 1921

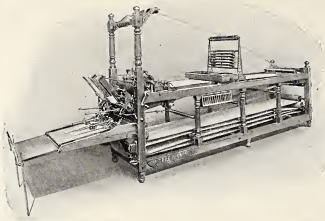
BUTLER PAPER CORPORATIONS

THIRTY BRANCHES AND AGENCIES DEALING DIRECTLY WITH THE PRINTER

New York • Chicago • San Francisco

Butler PAPER

BUTLER PAPER — IT'S BETTER PAPER — Established 1849



HICKOK CARD RULING MACHINE

will feed one or two cards at a time from size 3 x 3 inches to 8 x 8 inches, or one card at a time 8 x 8 inches to 14 x 14 inches; registration and striking guaranteed to be perfect; speed only limited by ability of operator. Fifty thousand cards per hour, 3 x 5 inches, in two colors, have been ruled by a competent operator. *Write for prices and circular.*

THE W. O. HICKOK MFG. CO.
HARRISBURG, PA., U. S. A.

LINOTYPE STEREOTYPE MONOTYPE

TYPE METAL



SPECIAL MIXTURES

UNION SMELTING & REFINING CO., Inc.
New York Newark Baltimore Detroit Chicago Cleveland

Stop Tape Troubles *on the* FOLDING MACHINE



Finished Tape

Make folder tapes endless with "SANDERCO" cement. Prepare all the tapes on the machine at one time. Or if preferred, all the tapes on one fold at one time. They dry quickly and run freely over the small pulleys. They last many months and give a uniform period of service. One pound of "Sanderco" and "Special Combing Brush" $6.25, postpaid. Extra one pound cans $5.00.

Endless Tape Compound Company
Phipps Power Bldg., Pittsburgh, Pa.

The Aristocrat of the Business Man's Desk!

CASTLE BOND

It Prints Well

CLEMENTS PAPER COMPANY
Paper for Printers Exclusively
NASHVILLE, TENNESSEE

The INLAND PRINTER

Vol. 66, No. 6 HARRY HILLMAN, Editor March, 1921

Published Monthly by
THE INLAND PRINTER COMPANY
632 Sherman Street, Chicago, U. S. A.
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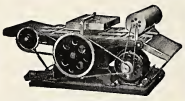


The Do-More Automatic Process Embosser

Printing and Embossing

with IMPROVED MACHINES

that will save you money and increase the quality and quantity of your printing products.



The Typo-Embosser

The Typo-Embosser is Our Improved Process Embossing Machine.
With double heater will take any size of stock up to 12 inches wide.
Write for our booklet No. 10 today.

The Automatic Card Printing Press has demonstrated to many its profitable operation on card printing.

The Do-More Automatic Embosser Feeds, Powders, Embosses and Stacks just as fast as pressmen pull the prints off the press.



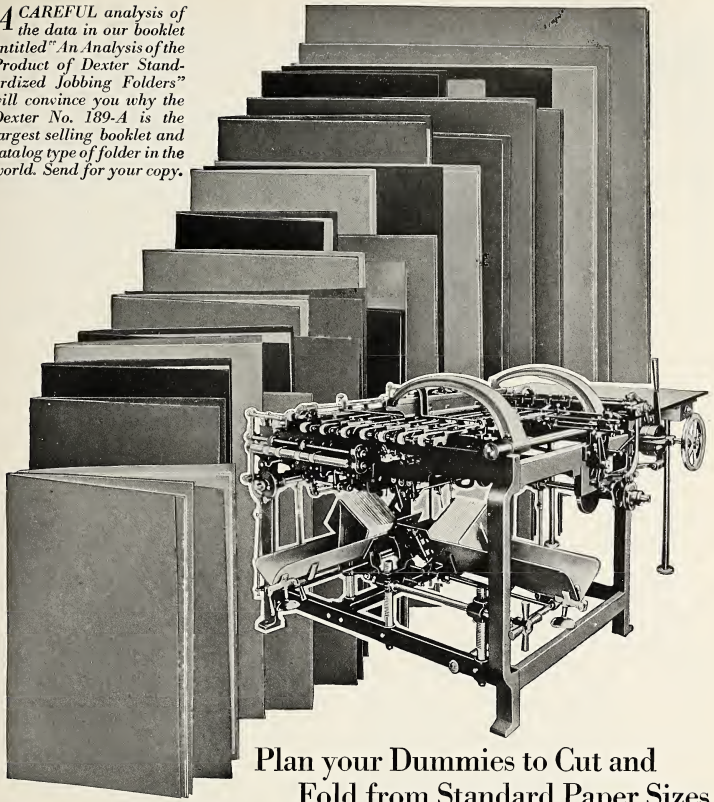
The Automatic Card Printing Machine

TERRITORY NOW OPEN

Automatic Printing Devices Co.
Patentees and Manufacturers
Second and Minna Sts., San Francisco, Cal.

WRITE FOR EXCLUSIVE AGENCIES

A CAREFUL analysis of the data in our booklet entitled "An Analysis of the Product of Dexter Standardized Jobbing Folders" will convince you why the Dexter No. 189-A is the largest selling booklet and catalog type of folder in the world. Send for your copy.



Plan your Dummies to Cut and Fold from Standard Paper Sizes

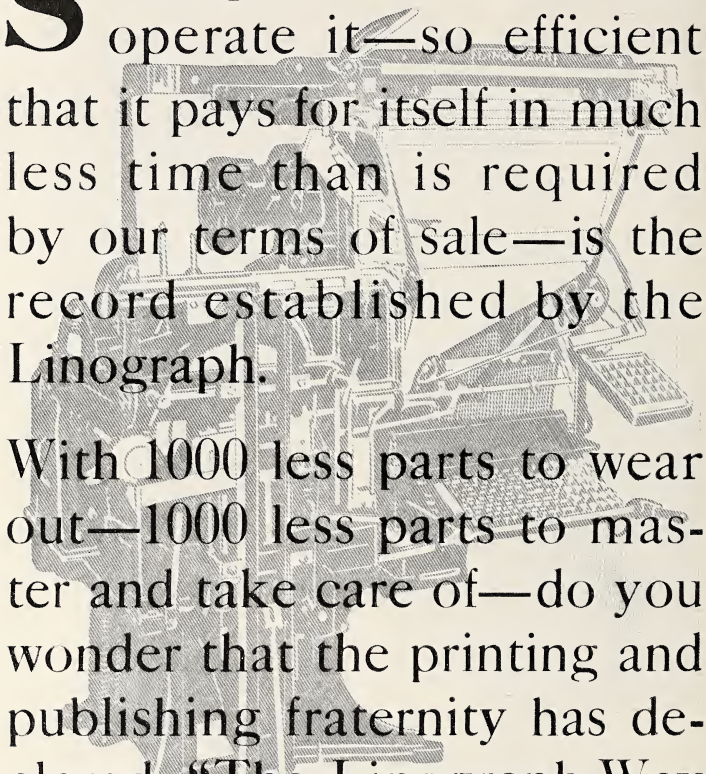
Our booklet entitled "An Analysis of the Dexter Standardized Jobbing Folders" shows more than two hundred forms and sizes that cut and fold without waste from the seven most popular standard sheet sizes. A set of miniature folds tipped in the booklet gives the impositions, folding instructions and gripper and guide edges for all these standard folds.

If you plan, sell or lay out printed matter, send for this data.

DEXTER FOLDER COMPANY, 200 Fifth Avenue, New York

Folders, Cross Continuous Feeders, Dexter Feeders, Inserting, Covering and Wire-Stitching Machines

CHICAGO PHILADELPHIA BOSTON DALLAS ATLANTA SAN FRANCISCO



SO simple that a child can operate it—so efficient that it pays for itself in much less time than is required by our terms of sale—is the record established by the Linograph.

With 1000 less parts to wear out—1000 less parts to master and take care of—do you wonder that the printing and publishing fraternity has declared, "The Linograph Way the *Easiest* Way"?

Our booklet, "Answers to Your Questions," tells you why. Write for it.

The Linograph Company, Davenport, Iowa, U. S. A.

If You, Mr. Printer

Study the methods of any successful manufacturer you will observe that he has applied these basic principles to the management of his business:

Elimination of Waste
Standardization
Quantity Production

And these principles are quite as applicable to the manufacture of printed work as they are to the making of any other product.

The Babcock *Universal Equipment* "OPTIMUS" has solved many production problems. Its time and labor economies have won the recommendation of both the employer and competent pressman.

Their endorsement of the "OPTIMUS" is substantiated by our greatly increased sales and indicates the important part our product is taking in the readjustment of costs in the printing industry.

The Babcock Printing Press Manufacturing Co.

Main Office & Factory, New London, Connecticut

New York Office, 38 Park Row

BARNHART BROS. & SPINDLER, General Western Agents, Chicago, St. Louis, Dallas, Kansas City, Omaha, St. Paul, Seattle
MILLER & RICHARD, General Agents for Canada, Toronto (Ontario) and Winnipeg, (Manitoba)
JOHN HADDON & COMPANY, Agents, London, England. GORDON & GORCH, General Agents for Australia
THE AMERICAN TRADING COMPANY, 25 Broad Street, New York City, Agents for China
NATIONAL PAPER & TYPE COMPANY, General Agents for Mexico, Central America and South America
LETTERGIETERIJ "AMSTERDAM," General Agents for Holland, Belgium and the Dutch Possessions
HENSEN & SKOTVEDT, General Agents for Norway. KARL M. GRONBERG, Agent for Sweden. F. L. BIE, Agent for Denmark

"Our Best Advertisements are not Printed—They Print"

"Challenge Creations" are Time and Money Savers

Challenge Pressed Steel Galleys

The Single-Piece, General-Purpose Steel Galley



Light, Rigid and Smooth

Is moulded into shape from a single piece of selected cold-rolled steel—smooth as brass. Made in all standard job, news and mailing sizes. Corners electric welded and square inside.

Challenge Type-High Gauge

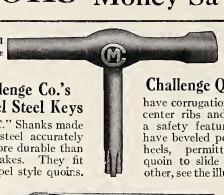
One end is a Cylinder and Bearer Gauge with which the cylinder and bearers of a press can be adjusted accurately and quickly. A large part of the make ready is done when everything is the proper height. Both inside and outside measurements are micro-ground to .018 of an inch. All wood-mounted cuts need testing before being sent to press.



Half Actual Size

Price $1.75, postage extra. **Weight packed, 5 ounces.**

No. 1 Small
No. 2 Large



Plain or Nickeled

Challenge Co.'s Hempel Steel Keys

Style "C." Shanks made of tool steel accurately cut. More durable than other makes. They fit all Hempel style quoins.

Challenge Quoins

have corrugations on the center ribs and slots—a safety feature. Also have beveled points and heels, permitting one quoin to slide onto the other, see the illustration.

No. 1 Small — No. 2 Large

We also make other styles of keys—the "Special," Pressman's Combination, Right-Angle, Triple Combination, etc.

McGREAL Combination PRINTERS' CHASES

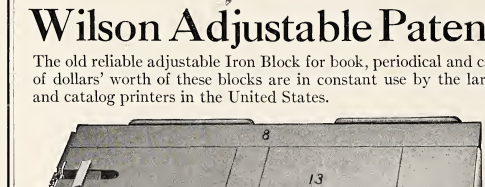
Chases quickly made up to fit any form

Especially useful as heading chases. Made with and without cross-bars. Stores away in small space when not in use. Send for list of sizes and prices.



Wilson Adjustable Patent Iron Block

The old reliable adjustable Iron Block for book, periodical and catalog work. Many thousands of dollars' worth of these blocks are in constant use by the largest and best book, periodical and catalog printers in the United States.



Showing a page of blocks made up with hooks on one side and one end and removable catches on other side and end for book work. Hooks can be used on all sides when used for register work.

Forty different sizes can be made with the regular extensions, and there is no limit to the sizes that can be obtained with the addition of extra extensions or Challenge Sectional Blocks.

The arrangement is so simple that the cost of make-up is reduced to a minimum.

They have the **Challenge Universal Hook** (using either ratchet or key), reducing the margin to less than is possible with any other block.

Being made to the point system, type can be used in the same form.

Has the rigidity of a solid iron base, but weighs only one-third as much as type.

The Wilson Adjustable Patent Block is made up of sections, some of which are complete in themselves, while the others are extensions used in making up complete blocks in the various standard or odd sizes desired. The pieces are arranged in sets or fonts suggested by our extensive experience, and they come as near meeting the requirements of all printers as possible.

Send for our new Vest Pocket Catalog describing many other "Challenge Creations."

The Challenge Machinery Co.

Grand Haven, Michigan, U. S. A.

Chicago, 124 S. Wells St. New York, Ptg. Crafts Bldg.

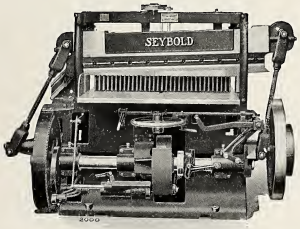
See our Exhibit at the NATIONAL PRINTING AND ALLIED TRADES EXPOSITION, 12th Regiment Armory, New York City, April 25th to 30th.

STRAIGHT THINKING

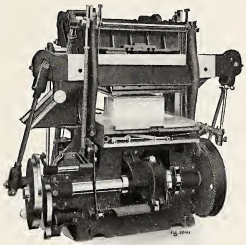
Get Busy! Stop Using Terms of Hesitation and Doubt!

Business is going ahead as never before in the history of the world. Will you get your share, or do you enjoy being melancholy? If you are late this time you miss your greatest opportunity.

TWO LEADERS IN PRODUCTION



THE SEYBOLD AUTOMATIC CUTTER



THE SEYBOLD THREE-KNIFE BOOK TRIMMER

The Way To Get Anywhere Is To Go

Preparation with Improved Equipment Is the Only Way To Win

THE SEYBOLD MACHINE COMPANY

Main Office and Factory: DAYTON, OHIO

Makers of SEYBOLD and OSWEGO Cutters and Die Presses

Branches and Agencies

NEW YORK CHICAGO ATLANTA DALLAS SAN FRANCISCO TORONTO
PARIS LONDON BUENOS AIRES STOCKHOLM



Please Mention THE INLAND PRINTER *When Writing to Advertisers.*

The Royal Chemist

Hiram S. Lukens, Ph. D.

Professor in Charge of Electro Chemistry and Quantitative Analysis at the University of Pennsylvania. An Authority on Electro Deposition.



Dr. Lukens devotes his spare time exclusively to Royal. Outside of his duties at the University he has no other thought than the chemical problems of the Royal foundry.

To have an expert—an authority on electro deposition—in charge of our solutions, our waxes, etc., is to insure our going ahead with confidence based on scientific knowledge of what we are doing.

Dr. Lukens tells us what to do. The Royal plant operates on his formulas. Solutions are mixed according to his say, for, like Dad, *he knows*. He tests and checks up, and all that sort of thing. Frankly, we leave it all to him, since much of his knowledge is too deep for us.

However, you have got to hand it to Royal for having the good sense to employ a chemist—not an ordinary fuss-around person with a smattering of chemical knowledge, but a member of the faculty of one of our largest universities. And Dr. Lukens is no recently acquired addition to the Royal family. He has been with us about four years—four happy years, because he has solved many problems which would no doubt be with us today, were it not for an expert's ability to enlighten our ignorance.

As a matter of history, Royal has never subscribed to that secrecy which used to surround the electrotyper's methods. Ten years ago electrotypers had many *secrets*. At least, they thought they were secrets. Secret formulas for all their various mixtures, and shops closed to visitors who might prove to be snoopers. Nowadays it is different—all electrotypers know better, but Royal from the start has been strong for visitors, especially fellow electrotypers. What we have learned from Dr. Lukens is their knowledge, too, if they want it.

So this employment of an expert chemist is just one more Royal factor for buyers of electrotypes to keep in mind.

Royal Electrotype Company
Philadelphia

Member International Association of Electrotypers

DU PONT FABRIKOID

—*its beauty lasts*

THE strongest sunlight will not lessen that inbuilt beauty which a Fabrikoid fade-proof binding possesses. The original texture and coloring, delightfully characteristic of the volume itself, are permanent.

Artistic, super-strong, and thoroughly protective, Fabrikoid is a most practical binding for either the rugged service of commercial use or for the treasured volumes of a library. Its distinctive, wear-resisting qualities are features which can readily be appreciated. Ink, grease and water wipe off without staining. Traces of sticky hands are easily removed. It resists mildew, mold and insect attacks.

Here is a fade-proof, scar-proof, water-proof—almost wear-proof binding that is far cheaper than leather and but slightly more expensive than cloth or paper—wherever used it adds dollars in quality.

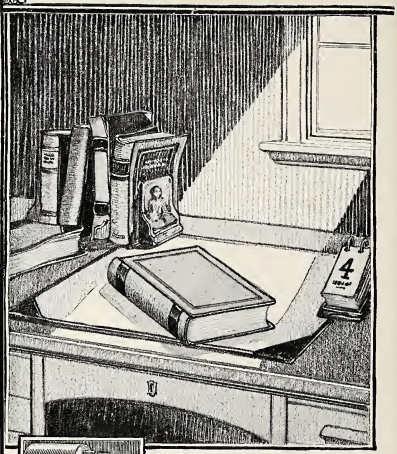
Complete details and samples of Fabrikoid will be mailed upon request.

E. I. du Pont de Nemours & Co., Inc.
***Sales Dept.:* Fabrikoid Division**
Wilmington, Delaware

Branch Offices:

Harvey Building	Boston, Mass.
McCormick Building	Chicago, Ill.
Gugle Building	Columbus, Ohio
Dime Bank Building	Detroit, Mich.
Merchants Bank Building	Indianapolis, Ind.
21 East 40th Street	New York City
Chronicle Building	San Francisco, Cal.

Plant: Newburgh, N. Y.



Fabrikoid is made in all desirable colors and never fades.



Grease, dirt and ink stains will not mar the beauty of a Fabrikoid binding.



Rich distinctive effects are obtained with Fabrikoid bindings.



Accidental scuffs and scratches have no effect on Fabrikoid.

FABRIKOID

What BABCOCK Users Say

about the DEXTER COMBING PILE FEEDER

Very Satisfactory

We wish to say in reference to the Dexter Combing Pile Feeder which has been in operation about four months that we are very well pleased with this equipment in every particular and find it very satisfactory in handling a great variety of work which we produce on it.

W. H. WAGNER & SONS.
Freeport, Ill

★★★

Purchased a Second One

We are pleased to inform you that the Combing Pile Feeders you installed for us several months ago are doing all that you claim for them, and are very satisfactory.

The fact that we purchased a second one from you tells its own story.

J. & F. STRAUS COMPANY.
Cleveland, Ohio.

★★★

Ordering for Each Press

Inasmuch as we have been ordering these as fast as we install presses, there can be no possible doubt about our attitude toward them. We would not undertake to run the printing department without these feeders. We have a number of them in operation, which we know have paid for themselves several times.

DRS. HESS AND CLARK.
Ashland, Ohio.

★★★

Most Satisfactory

It is with pleasure that we reply to your letter on the pony Feeder attachment to one of our Optimus presses, and we can assure you that the investment has proven most satisfactory and we would gladly recommend same to anyone contemplating the installation of a Feeder for the same line of work we are using it.

GREGORY, MAYER & THOM CO.
Detroit, Mich.

Saved the Day

During the last war, when labor was very high and uncertain, we had nothing to fear, for we knew we could rely upon your Dexter Combing Feeders, each one being ready to start at 8 A. M. and work as long as it was wanted to, doing twice as much and better work than any two hand feeders. Our feeders average 2,000 per hour.

F. R. SPIEGELBERG & CO.
Stapleton, N. Y.

★★★

Does Everything But Talk

The Combing Pile Feeder Machine recently installed on our 25 x 38 Babcock cylinder press; we wish to assure that since its installation it has given perfect, satisfactory service. There has been no expense whatever and we look for none for repairs, etc. It does everything but talk, and we would not want it to do that in our pressroom; and in our opinion is a model of workmanship.

SCHRADER-KELLOGG CO., INC.
Buffalo, N. Y.

★★★

38 Hours Versus 18 Hours

The Dexter Feeder has now been running in our plant for about a year, and we have certainly found it a marvel. We have had absolutely no trouble with it in all that time. In the office we do most every sort of a job and we have never found the feeder wanting on anything from onion skin to heavy antique. In fact, we have a regular monthly job here of 20,000 impressions on a 22 x 34 onion skin that we run on an average time of 18 hours, against 38 hours hand-fed.

Our only regret is that we did not have this feeder long ago, as I am sure we have found it a money-maker.

A. STRAUSS PRINTING CO.
New York, N. Y.

900 Hand Feed—1300 to 1500 Automatic Feed

We are pleased to inform you that the Dexter Combing Pile Feeder recently installed on our Babcock Optimus press has proved satisfactory and we are in every way satisfied with its work.

Before the installation of this feeder we were only getting on an average of 900, hand-feed; now we are able to get from the same press anywhere from 1300 to 1500 per hour.

THE ARGUS COMPANY.
Albany, N. Y.

★★★

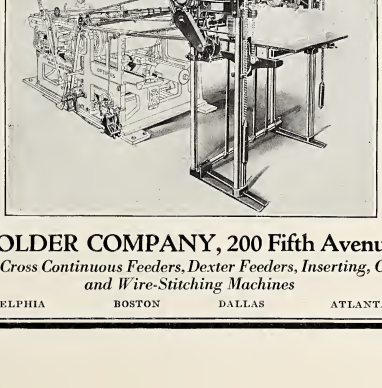
A Wonder Worker

Our printing foreman states that he has worked with many self-feeders, but that this latest Dexter type is by far the easiest, simplest and causes less trouble than any he has ever worked with.

When we bought our last Optimus press and your Feeder, we were then undecided at that time as to whether we should have purchased that outfit or a smaller automatic press, which would run about two or three times as fast as this larger equipment, but which only had a capacity for a sheet about one-quarter the size of the sheet that can be printed on this large arrangement. Until we actually saw the equipment purchased in operation, and particularly with your wonderful Dexter Pile Feeder attached to it, we were in doubt as to whether or not the equipment selected was the real thing for us; but now, after having seen the outfit running steadily in our plant for over a month, we are perfectly satisfied, beyond the shadow of a doubt, that no mistake has been made. When we are in the market for additional printing equipment you will surely hear from us.

BUFFALO SPECIALTY COMPANY,
Albert W. Mulvany.

We are proud of these letters; we've hundreds of others, too, that prove the worth of the Dexter Combing Pile Feeders. Our best advertising is what our users have to say. Write us for details regarding a demonstration.



Eventually every cylinder will be automatically fed. In these days of volume production and high cost of overhead, hand feeding is obsolete. An automatic feeder is now considered a part of the press.

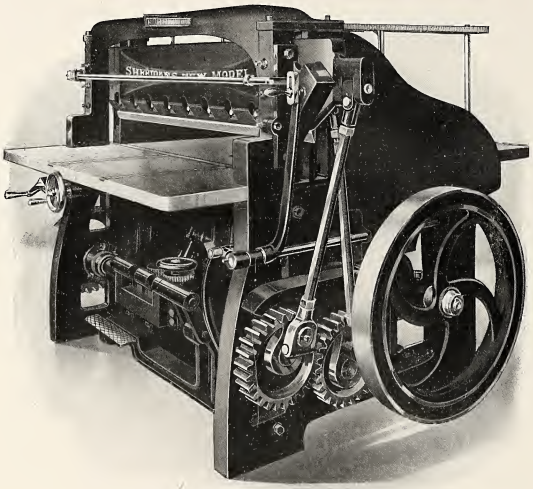
DEXTER FOLDER COMPANY, 200 Fifth Avenue, New York

Folders, Cross Continuous Feeders, Dexter Feeders, Inserting, Covering and Wire-Stitching Machines

CHICAGO PHILADELPHIA BOSTON DALLAS ATLANTA SAN FRANCISCO

Strength, Accuracy, Speed, Combined with Simplicity and Durability

THE SHERIDAN NEW MODEL CUTTER



60″ New Model with Power Back Gauge

THE SHERIDAN IMPROVED NEW MODEL CUTTER runs with a smooth rotary motion, operating easily and quietly. The unique mechanical arrangement, eliminating the drag of friction (which constitutes the same effect as running an automobile with the brakes on) by a counterbalanced automatic mechanism for clamping the stock while it is being cut, in the correct degree, and the attention to details in construction, insures absolute accuracy in cutting, gives an enormous clamping power, while requiring less power to operate than any other cutter on the market.

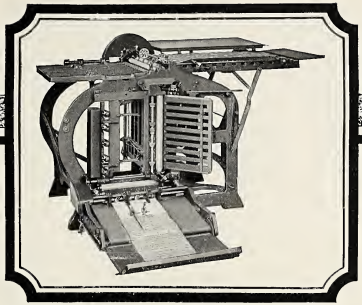
The Machine is extremely strong and powerful, the adjustments are simple and easy of access, and it requires fewer working parts than any other automatic clamp cutter. This strength and simplicity, coupled with careful workmanship and the best material, insure durability and freedom from annoying breakdowns. The machine is equipped with a false clamp, easily operated by foot, and a triple back gauge.

MADE IN NINE SIZES FROM 36″ TO 75″

Full Particulars and Prices on Request

T. W. & C. B. SHERIDAN CO.

NEW YORK, 401 Broadway CHICAGO, 609 So. Clark St.



The Heart of the Bindery!

¶ There he stands, autocrat of the bindery, vanguard of bindery profits; proud of his position, sure of his future.

¶ The "Cleveland" is truly the heart of scores of the best binderies; so versatile and accurate as to be almost human; with a pulse that beats rapidly and with confidence that every pulse-beat means another accurately folded signature and a little more profit for his master

¶ He glories in his work and knows no play, for his owner knows that no matter what kind of folding job is to be done—be it large or small, complicated or simple—the "Cleveland" will get on the job quickly, without fuss or feathers *and do it.*

¶ He is so nearly human in his capabilities that most owners class him as a good salesman because he helps to get business, and makes certain that the profit will be right.

You need a fellow like this to work for you.

THE CLEVELAND FOLDING MACHINE CO.

GENERAL OFFICES AND FACTORY: CLEVELAND

Aeolian Building, NEW YORK — 101 Milk Street, BOSTON — The Bourse, PHILADELPHIA

532 S. Clark Street, CHICAGO — 824 Balfour Bldg., SAN FRANCISCO

EXHIBITOR
Graphic Arts Exposition
CHICAGO — JULY 23 TO 30

"There aint no such Animile"

Economically speaking, "there aint no such animile" as an organically sound commercial product which has been made out of defective material

Likewise, electrotypically speaking, "there ain't no such animile" as good plates made by unskilled labor out of poor material.

This fact may well serve to emphasize the finality of our answer to the question: "Can't you electrotypers give us duplicate plates which cost less per square inch?"

When the printing industry was learning how to adapt itself to modern demands for quality printing, the electrotyper was called upon to produce plates which would require the least possible attention from the printer and which would stand up under the strain of maximum production.

No one can say but that the electrotyper has kept pace with the demands of the printer. But there is today a tendency on the part of printers to object to the prices which we are now charging for electrotypes.

The justification of price is in the quality of the plate we produce, and that quality is directly dependent upon our very limited supply of skilled labor.

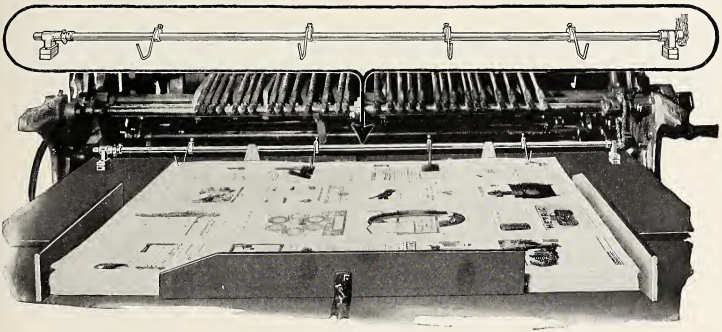
Electrotyping is a very small part of the graphic arts industry. We are limited in our supply of men and apprentices, with the result that we cannot expand proportionately when the printing industry calls for sudden expansion. Labor gets fifty-five cents out of every dollar we spend for cost of production, and it is to labor we must look for quality of work and speed of production.

We can think of no better way of cutting down the cost of electrotypes than by encouraging labor to make the quality better—even better than it is today, so that printers may save still more on *their* labor costs. In short, the economy of quality seems to be the one sensible way through which we may help to keep printing costs down.

INTERNATIONAL ASSOCIATION *of* ELECTROTYPERS

This space contributed by American Electrotype Co., Philadelphia

Turned Corners Bother? This'll *Stop* 'Em!



The "WAYFIELD DOUBLEFLY"

IN your pressroom, in your bindery, what's the use of wasting time and money with turned corners when this almost human invention is guaranteed to keep corners smooth?

No need to tell you about the loss and waste turned corners cause. The point is, the "WAYFIELD DOUBLEFLY" positively stops it all—solves the problem forever.

The "WAYFIELD DOUBLEFLY" comes into action just as the printed sheet is delivered to jogger and *holds it down* while the regular fly is returning, thus preventing corners turning. Now in the biggest shops in the country.

Ask us for list of users and let us

Put a "DOUBLEFLY" *on your presses for 30 days trial*

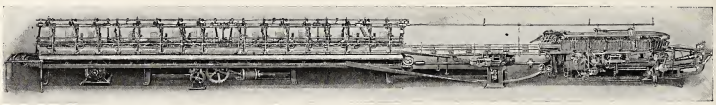
If not satisfied don't pay a penny. We are so sure the "DOUBLEFLY" will make good, we are pleased to install it at our risk. Don't waste time with makeshifts. Write, wire or 'phone today for demonstration

638 Federal St., Chicago **WM. A. FIELD COMPANY** 38 Park Row, New York

Manufacturers of Equipment for Printers, Engravers and Electrotypers

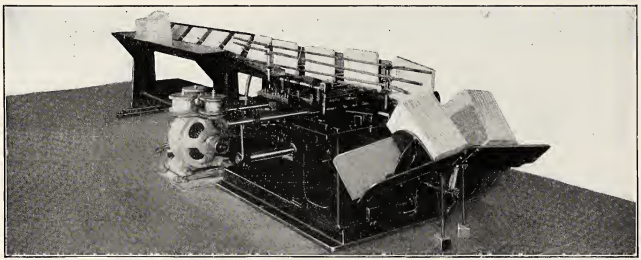
JUENGST
Gatherer, Stitcher and Coverer

THE ONLY MACHINE that will Gather, Jog, Stitch and Cover Books all while in Continuous Motion



Will detect missing inserts or doublets.
Will gather any signatures from singles up, on any kind of stock.
Built in combination or in single units.

Has no equal for Edition Books.



Juengst Continuous Side Stitcher

The only stitcher that will drive 1, 2, 3 or 4 staples without stopping the book.

Built as a separate unit, with feed table and delivery.

Let Us Solve Your Bindery Troubles
and give you accurate books, better books, and more books, at less cost.

AMERICAN ASSEMBLING MACHINE CO., Inc.
416 N. Y. World Building, New York City

What is a GOOD INK CORRECTIVE?



These are days when little things are big. Competition is mighty keen. Buyers are considering price as well as quality and service. A little better quality, a little lower price, and a little better service land the big jobs. A good ink corrective gives you the edge in all three.

A good corrective quickly and surely adjusts the ink to every job, regardless of paper and weather conditions. It saves time on makeready, during the run, starting up in the morning, all along the line. *That's better service.*

A good corrective absolutely eliminates picking and mottling. It greatly improves distribution, keeps fine line cuts clean, and makes halftones print as sharp and smooth as the engraver's proof. On process work it prevents crystallization, thus permitting perfect overlapping. *That's better work.*

A good corrective saves the pressman's time by ending all trouble with the ink, by reducing wash-up during the run, by helping to cut down offset and slipsheeting. By improving distribution, it saves 10% to 50% of the ink. *That's lower costs.*

A good corrective has absolutely no harmful results. It softens the ink, instead of thinning it. It does not dim the color. It is neither a dryer nor a non-dryer. It is equally effective for black or color work.

REDUCOL

is guaranteed to measure up to all these requirements of a good ink corrective, and more.

Further information will be sent on request, but the best way to find out is by actual trial. Orders from any reputable printing or lithographing house will be gladly accepted on a 30-day approval basis.

INDIANA CHEMICAL & MFG. CO.

Dept. I-3, 135 S. East St., Indianapolis, Ind., U. S. A.

23-25 E. 26th St., New York City — 608 S. Dearborn St., Chicago

Pacific Coast Agents: Geo. Russell Reed Co., San Francisco, Seattle, Portland

Canadian Agents: Manton Bros., Toronto, Montreal, Winnipeg



REDUCOL

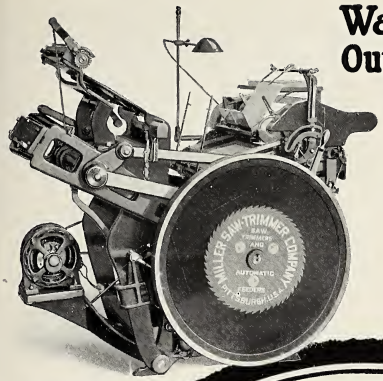


LITERALLY, in the best printing establishments you invariably find DOWD Knives on the paper cutters. This is not an accident! There is a good reason, which is this: DOWD Knives do better work on a paper cutter; they have keen edges; the edges last; each job comes through cut smooth and clean, and more jobs are handled in a day. These are not accidents.

DOWD Knives are made from Swedish tool steel heat treated in a special way, and are properly ground. There are no better cutting knives than DOWD.

If you have any special Knife problems, ask DOWD of Beloit

R. J. Dowd Knife Works
Makers of better cutting knives since 1847
Beloit, Wis.



Wages ÷ 2 = 50% Saving
Output × 2 = 100% Increase
total = 150% GAIN

MILLER IDEAL UNIT—Consists of Miller Automatic Feeder, New Series C. & P. Press, Miller Electrical Equipment with Variable Speed Drive, C. & P. Long Fountain, Miller Fly-Wheel Guard, Counter, Miller Vibrating Distributing and Trip Roller, Miller Hold-Fast Grippers and String Fasteners and Anyangl Lighting Fixture.

The Problem of the Hour Solved by Millers

If you will total up the money you have paid out in wages to hand-feeders for the last twelve months, and then *divide* this sum by *two*, you will get a fair idea of the saving the Miller Feeder accomplishes in your Miller-Equipped neighbor's plant. If you will total up the impressions produced by your hand-feeders for the last twelve months, and then *multiply* this sum by *two*, you will get a fair idea of the increased production the Miller insures your Miller-Equipped competitor.

You owe it to yourself and to your business to find out what Miller Feeders will do in reducing your labor costs and speeding up your production—*the problem of the hour.*

Fill in the coupon and mail it today. It will bring you full information.

Miller Saw-Trimmer Co.
PITTSBURGH, U. S. A.

Branches: Atlanta—Boston—Chicago
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Miller Saw-Trimmer Co.
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Please send descriptive matter, prices and terms on items checked:

☐ 8x12 Miller Feeder	☐ 8x12 Miller Unit
☐ 10x15 Miller Feeder	☐ 10x15 Miller Unit
☐ 12x18 Miller Feeder	☐ 12x18 Miller Unit

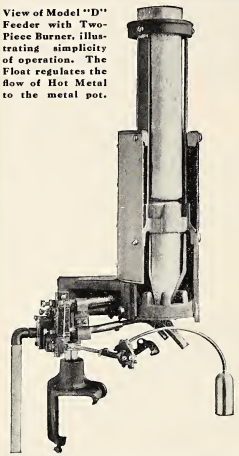
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Firm _____

Street _____

City and State _____

EXHIBITOR
Graphic Arts Exposition
-CHICAGO— JULY 23 TO 30-



View of Model "D" Feeder with Two-Piece Burner, illustrating simplicity of operation. The Float regulates the flow of Hot Metal to the metal pot.

Save $1.00 to $1.50 Per Day

Would you invest $90.00 on the average in equipment for every line- and type-casting machine you have if it would earn or save you $1.00 to $1.50 every day? A dollar a day means 100 per cent in 90 working days, or 333 per cent a year.

That is what an investment in

Lee Hot Metal Feeder

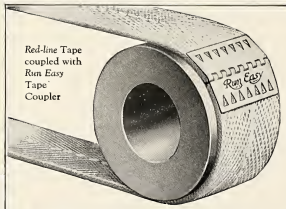
equipment will net you. Your principal back in 90 days in labor time saved; in improved quality and increased quantity of product, and 100 per cent profit every 90 days thereafter.

How can LEE HOT METAL FEEDERS do this? Let the Burdick-Allen-Dietas Co., Milwaukee, tell you.

They wrote us:

"We installed four of your Metal Feeders and a Three-Cell Ingot Caster five years ago. They have given splendid satisfaction. Our records prove that they paid for themselves in three months in increased production and quality of slugs and casting and handling metal. We wish to emphasize the fact that they are still working and have cost very little for repairs."

THE GEO. E. LEE COMPANY
Caxton Building, Cleveland, Ohio



Red-line Tape coupled with *Run Easy* Tape Coupler

Tensile Tested • Quality Guaranteed

Red-line TAPE
TRADE MARK

A SUPERIOR QUALITY OF TAPE FOR BINDERY, PRESSROOM, OR WHEREVER TAPE IS REQUIRED

Red-line Tape is sold in rolls of thirty-six yards and is made in the following sizes:

⅜ inch	½ inch	⅝ inch	¾ inch	⅞ inch	1 inch	1⅛ inch	1¼ inch	1½ inch	2 inch

SAVE the time and trouble occasioned by breaking of tapes on your machines by using *Red-line* Tape. Cheap tape, like lots of other cheap things, is dear at any price.

GET THE BEST MADE, INSIST ON Red-line IT'S THE FINEST QUALITY OBTAINABLE

IN STOCK AT ALL SELLING HOUSES

AMERICAN TYPE FOUNDERS COMPANY

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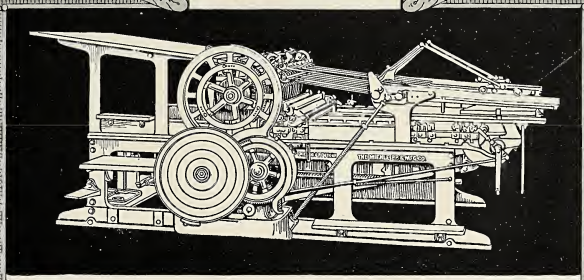
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BOSTON	The Arnold-Roberts Company
PHILADELPHIA	Lindsay Brothers, Incorporated
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CHICAGO and NEW YORK	The West Virginia Pulp & Paper Company

Be Sure Your Name Is On the Mailing List of Our Nearest Distributor So That You Receive the Mill Price List Each Month.

This insert is not a sample of any of the papers advertised

The Miehle



TRUE QUALITY

TRUE quality is not self-conscious. Its possessor is not boastful. Its merits are assured; they compel recognition by their own force.

For over thirty years, the Miehle has been in constant use by an ever-increasing number of printers. In this long period, there has been ample opportunity for the most complete test of the press in every respect.

And what is the verdict? Does the Miehle possess true quality?

From thousands of printing offices everywhere, the answer comes; not in words of praise, in empty commendation, but in unsolicited orders for more Miehles, and still more Miehles.

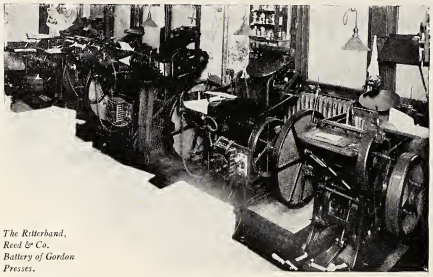
MIEHLE PRINTING PRESS & MFG. CO.

Principal Office: **Fourteenth and Robey Streets, Chicago**

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YOU NEVER HEARD OF A MIEHLE BEING SCRAPPED



The Ritterband, Reed & Co. Battery of Gordon Presses.

Ritterband, Reed & Co.

NEW YORK, N. Y.

ANY printing concern holds customers mainly because of service and equipment that does consistently good work.

Of these two factors, the latter is perhaps the more influential because reliable equipment *means* service.

Ritterband, Reed & Co. are known around New York for service. It is only natural, therefore, that a good sized battery of Chandler & Price Gordons is found in this plant.

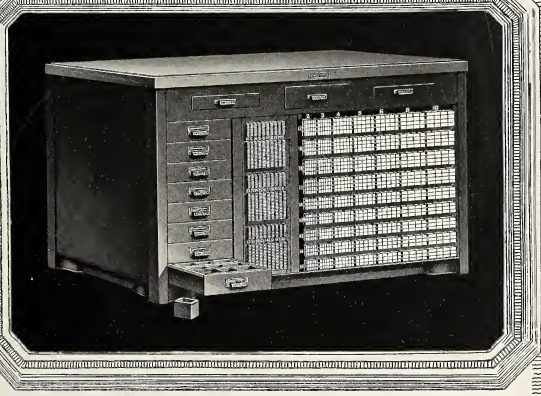
Chandler & Price Gordons everywhere retain the old fashioned meaning of the word "service."

Write for booklet "The Profit in Printing."

Chandler & Price Presses

The Chandler & Price Co., Cleveland. Agencies in All Principal Cities

←——The Chandler & Price Semi-Steel Chase—Guaranteed Against Breakage



AN ACCEPTED FACT

ONE FACT IS CLEAR—economy leads to the accumulation of wealth, and combines the very essential factors of Primary Cost, Reliability, Convenience, Field of Service, Permanency. These are the BIG FIVE. It requires study and effort to unite them—united they represent 100% efficiency, and command success. —*Business Science.*

The Hamilton Steel Imposing Table No. 726 (illustrated above) is standard in quality of material, design and workmanship. Its labor- and space-saving features speak for themselves.

Hamilton Steel Composing Room Equipment is built to meet the most exacting requirements and fully complies with all the foregoing specifications of BUSINESS SCIENCE.

The Hamilton Manufacturing Co.

Eastern House: Rahway, N. J. Two Rivers, Wisconsin

HAMILTON GOODS are for sale by all Prominent Type Founders and Dealers Everywhere

60% *on Embossing of Panels, Borders, Bold Lettering and Ornamental effects.*

The patent covers the "making of the two dies (male and female) simultaneously" which enables you to take proofs by hand on your desk; to correct or alter dies; to "make ready" on the light press in five minutes (ready to run) as you have no "counter" to make.

You save the time of the Press and your Pressman; Your Own and the Customer's time, by using——

THE ELLIS "NEW METHOD" EMBOSSING

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Net Cash $150.00—or Terms

YOU GET Personal Instruction by a qualified Teacher, every tool and appliance for marking out designs and making Dies; Bases for the press and printed Instructions; with a license to use the Method on your own premises for your own business only. (Protection given against the possibility of infringements, which will be prosecuted)



Booklet and Specimens, 10 cents

THE ELLIS "NEW METHOD" EMBOSSING COMPANY

140 WEST 38th STREET, NEW YORK CITY

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Rouse Products

Mean Increased Profits for the Printer

Rouse Products are paying their way and bringing increased profits to hundreds of progressive printers. Are you one of them? If not, this advertisement will be of interest.

Rouse Register Hooks and Bases meet the need for an efficient, economical and durable plate-mounting system. For bookwork and colorwork requiring close register they give uniform satisfaction.

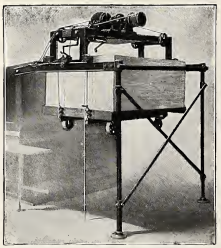
Rouse Job Sticks embody the latest improvements in composing-room appliances. Made of best materials and instantly adjustable to picas and nonpareils.

Your compositors will appreciate Rouse Job Sticks.

Write today for literature describing the complete line of Rouse Products.

H. B. ROUSE & COMPANY

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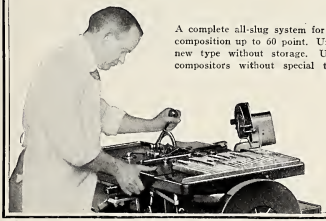
THE ROUSE PAPER LIFT

makes it possible for you to add a thousand more impressions a day to each press due to the saving in time the pressfeeder usually takes in putting up new lifts from the floor. An entire day's run for a press can be placed on the lift at one loading.

Increases production and general efficiency in the pressroom.

Ludlow For Display

Well-fitted and unbreakable italic is an exclusive advantage with the Ludlow System. All sizes to 60 point are cast on slugs without mold or machine changes.



A complete all-slug system for display composition up to 60 point. Unlimited new type without storage. Used by compositors without special training.

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Laketine for Litho and Letter-Press

Business grew so rapidly with us during the past seven years that our several plants were driven beyond their capacity. Our customers were exceedingly patient with us, for which we thank them. We are now overhauling machinery and increasing facilities to prevent delay in future deliveries. Besides we are stocking up with some of our best sellers such as:

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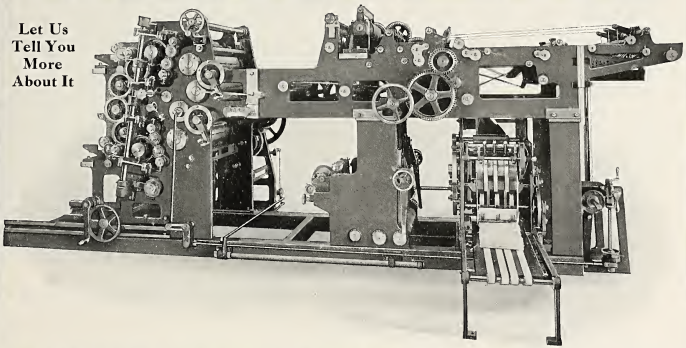
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A HIGH SPEED STRAIGHT ROTARY PRESS

Prints One Color on Each Side—Offset Web—Delivers Sheets Either Flat or Folded
Size: 28 in. x 20 in.—You Can Use This Press to Advantage on Your Long Run Work

Let Us Tell You More About It



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NEW YORK, 261 Broadway — TORONTO, CANADA, 445 King Street, West



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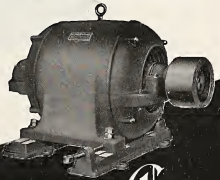
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Also guaranteed rebuilt equipment in all standard makes

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Printing Press Equipment



The largest bona fide stock in the country
A competent engineering department backed by 20 years of "Know How".
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The Fuerst-Friedman Co.

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Why Depend on Guesswork *In Galley Make-up?*



No sane printer would attempt to set type without a stick—or guess at the *width* of a form.

And yet many printers are depending on Guesswork when justifying the *length* of a page.

¶ "AVERY'S GALLEY has made it possible to give uniform page measurements and better service to our customers than we could give before.
"It is a complete success as a time-saver, and provides the only convenient means we know about for accurate justification on the galley.
SUPERIOR TYPESETTING CO.,
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Avery MAKE-UP Galley
"SAVES ITS COST IN ONE JOB"

provides a definite, simple and convenient way of having each form in a "locked-up" condition before it leaves the compositor's frame.

The Avery Galley Co.
412 South Los Angeles Street
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AMERICAN TYPE FOUNDERS CO.
BARNHART BROS. & SPINDLER



They're from Missouri

"YOU'VE got to show me!" is the consumer's slogan for 1921.

People are buying like good purchasing agents. Before they go into a store, they shop around in the pages of the magazines, newspapers, and direct-mail advertising. Before they put up their money, they ask questions and compare quality and price.

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"Show me!" demands not vague "art" and general publicity, but life-like illustrations of your product, instructive pictures of its use and clear exposition of its advantages.

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You can get a real edge over your competitors by coming to Stafford for your "Show me!" art and engravings. A large part of our business is handled by mail and telephone. Try it.

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"The House of Ideas"
ARTISTS DESIGNERS ENGRAVERS
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Century Bldg., Indianapolis

Profit Making Equipment

THE LATHAM WAY

The Business Builder

Saves 50% Make Ready and 75% Register Time

ASK FOR A DEMONSTRATION

Complete Plate Mounting, Registering System for Book, Catalogue, Label and Color Printing.

Steel Cabinets on Casters for Patent Base Equipment.
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8 x 8 Hook Gives 6-em Travel.



4 x 4 Hook Complete for Small Plate Work.



8 x 8 Double Hook for Narrow Margins

Latham Automatic Registering Co.

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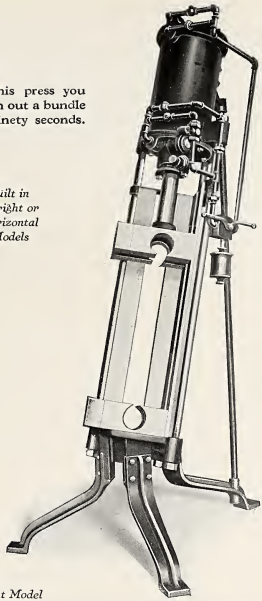
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With this press you can turn out a bundle every ninety seconds.

Built in Upright or Horizontal Models



Upright Model

BERRY

Pneumatic Signature Press

WITH this machine, signatures, catalogs, books, and so on are quickly and uniformly compressed into easily handled bundles. This press is fitted with a 10-inch cylinder that gives a 14-inch stroke. Blocks are 10½ x 10½ inches. One of these presses will take care of the output of eight or ten folding machines.

BERRY MACHINE COMPANY

309 N. Third Street, St. Louis, Mo., U. S. A.

Do You Know that

The Wesel "Final" Base

for mounting printing plates on press beds is the really only all around method best adapted to pressroom usage?

IT IS—Service everywhere proves it. "Finals" are but one of the many Wesel Wares for PRINTERS, PHOTO-ENGRAVERS, ELECTROTYPERS, AND STEREOTYPERS.

PREPARE NOW for the business that will come to you if you equip for it. We invite your business and assure you of Service.

BUY NOW—FOR BETTER BUSINESS

Wesel Material Is Standard Equipment

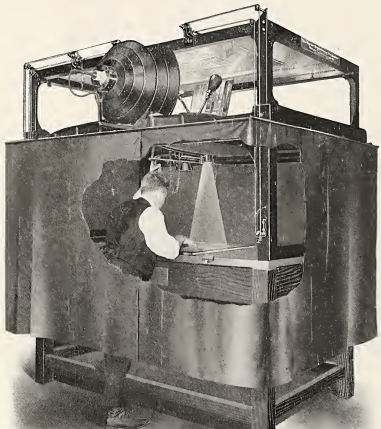
EXHIBITOR
Graphic Arts Exposition
CHICAGO —— JULY 23 TO 30

F. WESEL MFG. CO.

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Please mention The Inland Printer.



Proved With Every Method

The Taylor Registering Projector has thoroughly demonstrated its remarkable time-saving qualities both in make-up and in cutting down standing time on press, when used with any type of make-up or variety of patent base.

A true and exact image of an impression of the key form, or other registering detail, is projected (as in a moving picture machine) directly upon the form, which is held on the stone as on the bed of a press. To obtain register, merely move the plate or typematter to the proper place as shown in the "picture" on the face of the form, secure it in position, and you are ready for the press. This does not necessitate any change in the method of mounting or locking up forms. The great saving comes in cutting down the time necessary to locate the form elements in correct position for lock-up. Guess-work is eliminated, make-up time in the composing room and striking-in on the press are reduced to an almost unbelievable minimum. By our system, forms are registered *before they go to press.* This is where the saving counts.

Write today for full details of the machine, its operation, and our "paying its way" plan of purchasing.

The Taylor Registering Projector Co.

927 Linden Ave., Baltimore, Md.

TORONTO TYPE FOUNDERS COMPANY, Ltd., Sole Agents, Canada and Newfoundland—Toronto, Montreal, Winnipeg, Regina. Agents Chicago and West, LATHAM AUTOMATIC REGISTER CO., Chicago.



NUREX— *It Sticks*

Tabs made with NUREX never come apart—because NUREX always sticks. And it works just as well in damp weather as under the most favorable circumstances. If you want satisfaction in a tabbing glue use

NUREX

Patented June 1, 1920

Tabbing Compound

Many advantages accrue to the printer through the use of NUREX. Tabs can be handled roughly without fear of their coming apart, just as shown in the illustration at the top of this page. Forms printed in gangs may be assembled in gangs and tabbed in gangs as well, if NUREX is used. NUREX is distributed to the trade through distributors only. Order today from the distributor in your territory.

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BIRMINGHAM, ALA.	Diem & Wing Paper Co.
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BUFFALO, N. Y.	The Alling Cory Co.
BUTTE, MONT.	Butte Paper Co.
CHICAGO, ILL.	J. W. Butler Paper Co.
CLEVELAND, OHIO	The Central Ohio Paper Co.
CLEVELAND, OHIO	The Union Paper & Twine Co.
CINCINNATI, OHIO.	The Chatfield & Woods Paper Co.
CINCINNATI, OHIO	The Whitaker Paper Co.
COLUMBUS, OHIO	The Central Ohio Paper Co.
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DENVER, COLO.	The Peters Paper Co.
DENVER, COLO.	The Carter, Rice Carpenter Co.
DALLAS, TEXAS	Southwestern Paper Co.
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Write or wire for our new booklet. It contains names and addresses of printing plants near you who are already using our blankets.

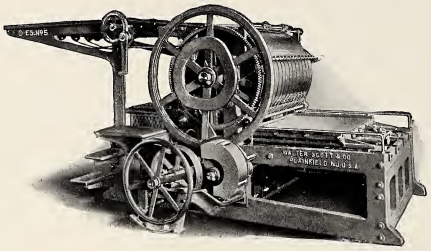
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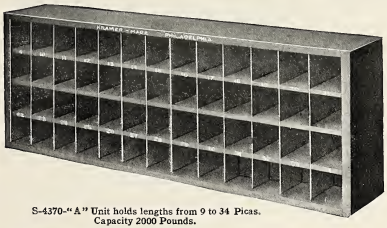
KRAMER LEAD *and* SLUG UNIT STORAGE CABINET

S-4370

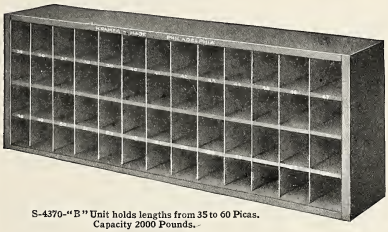
The most compact Lead and Slug Cabinet ever built. Each Unit will hold 2000 pounds of material when loaded to capacity.

MADE IN TWO UNITS—ALL STEEL CONSTRUCTION

To Hold Lengths From 9 to 60 Picas by Ems



S-4370-"A" Unit holds lengths from 9 to 34 Picas. Capacity 2000 Pounds.



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Units can be set on any standard 50 case, double tier, Type Cabinet, or units can be set back to back, or mounted one above the other or placed against blank wall.

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S-4370-"B" Unit

Holds Lengths from 35 to 60 Picas

Each Unit Contains 52 Bins, $5\frac{1}{8}$" wide, 5" high, each bin from 9 to 15 picas will hold 120 inches of low leads and slugs; 16 to 20 inches; 31 to 60 picas, 30 inches.

Overall dimensions of each Unit, 70" wide, $10\frac{1}{2}$" deep, $23\frac{1}{2}$" high.

Finish—Dark Olive Green Baked Enamel.

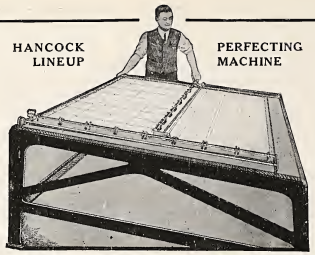
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A Hancock Perfecting Lineup Machine—as far as lining up strike sheets is concerned—will line up more sheets in an hour than can be lined up by hand in a day. It makes from one to sixteen lines in one motion, with speed and accuracy.

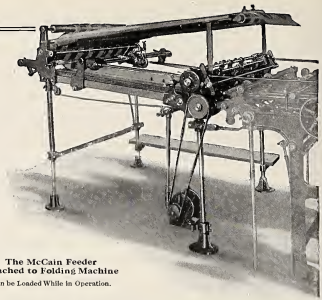
The Hancock Perfecting Lineup Machine is as simple to operate as it is efficient. Not only that, it is absolutely reliable—every Hancock Machine is tested for speed and accuracy.

Modernize your plant. Install a Hancock Perfecting Lineup Machine; at least, write for full information concerning it.

Keep your eyes and mind open.

The Hancock Perfecting Lineup Machine Co.
Lynn, Massachusetts

TORONTO TYPE FOUNDRY CO., Ltd.
Exclusive Agents for Canada and Newfoundland



The McCain Feeder Attached to Folding Machine
Can be Loaded While in Operation.

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solves the problem of hand feeding of your folders. Production records show increases all the way from 10 to 25 per cent after the McCain is installed. Easily attached to Anderson, Brown, Cleveland, Dexter or Hall folders.

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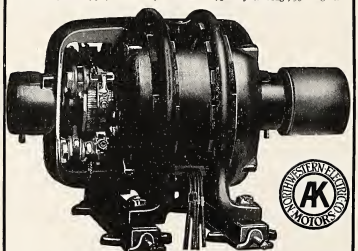
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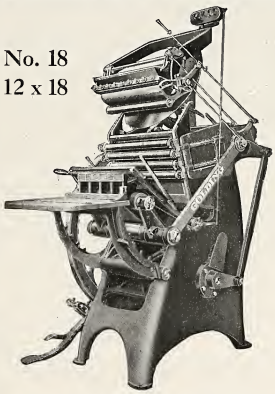
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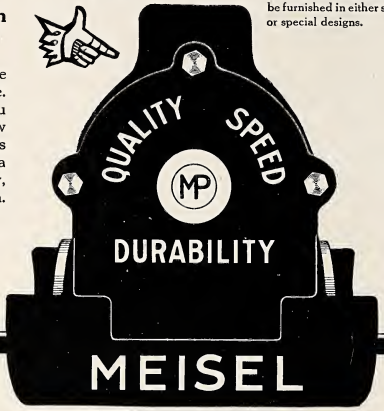
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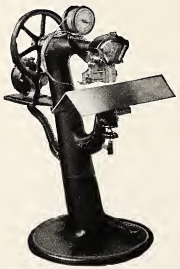
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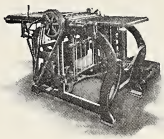
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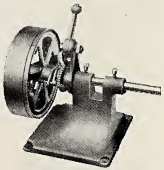
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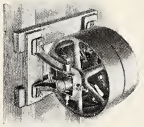
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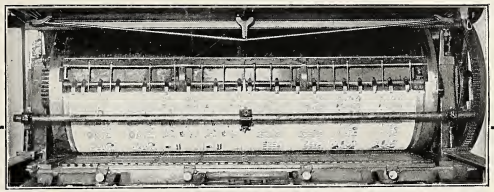
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Will prepare an accurately lined-up strike sheet in two to three minutes.

Will provide a system where but one line-up is required for a job of several forms.

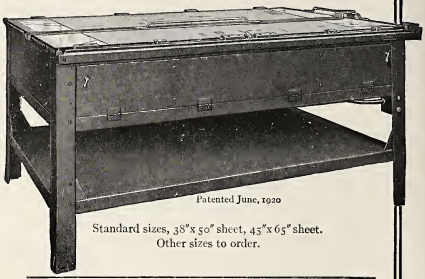
Will prepare a key sheet for color forms, dispensing with necessity of going to press with key forms.

Will save hours of productive time in every department.

Will eliminate press-waiting time.

Will insure perfect back-ups.

The only combined Line-up and Register Table on the market



Patented June, 1920

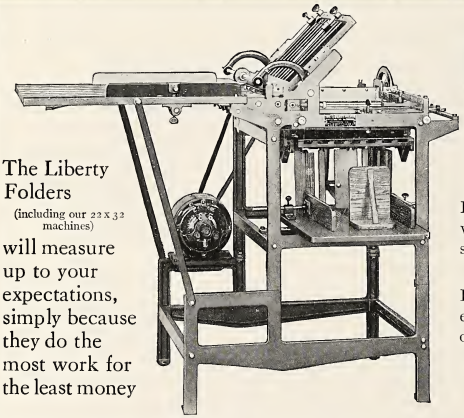
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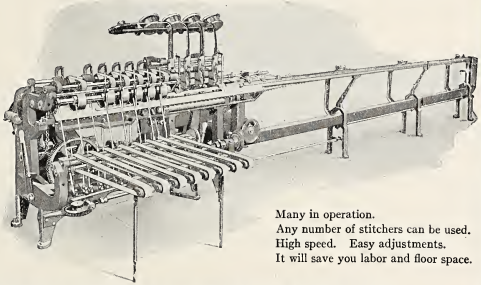


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The Inland Printer

Vol. 66, No. 6 March, 1921

The Leading Trade Journal of the World in the Printing and Allied Industries

HARRY HILLMAN, Editor

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EARLY MASTER PRINTERS

WILLIAM CAXTON

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MAKING 'EM CALL HIM "MISTER" AGAIN

BY ALBERT G. BRENTON

WITH a heritage rich in tradition, an early position that drew to him the favor of kings and placed him on a level with members of the learned professions, today's descendant of the old time printer, through neglect of his opportunities has allowed his craft to fall from its former estate. Despite the fact that the product of types has been one of the most (if not the most) potent factor in the civilization and advancement of the world, and has strung the warp of the whole fabric of industry, not more than half a dozen master printers in the country are rated as millionaires. But the number who are as popular with the public as plumbers and as poverty burdened as cobblers is legion.

The accumulation of money, of course, is not a complete measure of success, certainly not of morals. However, wealth *is* significant in considering the status of one who is accredited with having contributed so vastly to the welfare of the world. It would seem the profession that has done so much to put the rest of humanity on its feet should share more generously in the resultant blessings.

That it doesn't has been largely the printer's own fault. His morals are of his own making and there must have been a modicum of truth (at least in some far remote day) in the prevailing belief that his promise wasn't worth a tinker's dam. If he has not shared in the enjoyments that his work brought the rest of the world through the spread of enlightenment and spiritual grace, that, too, has been his own fault. His case is analogous to that of the cobbler who wears shoes run down at the heels and ground thin on the soles. A cobbler should do better, even in these days of $16 kicks.

The printer's willingness to remain on the cobbler's poverty line is surprising. For, be it known, those whom his product serves fill their storehouses to the groaning point with the world's goods, while he who made their progress possible takes the culls and gleanings, which is not meet nor meat (if the pun is permissible). And again the printer himself may be handed the buck! He has submitted passively.

To begin with, that is, in the early days of the craft, the printer not only was an artizan, but often an artist as well, and not infrequently a man of letters. Though never a keen business man, he fared well by reason of commissions with which crowned heads and merchant princes induced him to manipulate his types. Ye olden printer accumulated wealth in considerable proportions and was able to enjoy the luxuries of his day and age.

Then came the era of sharp industrial competition. Royal favors fell away, and though his types and his ink were the means of spreading the propaganda of "costs," "risks," "profits," "overhead," and "upkeep" by which others organized business, the copy he set made little impression in his domain except on the tympan of his presses. The message he transmitted to others, and which he could have absorbed, went in one ear and out the other. He failed to "follow copy."

All around him other business developed apace. It went so fast there grew a need for a service he had failed to provide, namely, intelligent advertising. Certain gentlemen whose noses were not quite so near the case, who could see beyond the top row of cap and small cap bins, prepared themselves by dabbling briefly in the broad field of psychology, then hung out shingles proclaiming themselves "experts," "specialists," "consultants," "counselors," and what not of the new art, which is concerned with letting the whole world know.

Meanwhile the printer continued all too zealously to mind his p's and q's — and nothing else. Fortunately, advertising even in its crude beginnings was vastly successful and one of its by products was patronage for him — a sort of denatured profit trade. Through it he was able to keep his type working and his presses run-

ning, and by doing odd jobs on the side and soliciting neighborhood washings for his wife, he managed to eke out an existence. But all he got was skimmed milk. The advertising experts took the cream. And other folk quit calling him "Mr. Printer." They were too busy paying tribute to the new psychologist fellow.

Then some one in the profession (purely by accident, it *must* have been) became infected with the idea of "costs," "upkeep," "overhead," "risks," "profits," to which the printer had been exposed so long. One can imagine the first victim contracted the malady as compositors get lead poisoning — constant contact saturated his veins with its germs. And after the first shock the experience proved wholesome, as the victory over typhoid fever sometimes leaves the human system in condition for more robust health.

The epidemic opened his eyes to the fact that he had been allowing the world to kid him along. It prompted such revolutionary reform that he actually installed cost systems and after that hiked up prices a few notches. Doubtless, if he continues far enough along this line the world will come around again to the point of calling him "Mister." The introspection in which he indulged while flat on his back under the attack of "costs" and "profits" may have awakened the realization that he himself was responsible for the crop of psychologist experts, typographical counselors and broker parasites that were feeding luxuriously on the carcass of his formerly flourishing profession; also that he should do something about it.

Anyway, in his period of convalescence he is found making more or less effort to offer a complete printing service — complete from developing sales ideas, through the various steps of determining size, form, and contents of an advertising campaign, writing its text, providing its illustrations, laying out the material for type arrangement, printing, binding, delivering to the prospect through the mails — all this in his own establishment, and getting paid for it handsomely! Wherefore his pulse must be trending again toward normal. Having eaten his mess of pottage he dislikes the after taste and is going back to reclaim his birthright.

There are many names for this innovation of the printer's. Some call it the "service department," some have simply an "idea man," others may even take a cue from the psychologist interlopers and call it the "advertising branch," but there is little in a name — the foundation idea is all that counts. Perhaps the editorial and plan department of William Green, Inc., New York city, is representative of the idea in general.

This department, now about three years old, is the creative branch of a large, long established general printing business. It is concerned foremost with the origin, development and execution of sales and promotion ideas, termed direct intensive advertising, which the plant works out in finished form with ink and paper. To be a profitable adjunct of a printing plant such a department must gather its sustenance from a source other than the ordinary profits of printing.

This it does. It takes the share formerly yielded to the advertising agent or outside "expert" for originating ideas for the customer or whipping the latter's suggestions into shape for the printer. Hence there are two profits, one absorbed by the department itself, the other accruing to the manufacturing end. And because of the high grade craftsmanship demanded and the clientele served, the latter is of a very desirable kind, in fact preferable. Price haggling is eliminated. People who seek creative work are willing and able to pay for it. It is class or quality patronage, pure and simple.

By the very nature of his business the printer should have been the one to originate direct by mail advertising, consisting of circulars, books, pamphlets, envelope enclosures, blotters, and in fact every conceivable kind of printed matter. Essentially this material is and should be entirely a printer's product. Display advertising in newspapers and periodicals, and the free reading matter known as publicity, have firmly established their value and have a distinct place. Their production is properly limited to the advertising agency.

But direct by mail advertising also has a field just as distinct and fully as result producing. It should not have originated in the advertising agency, if for no other reason than that the two separate profits necessitated — one for the printer, one for the disassociated agency — are a needless expense. Sometimes mailing pieces may only supplement periodical or newspaper advertising, but in an increasing number of instances an entire campaign can be carried on more economically and effectually with no other material than an interesting, informative, well written booklet, with its accompanying self addressed return mailing card as a convenient method of obtaining inquiries from the prospect.

The hard headed business man, having used periodical advertising successfully, may question this statement. Many do, but it is necessary only to point out that if periodical advertising with its unavoidable percentage of waste circulation, its struggle for attention against hundreds of other advertised products, is in any measure effective, direct mailing pieces that go under a postage stamp in an individual enclosure straight to the person to be reached, that compete with no counter attractions for his attention, and that at first impression win his approval by sheer interest and attractiveness, must be of far greater value.

It goes without saying that the printer for the sake of obtaining a job of work can not risk producing as a direct mailing piece any old idea that strikes the customer or his friends as good. For if it proves otherwise the printer, not the customer, will bear the blame. Therefore, where direct by mail matter is recommended for a specific task, the printer should be permitted to satisfy himself of the soundness of the sales idea, approve the method in which it is set forth, and be allowed to work it out typographically, according to his best judgment.

To do this competently he must have an organization capable of analyzing sales difficulties and of devising means to overcome them. An understanding of the mechanics of printing merely to make certain the customer's money will be used economically in buying

printed matter is not enough. Merchandising in all its aspects must also be understood to assure profitable returns from every expenditure. The man or organization attached to a printing plant competent to advise customers on their sales problems must be skilled in market surveys, in the selection, identification and location of the potential buyer, in the writing and illustration of copy which will do what the patron's salesman in personal contact with his prospect is supposed to do, that is, make him wish to buy. For, after all, direct by mail advertising is only salesmanship reduced to print. But it has a distinct advantage over the human salesman in that it can penetrate doors of private homes and offices that are closed to him and can carry the facts regarding any product or service to known potential buyers in hundreds or thousands of cases at a fraction of the cost and an infinitesimal part of the time required for personal visits.

The proof of the pudding in advertising is definite, tangible results. Perhaps the experience of a certain Baltimore firm will stir the imagination of the skeptical to the possibilities of direct by mail merchandising. This concern, employing no salesman, having no agencies or branches anywhere and using no other advertising than that sent through the mails to the buyer, did a business of $35,000,000 last year in widely varied types of goods at a gross selling cost of 1⅞ per cent.

Now, the printer wishing to cultivate this field will want to know first how to start. The cardinal principle is to practice what he preaches, take his own medicine, or begin at home, by putting into the hands of the firms he would win as customers examples of his own printed literature that will sell his services and goods to them as he expects to sell their goods or services to others. For that purpose nothing is more appropriate than a well written, cleverly planned, attractively printed booklet telling the story of this department.

This method of promotion is used exclusively by the editorial and plan department of William Green, Inc., at a cost which might startle the average printer; but returns in new business from every mailing piece issued have more than equaled each expenditure within thirty days after distribution. The pieces have ranged in cost from five cents a copy to fifty cents — the latter being the most recent one entitled "The Pony Express"; size 7¼ by 10 inches, twenty pages and white fly leaves; inside in black, brown and red; cover stock end leaves; outside covers blue stock, first cover printed with design in Persian orange, black and gray. It includes process plates in four colors of an original oil painting done especially for this job. The book tells the story of the picturesque pony express service of half a century ago, and draws a comparison between the aid it gave business in its day and that available to business now by the combination of a staff of sales and advertising specialists with a producing printery, as exemplified in the editorial and plan department of the concern which produced the piece.

The book is distributed entirely through the mails, addressed to the individual with whom the printer expects to have future dealings, and is made so imposing in appearance that it will pass mail clerks, secretaries and the like, and reach the man for whom it is intended. Unless he has an utter disregard for well printed matter and stories interestingly told he will read every word it contains, including a concise and businesslike explanation of how the printer can help him develop new territory or expand within the territory to which he may choose to limit his efforts. The chances are very good that he will be convinced, or at least have his wholesome curiosity aroused to the point of filling in the return card, enclosed with the book, asking that the printer's representative call.

This request is the entering wedge. A representative of the department makes the visit immediately if the point is within convenient distance; if not, he follows up the lead by correspondence. His duty is to obtain a complete understanding of the nature of the prospect's business and the problem he expects printed matter to solve for him. This report, brought back to the department, is the basis on which is worked out a campaign to fit the prospect's needs. Frequently when such campaigns are outlined in tentative form instructions are given to proceed with preparation of the copy, illustrations, layout, etc. Sometimes a fairly complete dummy and a few paragraphs of the text are required to enable Mr. Customer to visualize the plan. Then only does cost to him begin. If he rejects the plan he is charged a nominal amount to cover the cost of actual work done. If he proceeds, as is most often the case, charges for the preliminary work are included in the final cost.

Returns from the mailing pieces of the printer mentioned average about five per cent in new customers, and frequently one new account brought in will more than offset the total cost of the piece. It remains to be seen just how elaborate the mailing pieces can be made and still prove profitable advertising. In time, of course, a point of diminishing returns may be reached.

The variety of experience resulting from undertakings in the direct by mail field makes the work highly interesting from the professional point of view. In one instance a plan was produced for a concern almost "over the dead body" of its advertising manager. He was on the point of weeping at having the firm's money spent for such an insignificant booklet — in this case, of vest pocket size, designed for a special class appeal. But the producers have seen their claims for the booklet justified many times over by receiving three reprint orders that have run the edition from the original 5,000 to 100,000; and the once despised piece is still pulling business, in fact the firm recently bragged about it in a printing trade publication.

The direct by mail field is just beginning to be tapped by producers of advertising. Mr. Printer, c'mon in, the water's fine!

PROPAGANDA FOR PURE ENGLISH

BY F. HORACE TEALL

A NUMBER of eminent British writers and linguistic educators founded in 1913 the Society for Pure English. The society's activity was quiescent during the war, but was reanimated some time ago, and is now in vigorous process. It evidently intends to make a strong and persistent effort to establish and preserve English purity. It desires American members, and announces that application should be made to the honorary secretary, L. Pearsall Smith, No. 11 St. Leonard's Terrace, London. Among the founders and early members are the poet Robert Bridges, the philologist Henry Bradley, the Oxford professor of English literature Sir Walter Raleigh, Arthur J. Balfour, Austin Dobson, Thomas Hardy, J. W. Mackail, Gilbert Murray, Mrs. Humphrey Ward, Mrs. Edith Wharton, and others of high scholarly reputation.

I mention these few names by way of assurance that this new movement is not ephemeral or weak, but is a strenuous endeavor by real master minds toward propagation of worth while popular knowledge. As a general proposition their aim is beyond a doubt highly commendable, and it is more than probable that much good will result. This probability rests mainly on the fact that the propagandists are drastically opposed to pedantry and dogmatism, though of course their work must include much that will savor of purism to many persons.

One kind of purism which we may be sure will not appear in the work of this society is the formerly common objection to word uses as impure simply because the words are used in other than the original sense. A striking example of such process in making our common speech is found in the title of an article by Brander Matthews, "A Campaign for Pure English." A campaign was originally a field, then a series of military operations. Then very naturally a political season of rivalry was called a campaign, and for many years critics condemned this use, even as late as 1883 a book supposed to be liberal saying it was indefensible, and the first dictionary record of it in the political sense appearing in 1890 in Webster's International Dictionary, being there stigmatized as "Cant, U. S." The utter futility of objection to such useful extension of meaning is strongly declared in "Words and Their Ways," by Greenough and Kittredge, who say: "English is full of happy misapplications of words. They should serve as warnings to the puristic pedant, and may perhaps encourage aspiring neologists. One caution, however, must in conscience be added. The only safe course is to be sure that the misapplication is so happy that the rest of the world will adopt it. Then, despite the purists, you have enriched the English language. Otherwise — well, you have not." Of course, they are misapplications only until adopted. Dean Swift in 1710 decried in the *Tatler* what he called the "continual corruption of the English tongue," censuring the use of the words ambassador, bamboozle, banter, battalion, bubble, bully, communication, circumvallation, mob, operations, preliminaries, speculations, sham, and others whose use he could not prevent.

Professor Matthews says: "There is a peril to the proper development of the language in offensive affectations, in persistent pedantry, and in other results of that comprehensive ignorance of the history of English which we find plentifully revealed in many of our grammars, wherein we find rules of no validity — rules either borrowed from other tongues or evolved from the inner consciousness of schoolmasters. . . . Many of the makers of text books and many of the teachers of grammar are ignorant, pedantic, and tyrannical. It is high time that men who love the language, who can use it deftly and forcibly, and who are acquainted with the principles and the processes of its growth should raise the standard of independence. The task before us is to 'educate our masters'— more particularly to educate our schoolmasters."

Evidently the great desideratum is historical knowledge and its true application. Most of our grammarians — we may say all of the most noted ones — are scholars in the history of English, but they construe various phases of that history with personal differences, not infrequently to the extent that the same historical fact leads to direct opposites in positive teachings. Ordinary teachers must accept history as presented by chosen authorities, so far as they may be expected to know history at all, which at present very few of them do. The inevitable result is wide variance in the teaching. Education of our schoolmasters is certainly needed, but the most desirable first step is the selection and wide adoption of some historical authority as the best and truest, after which we might demand sufficient scholarship in history by applicants for teachership. But who is to determine the requisite qualification? Here is a large field of operation suggested for the society.

Many people, among them not a few of our schoolmasters, think that importation of foreign words threatens corruption of our language, and some are much exercised over such supposed impurity. Professor Matthews says that purity is menaced by common use of foreign words only when they are not assimilated, when they are allowed to retain their foreign pronunciations, their foreign accents, and their foreign plurals, and that the Society for Pure English strongly objects to mere imbedding of alien words in English speech. He quotes a passage to this effect from a tract issued

by the society, which concludes with the assertion, "The mere printing of such [French] words in italics is an active force toward degeneration." Professor Matthews unqualifiedly assents, and tells us that when writing in English we had better write all we say in English, specifying instances of contrary usage as inflicting "painful and aggrieved surprise" and annoyance. He decries the use of curricula, media, fora, and stadia, and would have every one speak of curriculums, mediums, forums, and stadiums, and presumably would have us Anglicize all such words. He declares himself in favor of conservatory and repertory rather than conservatoire and repertoire as if he thought the English forms not yet established, although the first has long been common and the other is nearly as common already.

All this is cited here not to dissent from the principle advocated, but because of conviction that some amendment is needed. As now described, the movement seems directly aimed in opposition to its own strongest plea — that for historical authority. Details evidently need closer study. With history as the basis, nothing could be further from truth than the assertion that printing foreign words in italics endangers the purity of English. That practice is a resort in favor of purity, having for its object the showing that the words are not English. But it is overdone. Many Latin words are so common in English that their origin is seldom thought of, even when their Latin plurals are used. Data, for instance, is such a plural for which it hardly seems possible that anybody would want to substitute datums.

Present British practice italicizes many words that American has long ceased to mark as foreign, and preserves foreign pronunciation much more than we do in America. Anglicizing in all cases is simply impossible. We might readily adduce many words that can not fully comply with the demand for complete assimilation; a few are boudoir, boulevard, bouquet, chassis, chauffeur, debris, debut, depot, garage, massage, all French, but all in familiar English use with French pronunciation.

The Society for Pure English seems to be too puristic in its first efforts. Let us hope that its later action will rectify this and become what it well may be, a movement of undoubtable value.

SYSTEMS*

BY R. T. PORTE

AFTER a lengthy and very heated argument, accompanied by the handing over of a check by the bookkeeper, Jim Baldwin made a peculiar motion with the upper part of his mouth, raised his nose slightly, supposedly to represent disdain, then parted company with the foreman of the Progress Printing Company. Once more he walked the streets of Chiapolis a free man. Two days later a sign reading "Baldwin the Printer" appeared in a store window, replacing one which had been there for some time, "Space in the Rear for Rent." In the back room Jim installed an 8 by 12 job press, a paper cutter, a stone, two racks of type, and some other items which seemed to be made out of old boxes. The press looked much the worse for wear, the paper cutter might have been taken for something to cut cheese with, and the racks were bespattered with ink that must have taken years to accumulate.

Where it was possible to get hold of such an assortment of junk is hard to explain, but in every city there seem to be one or two odd assortments of such material, "inherited" in some mysterious way by one man after another, and used by them when starting up in the printing business.

The "printing office" Jim had acquired was one of that kind. The last proprietor had left hurriedly, and some paper house or supply house, or hotel man, or somebody, had taken it for a $50 debt. Jim had secured it by paying $10 down and promising to pay the balance "some time," a practice that, thanks to modern methods of business, is fast dying out.

When George Wroughton died every printer in Chiapolis mourned, and practically every proprietor of a printing office in town attended the funeral. George was one of those lovable men who always stand for the right thing in business. He was one of the first men in Chiapolis to put a cost system in a printing plant, and from that time on he strove to instil into the minds of his brother printers the necessity of knowing their costs. He was not like some blatant cusses who conceive of something and are forever talking about it. No, George did not make himself a bore. He perhaps did more by example than could be done by loud mouth talking. Yet when a convention was held or some one was needed to talk on "Costs" George could always be relied upon, and because he practiced what he preached his word was accepted.

So George was mourned by the printers of Chiapolis, and then they suddenly thought of what might happen should some one not like George take over the Wroughton Printing Company. A man like George was needed, is needed, in fact, not only in Chiapolis, but in every town or city where there are printing concerns. For a week or two the printers, when they really gave thought to the matter, worried over who might be put in charge of George's business, as it was well known that the widow could not carry it on, there were only a few stockholders besides the widow, and there were no children to assume control.

*NOTE.— This is the third of a series of twelve stories of the Printers of Chiapolis. Copyright, 1921, by R. T. Porte.

The matter came to a conclusion when at the next meeting of the Graphic Arts Association a man presented himself, shook hands with the president, and sat down to eat. After the usual preliminaries, the president said he was glad to announce that they had with them the new manager of the Wroughton Printing Company, that he was formerly an accountant in a large plant in another city, a cost expert of renown, that the printers were glad to have such a man become a member of the printing fraternity of Chiapolis, and Mr. Brewster would, he hoped, make a few remarks for the benefit of the other members.

Mr. Brewster proceeded to do so, going into costs from the front to the back, and sideways and endways and up and down, until the boys thought he would never finish. Most of it was old stuff, and as a result they got to winking among themselves. Finally Mr. Brewster sat down, amid much handclapping, which seemed to please him.

After kicking his job press for a couple of weeks Jim Baldwin decided he must have an electric motor and made this addition to his business. Not having time to bother with books, Jim took a job, wrote on it the number of copies wanted, bought the stock for cash, printed it, and collected the money. When rent time came, he dug down into his pocket, and the same was done with every bill he paid. If, at the end of a week Jim found himself with $10 in his pocket, he decided he had had a mighty good week, as he had paid all his bills, including personal ones, and still had money left. No bank was honored with his account, because Jim probably never thought of it. He had too much to do to run down and make deposits and write checks. Dealing in cash was much handier.

Jim prospered. He worked hard, spent his money with care, and finally paid off the original $50. Then he got a little ambitious and decided to enlarge, so he bought a 10 by 15 jobber, a new one, with electric motor, fountain, and some other things. He had saved enough money to pay a third down, and promptly started in to meet his monthly instalments.

He had started to do a strictly cash business, but with the doubling of his plant he now had to extend some credit, which made it necessary to print some billheads and stationery for himself. He sent bills with the jobs, and on a page in a little book, if he did not forget about it, he wrote the names of the customers and the jobs, with prices. When the customer settled the account, he wrote in large letters the word " paid " over the items, and that ended the transaction. He hired a boy and a girl to help him, and worked harder than ever himself.

Mr. Brewster at once proceeded to put an entirely new cost system in the Wroughton Printing Company. Ingenious machines were installed by which a man could have his time card printed with the " time begun " and later go back and have " time finished " also printed. The machine was situated in the center of the plant, and the workmen trod many miles daily to have the machines put on the exact amount of time used, deposit the tickets in a box, etc.

In the bookkeeping department a survey was made and an entirely new set of books installed. Every job printed was compared with every similar job, costs of both were written down in a book and carefully tabulated. Four new girls were added to the clerical force to keep track of the various tabulations compiled, and an assistant bookkeeper was added to compile each month the various items for comparison. Two private account books with many columns were daily brought into play, and Mr. Brewster very energetically figured over many items, made comparisons, then called conferences with heads of departments while he read columns of figures as to production and costs and even had a lot of charts with lines on them much like the lines of competing railroad tracks on a map. They went up and down, red lines crossed blue lines, and some tried to jump off the paper altogether.

Every day it took from one to three hours for these various conferences with " heads of departments," while in the meantime men loafed because the foreman was not there, and jobs were not delivered as there was no one to see that they were out on time, when the " heads of departments " were at a conference. Meantime, more charts, more tabulations, more statistics, and more, more, all the time. The filing system was torn asunder, and a new method installed, making it possible to get a letter whenever the girl got through guessing under just which of the three thousand cards she had filed it before. Yet the matter was very simple, if one followed what Mr. Brewster said. But let us go back and see how Jim is progressing.

Jim Baldwin was having his troubles. He swore by everything good and holy that he had remitted for the instalment due the month before, but as he had no receipt and the company claimed he had not paid, there was nothing to do but pay again, as Jim declared. Doing a credit business, money got a little slow. He grew a little careless about his rent, and got into the habit of paying at the end of the month instead of in advance. Finally the landlord proved to Jim that the rent for two months was due and he had either to pay for the two months or get out. Jim dug up the money, swearing by all that was eternal that the landlord was a crook.

A " good customer " failed to pay his bill, and Jim spent a couple of days looking for him — about $100 was lost. He discovered that he had failed to collect for several jobs from a customer, but when he went to collect the bill the customer swore he had a " receipt in full " and would not pay, and in addition he quit buying from Jim.

The boy and the girl demanded wage increases, and got them. Some time previously Jim had succeeded in convincing the paper house that he was entitled to some credit, and was given it. He had paid promptly, but as these troubles began he commenced to slip, and finally he was ninety days behind. Then he had the paper house after him, and instead of being a care free printer, lines of worry commenced to appear. One day the paper house demanded its money by the next day or it would attach the shop.

A few evenings later Mrs. Wroughton was very much surprised when she answered the door bell to find there three men, whom she recognized as foreman of the composing room, foreman of the pressroom, and Paul Andrews, who held the position of estimator and salesman — men who had worked for Mr. Wroughton for years. A long conference was held, the men talking as though it hurt, and Mrs. Wroughton expressing surprise. It was past midnight before the conference broke up.

In the meantime Mr. Brewster was at work in his office on a book entitled "A Year's Analysis of a Printing Business," with many pages of figures and a countless number of tables and diagrams before him.

Why will women always demand something when a man is worried? Jim's wife wanted a new hat, and didn't care about his troubles. She had not had one since he had gone into the printing business, and when he had worked at the case she used to get two a year. She was tired of the cry of saving up to pay off the debt on the plant. She wanted a hat, and wanted it at once. They were lots better off when Jim had a good job as there was then no worry about "paying off the plant."

Mrs. Wroughton and Mr. Brewster had a long conference. The bookkeeper was called in, as well as the assistant bookkeeper, and all the charts and tabulations were shown. Then the bookkeeper went out, returning with a check, which Mrs. Wroughton handed to Mr. Brewster, who put on his hat and left. Paul Andrews was then called over and something was said to him which caused him to blush and stammer and say he would do his best. He then sat down at Mr. Brewster's desk.

The sign "Baldwin the Printer" disappeared and in a short time Mrs. Baldwin appeared with a new hat.

Just make your own moral to this.

MAKING A SMALL TOWN BUSINESS PAY

BY WILL H. MAYES

AT every gathering of Texas newspaper workers I have attended for years past, and at numerous other conventions of Texans, I have met a certain live wire newspaper man from a little East Texas town. I knew that his town was hardly large enough to support a one man printing office decently, if conducted as most printing offices are, even though he stayed at home and worked in the office all the while, so I wondered how he got away from home so often and had enough money to spend for such trips. I have solved the mystery. Good fortune recently threw me into his town for an hour between trains, so I hastened to call on this printer who looks so prosperous while so many other printers in small towns look as if "Life were but an empty dream." I found him in his front office dressed up in new clothes. He rather apologetically explained that he did not dress that way all the time when at work, but that he had just returned from a business men's convention in a neighboring city.

"By the way," he stated enthusiastically, as soon as we had exchanged greetings, "I picked up eighty dollars' worth of crop mortgage and other legal blank printing over there yesterday," and he showed me the orders. "All I have to do is to change the names in the forms which I keep standing and run off the jobs. Good money, too. I could have gotten more, I guess, if I hadn't gone off to dinner with some other newspaper boys I met there and stayed too long at the dinner table."

I told him that I had come by to find out how he managed to get to so many public meetings over the State and always looked so prosperous, while so many others were wearing antebellum clothes. With that suggestion as a starter, and knowing that I had but little time to spend with him, he laid off his Sunday coat and began to show me his shop. He first introduced me to a young woman in an adjoining room, and told me that she was his office assistant, bookkeeper and collector. "I couldn't get along without her," he said. "She looks after the details and keeps things straight around here." The young woman was writing an insurance policy, and I found that my friend was doing about all the fire insurance business in the town, that it took very little of his time and produced a snug little income that just about paid the salary of his clerk.

"Here is my subscription cabinet showing expiration of all subscriptions. I now get $1.50 a year in advance, but paper has gone up so high that I am going to raise the subscription to $2 right away. Two weeks in advance of expirations I notify subscribers when their time will be up and that the paper will be stopped unless subscription is renewed promptly. If they do not pay before then I send another notice on the date of expiration, giving two weeks of grace. Of course, my collector takes bills to my subscribers in town, but they have to pay in advance, too. All of my out of town subscribers are on rural routes, most of them within twelve or fifteen miles of town, and about once a year I get in my flivver and go over the routes to check them up and solicit any new people who may have moved in. I find it pays. In this way I keep in touch with my readers, and it does me good to get out in the country. Besides I get many good newspaper stories that way. I know practically every subscriber by name, and I try to know their families and enough about their affairs to show a personal interest in them when I meet them."

"How about your advertising?" I asked.

"By golly, I am almost ashamed to show you," he replied. "It almost looks wrong to take the money." He turned to a journal in which his bookkeeper kept a table showing the proportion of advertising to reading matter and the exact advertising receipts for each week. I found that the advertising averaged about seventy per cent of the newspaper space and that the average rate was twenty cents an inch — a pretty fair price for a circulation of less than a thousand. "I have convinced these business men that the paper covers the territory they want to reach and that they can't talk to the people of this community in any other way. There have been times when I have had to talk some of them into taking a smaller space than they wanted, telling them frankly that it wouldn't pay me to increase the number of pages and that the advertising wouldn't be worth much unless there was some reading matter along with it."

"Here are some of my printing side lines," and he turned to a cabinet containing samples of blank forms. "When job printing begins to get a little slack I advertise in some farm papers that I will print and send post paid so many farm letterheads and envelopes at a certain price, and will send samples to inquirers. I send a sample letterhead and envelope, and a circular showing the farm cuts I carry in stock, and state that on receipt of the price I will send so much stationery and put on it whichever cut is selected. When a farmer writes for samples he is pretty sure to give an order, and by keying my advertising I am able to tell exactly which advertising pays. Then, once a year I send a crop mortgage blank to banks all over the cotton growing district, quote prices and solicit the business. By using a standard form, this business is almost a pickup. I have also compiled a list of East Texas farmers who can fruit and vegetables on their farms, and I solicit their label printing. I buy colored labels of stock designs in large quantities from label specialty houses and merely print in the canner's name, name of his farm, and his address. This is a distinct improvement over a cheap label or no label at all.

"I could add more lines and do more business, I suppose, but I haven't room in this building for more machinery." He then took me into the composing and press room, where I found a linotype operator, a printer and two pressmen busy at their respective places. "I manage to keep these two job presses busy all the time, except when one of the pressmen is feeding the cylinder press, and they often work overtime. I am using that linotype machine, which is the latest model, to set most of my jobs and advertising, as well as the reading matter of the paper."

He then took me to the back door, and showed me a warehouse where he kept his news and job stock, explaining that he bought everything in large quantities and took advantage of the cash discounts.

Apparently he had but one worry, and that was that his snug little printing office was not large enough to allow him to increase his business. It was with a great deal of pride that he pointed out his home, one of the best in the town. He urged me to spend the night with him, and, as an extra inducement, said we would go fishing next day. On the way to the train he took me by some grocery stores to show me how those home printed labels looked on the cans of home made syrup and home canned fruits and vegetables offered for sale to the home people by the home merchant.

"Stop in here a minute, I want you to meet my banker," he invited, as we were passing a prosperous looking bank. After exchanging a few words, and as we were leaving, the banker called to him, "George, don't forget the directors' meeting tomorrow." Noticing my look of surprise, my newspaper friend carelessly said, "Oh, I own a few thousand dollars' worth of stock in that bank that I have made in the printing business, and the stockholders, who are mostly my subscribers, elected me a director."

As I stepped on the train he waved to me and called, "I will meet you at the State Press Association convention in Houston." As I looked out the window I saw him shaking hands heartily with a townsman who had just gotten off the train. He was wearing the characteristic smile of the prosperous, satisfied business man.

Optimistic hustlers like that always succeed in the printing game even though they do seem to be buried in some little town. In less than fifteen minutes spent with him on the street of the village, I found that my friend was the "leading citizen" of the place. Men of that type refuse to be buried; that is why I always meet him at press conventions. He is constantly gathering new ideas to put into practical use, and his frequent contact with people outside of his town keeps him abreast of the times and makes him a leader among men.

The next time I see him I am going to ask him why he doesn't move to some city where he would have larger opportunities. I am anxious to know just what his answer will be.

Your business may grow while you are asleep
—but it will grow faster while you are awake.
MacGregor-Cutler Printing Co.



COVER DESIGN FOR HOUSE-ORGAN OF A PAPER HOUSE

An artistic method of handling a cover design for the house-organ of the Alling and Cory Company, Rochester, Buffalo and Pittsburgh. Plates and design by the Robert Rawsthorne Engraving Company, Pittsburgh, and printed by the MacGregor-Cutler Printing Company, also of Pittsburgh

EDITORIAL

Our compliments are extended to the Washington State Press Association for the exhaustive catechism which it is distributing among its members under the title, "Can Newspaper Rates in Washington be Reduced?" The questions have been prepared by the field secretary in coöperation with the School of Journalism of the State University, and are intended to give the publisher facts and defensive arguments for combating demands of merchants for reduced advertising rates. The principal argument running through the entire catechism is summed up in the closing words: "Remember, newspaper men, you can not represent your community until you are prosperous. And remember, you can not be prosperous unless you are making more money than it costs to operate your business. For the first time in your lives you are making a little money. Don't give it up, men. You are entitled to every cent you are getting, and maybe more before the present readjustment reaches the strongest single industry any community possesses — the newspaper." This is "good stuff" for newspaper publishers in other sections to study over.

During the past few months several instances of what appears to be an extremely short sighted policy on the part of some employers have been brought to our attention. Letters have been received from good typographers who have commented on the criticisms and reviews appearing each month under the Specimens department, and have stated that they would like to submit specimens were it not for the objections raised by those for whom they work. It seems that in each case the employers have been opposed to having their compositors submit examples of their work as they did not want them to receive personal credit therefor, evidently desiring to have all the credit retained by the firm, and also considering it as "stealing" when a compositor took one or two specimens of the finished work for the purpose of submitting them for comparison with the work of other typographers. Were it not for the fact that in each instance those writing us are known to be high grade workmen, we would hesitate to offer comment. Why such an attitude should be taken by any employer is more than we can understand. Any credit given to, or any complimentary remarks offered on, the work of a compositor should naturally prove beneficial to the firm by which he is employed, and it would seem that it should be to the interest of a firm to encourage its workmen to submit examples for the criticism and comment of those in a position to judge. Instances have been brought to our attention where some progressive firms have placed emphasis in their advertising upon the fact that their typographers have been praised by this journal for producing artistic work, and a wise and wide awake employer will take advantage of an opportunity of this nature. It seems, though, that some of us still insist on living in the twentieth century but refuse to give up seventeenth century ideas and notions. The additional expense of running ten or twelve extra copies on a job is so slight that any firm should be more than anxious to allow its typographers to have one or two copies to submit for criticism and review, and thus encourage them to still further improvement in their work.

What of the Outlook for the Future?

At the February meeting of the Printers' Supplymen's Club of Chicago the question of the future outlook was up for discussion. One of the salesmen had been gathering figures on the advertising appropriations of some of the large firms. He called attention to the fact that about twelve of the largest manufacturing houses from which figures were obtainable showed an increase in advertising appropriations for 1921, ranging from twenty to forty-five per cent over those for 1920. This looks as if there will be *some* printing done this year.

E. L. Wilson, efficiency engineer for the Regan Printing House, in response to a request for his views on the situation replied, in substance, as follows:

"You ask, what of the present conditions of the printing industry and of the outlook for the near future? Naturally, compared with a year ago, the present volume of business shows a considerable shrinkage, yet most of the larger shops are operating near capacity. The character of the printed matter has changed to meet more fully the requirements of the merchant who must clear his shelves of goods that, for obvious reasons, can not be catalogued in a regular issue. We are now printing special catalogues, fliers, broadsides, and other forms of advertising calculated to bring quick returns, and under these conditions we must expect that contracts for regular catalogue issues will be delayed, but I see no reason for anxiety.

"One of the many things the business world has learned in the past two years is the power of advertising to effect quick turnover of capital, and you will find every successful business enlarging the appropriation for advertising, not only for this year but for succeeding years, and the printer must benefit.

"Most of the pessimistic talk is circulated by the printer who can not forget the windfall of the past two years and now lags a little in the harness when it is up to him to get out and hustle.

"Some of you men who are selling supplies to printers probably feel the same way. You can not forget those rosy days when you could sit in your office with your feet

on the desk and sell more things over the phone than your factory could possibly produce running three eight hour shifts.

"But I want to assure you these are the golden days of your opportunity. The printer has learned that the *cost* of the hour is not so important as what can be *produced* in that hour, and those of you who are selling equipment that will increase production or save labor, will, for the next few years, find some mighty easy prospects among the progressive printers."

Mr. Wilson's statement that "The printer has learned that the *cost* of the hour is not so important as what can be *produced* in that hour," is indeed true. Progressive printers realize that costs can not be reduced materially for some time to come, and they are devoting their attention to ways and means for securing greater production per hour, which is a wise policy.

Incidentally, and of the utmost importance, workers must awake to the fact that it is incumbent on them to do all in their power to reduce the amount of time necessary for producing any given piece of work. Wages have been greatly increased during the past few years, and any suggestion for a reduction immediately meets with strenuous objection. The consumer will not continue to pay the bills at present rates. If workers insist on maintaining present wage standards they must do their part in helping to reduce the final cost of the finished product by putting forth efforts to increase the unit of production per hour.

In Behalf of the Apprentice

In an address before a recent meeting of the New York Club of Printing House Craftsmen, John C. Morrison, first vice-president of the Wynkoop Hallenbeck Crawford Company, touched upon a subject of vital importance, and one which should receive the consideration of every foreman, superintendent and employer in the printing industry. We quote from Mr. Morrison's remarks:

There is no question as to the responsibility each and every man assumes toward the apprentice when he is elevated to the position of foreman or superintendent. The reason so many boys fail to develop into good mechanics is not wholly the fault of the boys, but rather the fault of the foreman or superintendent who permitted the boy to start in the branch he did, or perhaps the lad should never have been permitted to enter any branch of the industry. While I was foreman of a large composing room some years ago, the father of a lad visited me to ask how his boy was getting on and what the prospects were of the youngster making a printer. He told me of the boy's good qualities and how interested were he and his wife about the lad's future. I told him I would let him know later about the boy. 'Tis not easy to tell a fond parent that the child is not qualified to do almost anything, because parents usually think their children can be educated for most any walk in life; but later I sent for the father and frankly told him that the boy would do better at some other kind of employment. He acted on my advice. Some years later I knew I had done the right thing because I saw this same lad in a blue uniform, working on one of our municipal ferryboats.

At present the task of picking the right apprentice is harder than it was some years ago; today, compulsory education turns out a different class of boys, the kind that want to be sure the business they start in is the right kind, so we have to sell the printing business to the prospective apprentice. In some of the large printing centers the employers issued descriptive advertising in which the great possibilities in this business were described, thus interesting the right kind of material. No matter what kind of instruction we plan, the whole thing will fail if we do not start with the right kind of a boy, so the first part of the job is to select the right boy and know him when we find him. This may be done by advertising, visiting the public schools, making the acquaintance of those who are in responsible positions in educational institutions who have the direction or advising of young boys in their hands. It is quite necessary that the one selecting apprentices should get acquainted with the parents and home life of the prospect. At present most all boys going to work have had at least an opportunity for a common school education; this is an advantage over the condition that prevailed ten years ago, for then many boys were unable to get this opportunity, which is a very necessary requisite, and if the boy can be found who has had the opportunity for education beyond the common school, so much the better.

We all know this is the day of specialists and the old time all around mechanic is hardly possible today, but it has been suggested to me that we should try for as inclusive an education as possible, which might be helped greatly by establishing an exchange system between the different offices, thus giving the apprentice an opportunity to work, say, for six months in a rotary room, then transfer to a high class jobbing house, and so on until he has covered all classes of shops before he is qualified as a journeyman compositor or pressman.

Let me say that I believe this body of men have a grave responsibility in this matter; it is not some new responsibility but a very old one. There is no doubt but that superintendents and foremen are the people whom the apprentice will some day blame for a wrong beginning, and you are also the men to whom the employer is looking for the proper handling of this very important part of his business.

The Cost of Doing Without

It certainly is an expensive proposition to keep a printing plant up to the minute mechanically; but the cost of letting it get behind in the competitive race for efficiency of machinery against mere labor is still greater. The printer who uses old methods and obsolete machinery and endeavors by makeshift to keep up with his wiser competitors who are properly equipped for the work they are handling is sure to have a very hard row to hoe.

It costs more to slip sheet jobs on a two roller press than it does to pay the higher maintenance cost of a four roller machine, and besides the savings of the latter will soon pay for the machine. It may seem like economy to buy the two roller press at a thousand dollars less, but in the end, more money will be spent in trying to equal the work of the better machine, or more lost in the lower prices that must be taken for lower grade work before the press is even half worn out.

It costs money to install the best modern typesetting machinery, and to buy accessories for making type for hand composition, but the cost of doing without them and buying and distributing type will be far in excess of any supposed saving in first cost.

It costs real money, and lots of it, not only once but every day, to do without the best modern equipment in a printing plant — large or small — and printers are finding this out. This applies to any business but more especially to printing, where the cost of running a modern up to date composing and press room is fully twenty per cent less than that of the plant with the machinery and material of twenty or even ten years ago.— *Bernard Daniels.*

CORRESPONDENCE

While our columns are always open for the discussion of any relevant subject, we do not necessarily indorse the opinions of contributors. Anonymous letters will not be noticed; therefore correspondents will please give their names, not necessarily for publication, but as a guaranty of good faith. All letters of more than one thousand words will be subject to revision.

Help Desired for the Superannuated Printers in Vienna

To the Editor: VIENNA, AUSTRIA.

In the year 1875 the foundation was laid for a superannuation fund by members of the union of factors of printing and typefoundry offices in Vienna, with the intention to secure a continuous aid for old members and those unfit for work, and their survivors. Before that time every care for employees was wanting, and getting old was a terrible thing. By means of the regular contributions of the members, increased help on the part of master printers and benefactors of graphic circles, it was possible to accomplish the intention during many years. But the terrible war, and especially its dreadful results, have made the condition of our old pensioners unbearable. The decreased value of our money has reduced the support to almost nothing and it is not sufficient today to buy daily bread. Besides this, the poor persons are excluded from any support by the Government. They are condemned to starve. We, who are in great straits ourselves, can not help efficiently. We can come only to the hard resolution to beg for our old and disabled colleagues.

Please address contributions and letters to Wilhelm Taeubert, V, Margaretenstrasse No. 105, Vienna, Austria.

Be assured of the heartfelt gratitude for any aid American printers may tender us. EDMUND MAYER,

Chairman of the Committee of the Superannuation Fund of the Factors of Printing and Typefoundry Offices in Vienna.

A Liberal Education for Students of Journalism

To the Editor: DETROIT, MICH.

Permit me to express my appreciation of the forceful and instructive article in your January number on Aldus by Henry Lewis Bullen. Without exception, this is by far the most comprehensive history of early printing in condensed form ever written; I suggest that it be amplified with a few added illustrations, set in ten point and published in book form as a text book for the schools of journalism in all the schools and colleges in this country.

Equally as valuable is the story of F. Horace Teall; surely every desk worker in the entire journalistic world will appreciate the accomplishments of this gifted coworker upon whose slightest omission the recording angel never sheds a tear.

Mr. Teall should prepare a companion work on proofreading, copiously illustrated with paragraphs — even pages — of corrected proofs, showing all the various blue pencil marks which the competent proofreader must know. The work should also be replete with incidents of the ofttimes almost tragic consequences that result from the omission of a single letter from an important word in a news story, particularly the name of a person, thing or place.

The third subject in this field should be headlines. Never in the history of the daily press were headlines so carelessly written and so meaningless in their import as they are today. It was the rule in the office of Charles A. Dana that headlines must tell the main points; the story that followed merely comprised the details.

This dominant feature prevailed in all daily newspaper offices until about ten years ago, when typesetting machines began to be swept by tons and carloads into all the leading newspaper offices of the country, thereby reducing the field of the editorial writer to a pen point.

A book on headlines with examples taken from the newspapers of the country, from the time of Bryant and the *New York Evening Post* until the present day, would be an extremely valuable asset in the curriculum of the schools of journalism.

In truth the three works, Aldus, Proofreading and Headlines, would be a liberal education to any student who wished to enter journalism as a profession. E. CORA DE PUY.

Circulation Exceeds That of "Bureau County Republican"

To the Editor: WALTON, NEW YORK.

If Mr. H. U. Bailey had made a careful examination of any standard newspaper directory he would hardly have made the claim that the *Bureau County Republican* "exceeds by nearly 1,400 the circulation of any other secular weekly newspaper in the United States," for he would have found that the *Walton Reporter* has a circulation which is over 1,000 in excess of his claim.

Ayer's Newspaper Directory for 1920 gives the circulation of the *Reporter* as 7,772. Since that issue the subscription price has been increased to $1.50 a year without affecting the circulation then enjoyed.

For many years the *Reporter* has made the claim of the "largest circulation of any country weekly in New York State," and possibly a careful examination would disclose that the claim might be made to cover the United States. The *Reporter* is strictly a country weekly, Walton being a village of 3,600 in Delaware county which has a population of 42,000.

JOHN P. WHITE.

Letters We Appreciate

To the Editor: TRINIDAD, COLORADO.

I am a former subscriber to THE INLAND PRINTER, and indirectly am still one, as the firm that I now work for, the Robinson-Wright Printing Company, has been getting your journal for several years. As soon as he finishes reading it, Mr. Wright very religiously brings THE PRINTER back to the composing room for the boys to look over, and I generally take it home to read over thoroughly all the fine things it contains. But if I am ever situated so that I can not get it regularly, believe me, I'll subscribe for your worthy magazine.

ERNEST W. JACOBS.

INCIDENTS IN FOREIGN GRAPHIC CIRCLES

BY OUR SPECIAL CORRESPONDENT

GREAT BRITAIN

ACCORDING to rumors, certain London daily newspaper owners are considering arrangements by which their journals can be carried by airplanes and delivered for sale in Paris by 8 o'clock every morning.

The Publishers' Circular states that 11,004 books were published in the United Kingdom in 1920. This is an increase of 2,383 over the output in 1919, and brings British publishing, so far as the number of items is concerned, almost back to the prewar level.

A COMMITTEE of employers and trade union representatives has been appointed to consider the present "slump" in the paper trade. The falling off in orders and the introduction of German made paper on the British market is giving the paper-making people considerable worry.

THE ENGLISH TYPOGRAPHIC FEDERATION comprises eighteen different affiliations, with about 100,000 members, of whom the printers have the largest part — 30,000. The London Society of Compositors has 14,000 members. The smallest affiliated society is that of the journalists, which has 4,000 adherents.

ACCORDING to the *Daily Mail*, a London paper factory propounds a queer question to the scientists. It appears that when a run of a certain shade of blue paper is being made, swallows, which happen to have access to the building, will land on the run of the paper and get carried between the rolls and be crushed, thus spoiling the paper. The swallows never land on a paper of another color or shade, but have a number of times shown their propensity to meet death when the one color and shade is under way. Why this should be is what scientists are asked to solve.

NEW ZEALAND

AT the last annual meeting of the Otago Typographical Union mention was made of the visit to New Zealand of Charles Francis, who started work in Dunedin over fifty years ago as a pressroom apprentice and who is now the head of one of New York city's large printing concerns, the Charles Francis Press. Mr. Francis was expected to give an illustrated lecture on printing upon his arrival at Dunedin early this year. Our readers will remember that Mr. Francis was appointed a special representative of the United States Department of Labor to inquire into labor matters in many countries, his itinerary including Japan, Korea, Manchuria, the Philippines, China, Australia, Tasmania, New Zealand, Chili, Argentina, South Africa, France, Switzerland and Great Britain.

OLD readers of THE INLAND PRINTER will remember one of our former favorite contributors, R. Coupland Harding, of Wellington (who for a few years published the unique and classy *Typo)*, and will be interested to learn that his widow has presented to the Turnbull Library, of Wellington, a box of old Mission Press type, left to him by his friend, Rev. W. Colenso, together with Mr. Colenso's composing stick and three blocks used for illustrations. The type is part of the outfit of the old missionary printing office, which arrived at the Paihia Mission Station on December 30, 1834. The secretaries of the Mission House in London had sent the material for the office, but not having consulted a practical man, not even the printer elect, many necessary articles were omitted, including cases and composing stick. Mr. Colenso had the cases made locally and used a stick which he had brought with him two years before. This is the stick that was given to the library, and it is thick with rust, having lain in an outbuilding at Napier for a good many years before Mr. Harding received it. The type was used to print many of the first government proclamations by Captain Hobson, the first governor.

GERMANY

THE journal of the poster interests, *Das Plakat*, recently inaugurated a contest, with 10,000 marks in prizes, for the best posters. The last day of entry was February 21.

ONE large press manufacturing concern now announces a series of cylinders with beds to accord with the new system of paper sizes agreed upon last year by a commission of trade representatives. The press bed sizes are 50 by 70, 60 by 84, 70 by 100, 84 by 120 and 100 by 140 centimeters.

A NEW printing surface production method is spoken of in Germany. It is named the Manul process, in which a specially prepared (sensitized) glass plate is laid over the page or matter to be copied, and then placed under the action of light. The developed negative then serves for the transference of the matter to a zinc or aluminum plate, from which the printing is done as in lithography.

AT a recent exhibition in Stuttgart of work produced by the English prisoners of war in their internment camps there were shown, in addition to many excellent specimens of printing, two hand presses contructed of wood and held together by iron bands, which aroused wonder that the craftsmen were able to produce such good work by the aid of primitive machines. There were on view also two composing sticks which the prisoners made.

FRANCE

ACCORDING to late statistics, there are published in France 6,417 journals and magazines, of which 2,258 are issued at Paris. Of those devoted to special topics, medicine has the highest number, 206; finance comes next, with 195.

ST. JOHN THE BAPTIST is recognized in Teutonic countries as the patron saint of printers, who are given to celebrating June 24 as his church calendar day. But in France another St. John (Saint-Jean Porte-Latine) is taken as printerdom's patron saint, because he was plunged, by the order of Emperor Domitian, before the Porta Latina in Rome, into a kettle of boiling oil (boiled oil or varnish being an ingredient of printing ink). This saint's martyrdom took place May 6, A. D. 95.

The Academie recommends the elision of the apostrophe in words like *grand'mere, grand'messe, grand'rue,* which should now be spelled *grandmere, grandmesse, grandrue,* etc. This shows that the French, as well as the Germans, Spaniards, Letts and Russians are inclined toward efforts to better their spellings. Many Englishmen and Americans, however, get into hysterics when proposals are made to improve English spelling. Hence, even THE INLAND PRINTER does not dare to use such long proposed spellings as catalog, prolog, etiquet, program, tho and thru. With us spelling reform seems to have stopped with Noah Webster.

AFRICA

PAPYRUS, which grows in great abundance near Elizabethville, in the Belgian Congo, principally along the lower Luababa, near the Lakes of Kabuli, Sjemba, Kisali and Neaga, is to be exploited by a large company, which has been granted a concession. It is planned to establish near the river a large plant, costing 2,500,000 francs, which will have an initial output of 20,000 tons of pulp. The papyrus of the Congo is shown by analysis to contain 37.8 per cent of cellulose. After research and experiments a process was discovered for bleaching the plants, a process which had been vainly sought for fifty years.

HUNGARY

THERE is a great shortage of paper in this country, and newspapers are necessarily much reduced in size. The bulk of the paper mills of the former Austro-Hungarian empire are now located in Czecho-Slovakia and Austria, and it may be expected that these countries will supply Hungarian requirements as soon as industry and commerce can be reëstablished.

PROOFROOM

BY F. HORACE TEALL

Questions pertaining to proofreading are solicited and will be promptly answered in this department. Replies can not be made by mail.

Capitals Disputed

C. G. E., Passaic, New Jersey, writes: "In printing a Methodist Church calendar we capitalized District Superintendent, referring by his title to a particular denominational officer, and also the word Pastor, where three different parties were mentioned, and an official member claims we made a mistake. Were we right or wrong?"

Answer.— The class of work in question is of a kind not subject to ordinary rules beyond the assent of the customer. Safest practice in such cases is to follow copy unless the customer can be consulted, in which case any doubtful point might well be submitted to him before printing. Such a matter as the use of capitals is treated differently by different persons, some preferring to use them in places like those of the question submitted, others choosing the other way. No one can prove that either way is wrong, though one who pays for printing can maintain his right to have a job printed the way he wishes it. Therefore it is better to reproduce what is written without change, unless the customer consents to the change before it is made.

Mr. and Mrs.

E. S., Venango, Nebraska, writes: "One of our correspondents makes quaint usage of the abbreviations Mr. and Mrs., always writing them in reverse order, Mrs. and Mr. Is there any rule that governs the use of those abbreviations or any reason why the courtesy of 'ladies first' shouldn't be extended to writing as well as to the theater and other matters?"

Answer.— The conventional order of these abbreviations is practically universal as Mr. and Mrs., which fact is the basis, even if unconsciously, of our correspondent's recognition of the reverse order as "quaint." No rule other than common agreement is known by me for such usage, but the unwritten law that has settled on placing the man first in such mention seems to be established permanently. I know of no other reason worth consideration why the so called "courtesy" should be extended, and I do not believe that either women or men desire any such change. Meantime any one who desires to indulge in such "quaintness" of expression is perfectly immune from faultfinding by me, and I see no reason why any one else should find fault.

Errors Not Excused by Copy

I do not like to write much about errors, but occasionally I find myself wondering if, after all, it may not be true that frequent notice of errors may not be the best way to teach their avoidance. That it was so was the prominent doctrine of many old-time verbal critics, whose work has lost its vogue, thus tending to disprove the theory. Of following copy I have always had much to say in support, and it is undoubtedly best in general for the proofreader to follow copy. But when copy is plainly wrong, and clearly so by accident, the proofreader should make the needed correction. He should be sure that he is correcting properly, and should be just as sure to query when there is doubt. My reading of a novel for entertainment revealed instances of error that should be impossible. I shall mention only two plainly wrong words and one often-repeated typographical error. It was said that something "gradually and interceptibly changed," and that somebody's "eyes were vivacious and perspicuous." Of course it meant imperceptibly and perspicacious, and every proofreader should perceive the error in such a case at once and correct it. Maybe copy was wrong, but in this copy should *not* be followed. The typographical error was the omission of quotation marks in dialogue. It is an error of frequent recurrence in such print, and it is one that proofreaders should seldom or never pass.

As One Reader Sees Others

J. D. S., Boston, writes: "Proofreaders have to contend with mechanical and industrial obstacles and still put out a vast amount of excellent daily work in a most depressive and deadening environment. When one stops to think, however, are there not types of humanity that burden us poor correctors even more? I know one most erratic compositor (a veritable dragon-fly in guise and movement), who if he 'liked not the complexion' of his proof would rush in to see the first reader and demand the removal of certain marks. Failing, he would go to the final reader (not directly, but after a time), and even then bother the life out of the head of the department, who would 'ring' the marks to keep peace.

"And do we not all know the extra-smart woman reader, generally a fiend of a Yankee in spectacles, a human phonograph, who could keep the whole department in an uproar half a day? I remember an incident told of this type, one who was reading proof of a Bible and supplying running headings, a specimen of which, occurring in the most moving portion of the Book of Job, read 'Job waits for his change.' She demurred at alteration, too, but was finally persuaded to make it, 'Job awaiteth his change.'

"Then there is the 'seven-language' man — with equal facility in them all. I bow low before this being (have met three), because I never have been able to boast of proficiency in one, yet. And I should not consider a smattering of words, elements, roots, ought to entitle one to say he 'knows' anything. But verily some know it all. One individual in particular knew 'ein, zwei,' etc., what 'aber' and 'nicht' meant, and also 'seidel'— but outside of the bibulous line I found he did not 'partake.' Another really did know some French, but he passed a line of James Russell Lowell's that even children in school quote, leaving it —

'What is so sure as a day in June?'

I've always believed this a put-up job by the operator, as this was in New England, where June days are anything but 'sure.'

"The famous head reader is not a stranger to us, either. He has all the credit that is coming to him — everything that is discovered, he found *that*. You find your modest query contemptuously erased, and a strong blue pencil mark rushes over

it like a billow. Later he is at the foreman's platform with a long story about these worthless fellows: 'Look at the amount of work I have to do on review of these page proofs!' All the thunderbolts of Jove, yet all 'stolen thunder.' He is truly of the old-fashioned type — everything done with a loud shout and a flourish.

"Have you ever met the little lady in gray, who sidles about, looks over your shoulder, thinks you have stolen a book she ought to have had the final reading of, yet she is glad you have 'such a lovely piece of work'? Look out for her — she's venomous! — the true female of the species. Because, she will borrow those sheets to take home with her — and burn 'the midnight' reading them 'for blood,' and never communicate with you about any oversight — oh, no! She has bigger game. The only way to get her is to do the same with a book of hers.

"Lastly is our dearest friend the foreman. He perchance belongs to the same lodge as the superintendent, and they haven't much use for a proofreader, except as a necessary evil. He will give you a work in your particular line of technicalities, and it is A. B. C. to you — but after you have borne the burden and the heat of the day, he will transfer that pet job to some young, inexperienced fellow who gets the credit of having put a clean, white, thorough piece of work through the press. It's robbery, but the law doesn't touch it.

"There is a prototype for each of the sketches above recorded. I wonder if any originals will look over the album? — perhaps I should say 'allbum.'"

Answer.— I have had this a long time, and have thought I should not print it, but some reasons now seem to make it worth while. Its writer, I am sure, meant me to publish it or not, as I thought best. It has remained until now mainly because it seemed too much like mere faultfinding. We all know that none of us is free from liability to censure, but we know also that it is much more comfortable not to have our minor faults magnified. My friend will not expect any answer to his letter, except that every one knows that some proofreaders do all these wrong things, but many of them do not, and we hope that most of them will not. The proofreader's task is a nervous and irritating one, and we shall certainly succeed better by attending strictly to our own business and not adding to our troubles by watching others.

A Matter for Personal Decision

J. D., Seattle, Washington, sends this puzzle: "'Wages cutting is unfair,' 'The fallacy of wages increases.' These expressions are from the *New Republic*. Are they wrong? Why not 'wage cutting' and 'wage increases'? The latter are certainly more euphonious."

Answer.—This calls attention to a kind of expression not specially considered in grammars or other language books, and not likely to be universally settled as to calling either form right or wrong. For my own personal choice they are both wrong; but my personal understanding of what is right in principle is commonly rejected, probably because it involves a little more care and thought than people like to be burdened with. I am firmly convinced that in my own writing, and in any print that I pay for or control, these will appear, if at all, as wage-cutting and wage-increases, with a hyphen in each, notwithstanding the prevalent separation. All such terms are really compounds, and in making such compounds the regular use of the singular form of the first element has been established for centuries. Wage instead of wages in such use is not only more euphonious, but is in keeping with the best practice not only of our time, but of all time. But the best practice is not the only practice, and in fact many people, among them some who know as much as any one does, use such words in such relations in the plural, as wages cutting. Some people use hyphens in such cases and many more do not. I have no doubt that the *New Republic* writer wrote just what was printed, and I am equally certain that in reading the proof I should have left it as written. It is hardly conceivable that any proofreader would hesitate to follow copy in such matters.

A SKETCH BIOGRAPHY OF WILLIAM CAXTON, ENGLAND'S FIRST PRINTER

BY HENRY LEWIS BULLEN

WILLIAM CAXTON was fifty years of age when he learned to print. He is supposed to have been born in 1421; his first printed book was issued about 1473. When a youth he was apprenticed to a mercer, *i. e.*, a merchant in fabrics, principally woolen. In due time, about 1446, he became a freeman of the Mercer's Company, the richest and most influential guild in London. In 1450 he was in the importing mercery business in Bruges in the Netherlands, retaining his membership in the guild, journeying in 1453 to London to be admitted as a liveryman or master mercer. As a merchant in the Netherlands he was required to conform to the rule of the Governor of the Merchant Adventurers, a body representing all the English guilds engaged in business in the Netherlands. In 1462 Caxton became acting governor and shortly afterward he was appointed "Governor of the English Nation beyond the Sea," of the Merchant Adventurers. As governor he resided in a great house known as "The English Nation" in Bruges, which was as inviolable as the residence of an ambassador. As governor he enforced the rules of the guilds upon his countrymen, negotiated with the rulers of the country for privileges and represented his countrymen in all trade matters. Various documents are extant which prove that Caxton as a mercer was more than ordinarily influential and prosperous.

The Netherlands were, in Caxton's time, ruled by the Duke of Burgundy, who was wedded to the Princess Margaret of England. She became a widow in 1467. Two years later Caxton entered the employ of the Duchess, probably as an adviser in business affairs. Freed from the exacting duties of governor of guildsmen trading abroad, his new occupation gave him leisure to indulge in literary work. From this time onward we may follow Caxton's career in the autobiographical statements found in the prefaces and epilogues of the books which he translated and printed. He was already well known to the rulers of Burgundy and of England.

Caxton thanked his parents for giving him a good education. In his time a knowledge of Latin was the first essential of a good education. The English language was not then a language of scholars, but uncouth as Caxton's writings may appear to us to be, they were in no wise inferior to those of any of his contemporary countrymen. He also had a very good knowledge of the French and Flemish languages. Caxton was a thorough business man, with a love of entertaining literature, long a resident in a country which, next to Italy, was then giving the most encouragement to literature and art, and in which large guilds of craftsmen were manufacturing many books with their pens and brushes. All this, doubtless, was stimulating to Caxton, whose native land was poorly furnished with books and had no bookmaking crafts. In the archives of the beautiful city of Bruges may still be seen the records of "The Guild of St. John the Evangelist," which acquired a charter in 1454, the members of which were of both sexes, booksellers, printsellers, painters, scriveners, illuminators, block printers, bookbinders, curriers, parchment makers, embossers of metals, and letter and figure engravers. Colard Mansion was one of the most artistic bookwriters and illuminators in this guild, and was first among his fellow guildsmen in Bruges to practice the new art of typography, lately invented

by Johann Gutenberg in Mainz. He taught Caxton how to print and made Caxton's earlier types. Neither Mansion nor Caxton dated their earlier books, but historians agree that the first books of each were issued about the same time. It is probable that they worked together in establishing the first printing house in Bruges; Mansion, the superior craftsman, being assisted by the funds of Caxton, his well to do pupil. Caxton, in the prologue to his first book, "The Recuyell of the Histories of Troy, ... translated and drawen out of frenshe in to englisshe by Willyam Caxton mercer of ye cyte of London." tells us how he entered the field of authorship. He first reminds his readers that idleness is the mother of vices, hence he

hauynge no grete charge of ocupacion, ... toke a frenche boke and rede therin many strange and meruayllous historyes, where in I had grete pleasyr and delyte, as well for the nouelte of the same as for the fayr langage of frenshe, whyche was in prose so well and compendiously sette and wreton, whiche me thought I vnderstood the sentence and substance of euery mater. And for so moche of this booke was newe and late maad and drawen in to frenshe, and neuer had seen hit in oure englissh tongue, I thought in my self hit should be a good besynes [business] to translate hyt it to oure englissh, to thende [the end] that hyt myght be had as well in the royame of Englond as in other landes, and also for to passe therwyth the tyme, and thus concluded in my self to begynne this sayd work. And forthwith toke penne and ynke and began boldly to renne forth as blynde bayard in thys presente werke, whyche is named the recuyell [Collection] of the troian historyes. And afterward, whan I remembryd myself of my sympleness and unperfightnes [simpleness and imperfectness] that I had in bothe langages, that is, to wete [to wit], in frenshe & in englissbe; for in france was I never, and was born & lerned myn englissh in kente, in the weeld, where I doubte not is spoken as brode and rude englissh as in ony place of englond, and have contynued by the space of xxx yere for the most parte in the contres of Brabant, flandres, holand and zeland; and thus, when all thyse thynges cam to fore me, aftyr that y had made and wretyn a fyve or six quayres, y fyll in dispayr of thys werke and purposid nomore to haue contynuyd therin, and tho[se] quayres leyd a part, and in two yere aftyr laboured nomore in thys werke. And was fully in wyll to haue lefte hyt, tyll on a tyme hyt fortuned that the right hyghe excellent and right vertuous prynces, my ryght redoughted lady, mylady of france, my souerayn lord, Duchesse of Bougoine . . . sente for me to speke wyth her good grace of dyuerce maters, among ye whyche y lete her hyenes [highness] haue knowleche of ye forsayd begynnyng of thys werke, which [who] anone comanded me to shewe the sayd v. or vi. quayers to her sayd grace, and whan she had seen hem, anone she fonde a defaute in myn englissh, which she comanded me to amende, and more ouer comanded me straytli to contynue and make an ende of the resydue than not translated, whose dredefull comandement y durste no no wyse disobey, because y am a seruant unto her sayd grace and resseiue [receive] of her yerely ffee and other many goode and grete benefetes. . . .

He then proceeds to tell how he finished the work, and ends by praying "alle them that shall rede this sayd werke to correct hyt & to hold me excusid of the rude & symple translacion." In the epilogue of Book III of his "Historyes of Troyes," Caxton tells us how he was led to think about the advantages of the new art of printing. He planned to make a few copies of his translation in handwriting for the use of his friends, but —

for as moche as in the wrytyng of the same, my penne is worn, myn hande wery & not stedfast, myn eyen dimed with ouermoche lokyng on the whit paper, and my corage not so prone and redy to laboure as hit hath ben, and that age crepeth on me dayly and febleth all the bodye, and also be cause I haue promysid to dyuerce gentilmen and to my frendes to addresse to hem as hastely as I myghte this sayd book: Therefore I haue practyssed & lerned at my grete charge and dispense to ordeyne this said book in prynte, after the maner & forme as ye may here see, and is not wreton with penne and ynke, as other bokes ben, to thende that euery man may have them. . . .

Thus Caxton gained the glory of having printed the first book in the English language, some time between 1472 and 1474, in the city of Bruges, under the eye of his teacher, Colard Mansion, artist and printer. Glad are we that in all simplicity and modesty this man of business has told us the story, not suspecting that though "age crepeth on" him "dayly and febleth all the bodye" he was in the act of enrolling himself among the immortals and was about to confer on his own country a greater blessing than had come to it aforetime or has happened to it since.

Finding his first book well received, Caxton, with the aid of Colard Mansion, and probably in Mansion's printing house,



Caxton's Printer Mark, the significance of which is not now understood (see text). This is a reduction. The actual size is 4⅛ by 5⅛ inches.

brought out in Bruges in 1475 "The Game and Play of the Chesse," translated by him from the French. It is an allegory of the duties of life and of governments.

In 1476 Caxton brought his press and types to England, establishing himself in Westminster in a house belonging to and within the precincts of the abbacy of Westminster. All statements and pictures representing Caxton to have printed in Westminster Cathedral have no basis of fact, notwithstanding that a few of Caxton's colophons read: "Enprinted by me William Caxton in the abbey of westminstre in london," or with words of similar import.

In 1477 the first book was printed in England, thus described in the epilogue: "Here endeth the book named the dictes and sayengis of the philosophers enprynted by me william caxton at westminstre the yere of our lord M.CCCC. Lxxvii. Whiche book is late translated out of Frenshe into englyssh by the Noble and puissant lord Antone Erle of Ryuyers [Rivers]." The Earl of Rivers was an influential statesman and an intimate of our printer Caxton, who collaborated in the translation and added a chapter of his own, "towching wymmen." Caxton continued to print until his death, issuing ninety-two works, twenty-one of which were in Latin, the others in English, most of the latter translated from French or Latin by himself. The books in Latin were for religious uses and merely reproductions of books which theretofore had been supplied in manuscript form, but those in English were new to Caxton's countrymen and that they were read and reread and

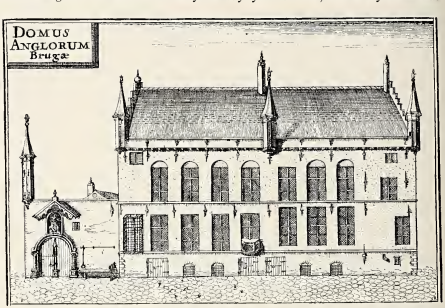
passed from one eager reader to another is proved by their present scarcity — they were literally worn out by the readers.

We need not go far into the details of Caxton's varied, enterprising and useful career, for these are available in a life of Caxton, written by William Blades, master printer, of London, which has the distinction of being (from the viewpoint of a printer) the best biography of a printer ever written. Blades, in his analysis of the types, paper, inks and methods used by Caxton, as well as his various activities, gives us unassailable facts in place of the too numerous surmises and errors of previous biographers, and in doing this he — a practical printer and the active and eminently successful head of one of the larger printing houses of London — established the new science of bibliography. In his books on Caxton, Blades has given us an authoritative picture of the methods of the earlier printers and of their predecessors, the men and women who made books with pens instead of types. If you would know what pleasure and honor and profit the first printer in our language found in his work, possess thyself of the books which William Blades wrote and himself printed about Caxton. First there is "The Life and Typography of William Caxton, England's First Printer, with Evidence of his Typographical Connection with Colard Mansion, the printer at Bruges, compiled from original sources by William Blades." London: Vol. I, 1861; Vol. II, 1863; pp. xv, 298; lix, 310; with 65 plates, facsimiles, etc.; large quarto. Not the least interesting part of this work are the reprints of Caxton's prologues, epilogues, and additions to the books which he either translated from foreign sources or reproduced from English manuscript books. Ever modest, ever assiduous to do his work thoroughly, Caxton's writings disclose the lovable qualities of the man. In 1877, in which year the four hundredth anniversary of the introduction of printing into England was celebrated, a popular edition of Blades' work was issued, a small octavo: "The Biography and Typography of William Caxton, England's First Printer;" pp. xi, 387, illus. A second edition of this work was issued in 1882. The smaller work of 1877 and 1882, while not so complete as the larger work of 1861-3, contains new matter and is largely rewritten. Printers should have the 1861-3 and 1882 issues, and the pleasure they will afford will be increased if they read the short biography of Blades by Talbot Baines Reed, typefounder, which is prefatory to Blades' short history of printing, "The Pentateuch of Printing, with a Chapter on Judges, with a Memoir of the Author and a List of His Works." Chicago: A. C. McClurg & Co., 1891; small quarto, illus., pp. xxvc, 117, printed by the author's sons and successors.

Caxton was born, as we have said, about 1421, in the Weald or woody country of Kent. He was apprenticed to the principal mercer in London, Robert Large, master of the oldest and wealthiest guild in England, also sheriff and Lord Mayor of London. Caxton lived with Large, who left him a sum of money by will at his death, which occurred before the expiration of Caxton's apprenticeship. We have told of his going to the Netherlands and of what happened there. On returning to England he probably retained his status in the Mercer's company. Two of his books were dedicated to brother mercers. He became a burgess of Westminster and a communicant of St. Margaret's Church, which is still standing near the great cathedral. He was honorary auditor of accounts of his church from 1478 to 1484. Two years after Caxton settled in Westminster, one William Caxton was buried in St. Margaret's churchyard. This man is supposed to be our printer's father. In 1490 one Maude Caxton was buried in the same place. She is supposed to have been Caxton's wife. The only proof that Caxton was a married man is found in a document in the Exchequer, recording a deed of separation between Gerard Croppe, merchant tailor, and Elizabeth, daughter of William Caxton. Caxton was buried in the churchyard of St. Margaret, which has since been built over. His death is recorded in 1491 in the parish register, and in the book of accounts the following funeral charges are noted:

Item atte Bureyng of William Caxton for iiij torches, vjs viijd.
Item for the belle atte same bureyng, vjd.

There is also a contemporary entry: "Of your charitee pray for the soul of mayster Wyllyam Caxton, that in hys time was



House in Bruges, belonging to the Merchant Adventurers, and known as "The English Nation," in which Caxton resided for many years while Governor of the Merchant Adventurers in the Netherlands.

a man of moche ornate and moche renommed wysdome and connying, and decessed ful crystenly the year of our Lord M.CCCC. LXXXXJ.

Moder of Merci shyld him fro thorribul fynd,
And bryng hym to lyff eternall that neuyr hath ynd."

The document relating to the marital troubles of Caxton's daughter, by which it was first ascertained that Caxton was a married man, was not discovered until 1877. This document also confirms the fact that Caxton made a will. The will is missing, but Caxton's son in law claimed certain moneys and property mentioned in Caxton's will. Part of the property thus claimed are "twenty printed legends," valued at 13s. 4d. each, or more than $1000 in our currency for the lot. It also appears in the records of St. Margaret's Church that fifteen copies of "The Golden Legend" were "bequothen to the chirch behove by William Caxton." Entries in succeeding years state to whom copies were sold. Thus we know that a will existed. It is by no means unlikely that the will may yet be uncovered in the archives. What a find that will be! It is by such discoveries, sometimes the result of search, more often by accident, that the authentic biographies of the fifteenth century printers have been pieced together. Such a discovery often discloses the falsity of a surmise which has gained currency as a fact through the carelessness of historians who rely upon invention when the facts are obscure or data lacking. "The Golden Legend" is the lives of the saints, translated by Caxton from French and Latin sources. It is a noble work, and was of great benefit and interest to the good people of England, not then weaned by a reformation from their faith in the saints. In our time William Morris reprinted "The Golden Legend of Master William Caxton" in three small folio volumes of 1286 pages, a typographic masterpiece as well as a worthy memorial of Morris' great predecessor.

The details of Caxton's printer mark, other than the initials "W. C.," are not understood. The device between his initials was used by other London merchants, but what significance it had is now unknown. Neither has any one explained the meaning of the small letters "S" and "C," if indeed these are letters and not intended for ornaments. In Caxton's time many symbols were used which, doubtless, had deep significance — possibly secret meanings — but remain a mystery to the most acute of modern antiquarians. The mark was first used in 1487 and appears in twelve books only. Its use was continued by Caxton's successor, Wynken de Worde.

Caxton avowedly had the purpose of both instructing and entertaining the English people at a time when the scholars of Italy and the Netherlands well might ask, "Who reads an English book?" Caxton, like other earlier printers, preceding the learned printers, was not a classical scholar. He was medieval in thought and ideas. In Caxton's time the only English literature with immortal qualities was found in the works of Chaucer, who died a quarter of a century before Caxton was born. Whatever scholarship existed then in England came from abroad. Chaucer's sojourns in Italy gave him the inspiration to embody in his English tongue what he had learned in his travels; thus most of his works are virtual translations or paraphrases of Latin and Italian works. Chaucer had a new birth of learning in Italy, but it had little effect upon his own countrymen, few of whom ever heard of Chaucer until William Caxton, by means of printing, made him accessible. Caxton, in his "Prohemye" to the "Canterbury Tales," writes:

We ought to gyue a syngular laude vnto that noble and grete philosopher Gefferey Chaucer, the whiche for his ornate wrytyng in our tongue maye wel have the name of a laureate poete. For to fore that he by hys labour enbellysshed, ornated and made fair our englisshe in thys Royame was had rude speche & Incongrue, as yet it appiereth by olde bookes, whyche at thys day ought not to haue place ne be compared emong ne to hys aournate writynges.

Crude as Caxton's writings seem, his English was in advance of his time. The English language was without rules of grammar or orthography. The English of Chaucer, of a century earlier, required to be "modernized" by Caxton when first set in types. Caxton, in the prologue to his translation of "Eneydos" bemoans the uncertainties of the English tongue:

And whan I had aduysed me in this sayd boke, I delybered, and concluded to translate it into englysshe. And forthwyth toke a penne & ynke and wrote a leef or tweyne, whyche I ouersawe agayn to corecte it. And whan I sawe the fayr and straugne termes therin, I doubted that it sholde not please some gentylmen whiche late blamed me, saying yt in my translacyons I had ouer curyous termes, which coude not be vnderstaunde of comyn peple, and desired me to vse olde and homely terms in my translacyons. And fayne wold I satysfye euery man, and so to doo toke an old boke and redde therin, and certaynly the englysshe was so rude and brood that I coude not wele vnderstande it.

Caxton by practicing in his wise and homely way his new art, acquired at an age when men of means (such as he had gained) usually look forward to leisure, began the standardization of our language, and by first affording the means for the spreading of reading and of knowledge, was the actual precursor of the efflorescence of genius which occurred in the spacious times of Shakespeare. Without printing in English there would have been no Shakespeare. Without the literary influences which made a Shakespeare in the short space of one hundred years, how poor a country in the higher life would England have remained!

Caxton's typography was conservative in the extreme. Colard Mansion's types with which he printed in Bruges were carefully formed on Mansion's pen hand. There exist in public libraries in Paris and London books written and illuminated by Colard Mansion which in the lettering are difficult to distinguish from his first types. Caxton brought to England a type face which was a modification of the Bruges design. This type face was reproduced in 1877 in a series of sizes by Vincent Figgins, typefounder, and is now made by the American Type Founders Company, as Caxton Black. It is a handsome letter. Caxton used five type designs in succession in England. He never used roman letters. He never used title pages. His first books, like those of Mansion, were set with lines ending irregularly, *i. e.*, unjustified. When he printed in red and black, he inked both colors on the page and printed them at one impression; hence his reds are muddy and overlap the black lines. He used margins of correct proportions and good paper, and, although not beautiful, his books are all of them dignified and command the respect of critical printers. The smallest types he used would fit our 16 point body; the largest about 22 point. His fifth types approximate in the lower case the design now made and sold as 18 point Cloister Black. Several of his books are illustrated with coarse, crude wood cuts. He attempted no ornamentation. In the beginning he printed only one page in a form. His books are all large, either quarto or folio. Needless to say, any copy of a Caxton now procurable, if perfect, will cost a small fortune, while imperfect copies and single pages are sought for at high prices. Rightly so is this, for in them we see the germs of England's preëminence in modern literature; the seed from which proceeded many other books, embodying the genius of many lands, directly inspiring many authors of the century following his first venture in typography, for an author is a creature of the books he has absorbed.

SOMETHING NEW IN COVER DESIGNS

The cover design for the September, 1920, issue of *The Al-Cor,* house-organ of The Alling and Cory Company, paper dealers, deserves special mention and is distinctive because of the process employed in the making of the plates. Credit for the design is due the Robert Rawsthorne Engraving Company, of Pittsburgh, who designed the drawings and made the plates. A short description of the process involved will be of interest to the readers of The Inland Printer.

A drawing in the natural colors and an outlined sketch in pen and ink of the drawing are the first steps in the process. Four photographic copies of this outlined sketch, twice the size of the original, are made and from these the various color plates are prepared. In this method the artist separates the colors, which is accomplished by painting in the four copies of the outlined sketch. One is drawn for each color to be used. On the ability and judgment of the artist in painting in the various tones from white to black in each of the color drawings, depend the similarity and identity of the variations in colors and the densities of the colors themselves in the reproduction. By this method the artist may secure any color or shade that he desires, and is entirely independent of the camera. It is possible to get color combinations that could not be secured by camera separation. The results obtained justify the extra work required to make the separate drawing for each color.

ADDITIONAL CALENDARS RECEIVED

In addition to the list of names from whom calendars have been received, which appeared in our February issue, we acknowledge, with thanks, calendars from the following:

Walcutt Brothers Company, New York; Moore-Case-Lyman & Hubbard, Chicago; *The Independent Republican,* Montrose, Pa.; Ira J. Craig, New Brighton, Pa.; W. C. Downey & Co., Springfield, Ohio.; The Matthews-Northrup Works, Buffalo, N. Y.; The B. D. Rising Paper Company, Housatonic, Mass.; The Tokyo Tsukji Type Foundry, Ltd., Tokyo, Japan; Keller Pneumatic Tool Company, Grand Haven, Mich.; The Britton Printing Company, Cleveland, Ohio; The Charles Francis Press, New York; Wynkoop Hallenbeck Crawford Company, New York.

PROCESS ENGRAVING

BY S. H. HORGAN

Queries regarding process engraving, and suggestions and experiences of engravers and printers, are solicited for this department. Replies can not be made by mail. Our technical research laboratory is prepared to investigate and report on matters submitted.
For terms for this service address The Inland Printer Company.

Photoengraver and Optimist

Benjamin Franklin Jones deserves attention because of his opening an entirely new photoengraving plant in what are not considered auspicious times. The new plant is at 612 Chestnut street, Philadelphia. Mr. Jones learned color plate making with the Beck Engraving Company. Through his taste for the business side of engraving he became general manager of the Standard Engraving Company, of Philadelphia, and later of the Franklin photoengraving house. He gave up business for the military service during the war, and now he returns to the work he loves. His success will be watched with interest.

Redeveloping a Negative Into a Positive

Redeveloping a negative into a positive is frequently done with dry plates, and a correspondent wants to know if this is possible with a wet plate.

Answer.— The glass plate should be strongly albumenized and the collodion heavily iodized. The negative is exposed and developed as usual, then washed well and while in the darkroom laid in a tray with diluted nitric acid. This dissolves the developed image, and the negative must be handled carefully, as the nitric acid also dissolves the albumen substratum, making the film exceedingly tender and liable to wash from the plate. After washing carefully flow the negative with a little bath solution, all these operations being done in the darkroom. Now take the plate out in the daylight and expose for a few seconds, the time not being important, and then develop again with iron. The first negative must not be fixed, this being done only after the positive is developed. The collodion should be a tough one, so that it will not tear after the nitric acid treatment.

Developer Troubles

"Wet Plate," Ottawa, Canada, writes: "After reading your department for many years this is my first time to bother you with my troubles: I am having streaks and unevenness of density in development, which I attribute to changing from denatured grain alcohol, such as is used in collodion making, to a deodorized wood alcohol, which I am asked to use because it is much cheaper than the grain alcohol. Can you tell me whether alcohol would give this trouble?"

Answer.—Wood alcohol in the developer will cause just the trouble you describe. It should not be used in the darkroom for any purpose, no matter how much it is deodorized, owing to the injury it may do to the eyes. There is no economy in using a cheap alcohol in the developer, for the reason that the slight difference in cost is more than offset by the loss of time and money in a single spoiled negative. It should be remembered that the sugar or gelatin as previously recommended in this department can be used in place of alcohol, though they retard the action of the developer more than alcohol does. The object of any of these additions to the developer is to make the latter flow evenly over a wet plate that has been sensitized in a silver bath containing alcohol. A new silver bath will not call for these additions to the developer. Glucose, gum arabic, molasses and similar substances might take the place of alcohol in the developer. The reason alcohol is preferred is that but little of it is required and the development is retarded least through the use of alcohol.

Bichromate Sensitizing

Professor R. Namias, of Milan, suggests in "Penrose's Annual" a new method of sensitizing with bichromate, when it is desired to keep a gelatin or glue sensitized some time before exposure to light. It is customary to neutralize all bichromate gelatin solutions to increase their sensitiveness, while if we increase the alkalinity of the bichromate solution it increases its keeping qualities but decreases its sensitiveness. Professor Namias has found that plates, papers, or carbon tissue so prepared with gelatin or glue are quite non-sensitive to light and can be resensitized by exposing them to the fumes of acetic acid for half an hour or less. He is also of the opinion that formic or other more volatile acids may bring about resensitization more rapidly.

Troubles With Dragon's Blood

An engraver tells of difficulties he has with dragon's blood, there being a tendency for an excess to accumulate on the edges and ends of the lines during the fusing or burning in stages and raising up or collecting locally in patches, thus exposing portions of the work to the action of the acid. He asks for a remedy.

Answer.— This trouble is due to one of two causes, or both, according to a writer in *Process Work:* To insure good, clean etching it is important to keep the blood brush in perfect condition. Whenever it shows, in the slightest degree, a tendency to become hard or tacky it ought to be properly soaked in wood alcohol and afterward washed out with warm water and soap. Care in brushing the plate evenly with the blood is also a vital matter, to prevent its adhering in local patches while other parts of the design remain practically unprotected, and so liable to undercutting. All line etchers know how variable is the quality of this red resinous powder. It is always good policy to make use of one particular brand of blood when one is found that proves satisfactory. In this way the etcher knows to a nicety how much heat to give the plate during the burning in stages.

Get Ready for the Rush

How valuable is a lull in business, for it gives the process-worker an opportunity to clean up and make the necessary improvements and repairs, also to do some study and experimenting in new methods, in preparation for the rush that is sure to come. A sanitary condition in the darkroom is very important, so that when time permits everything should be removed from the room, the walls and floor scrubbed and the

interior painted. Benches, shelves and floor can be either treated with asphaltum or one of the several waterproof varnishes that are in the market. Nothing should go back into the darkroom that is not actually required there. Then the plate holders, as well as the interior of the cameras, are sure to need cleaning and varnishing. The cameras should be frequently tested for vibration, as it is impossible to make line negatives in a camera that vibrates during exposure. The test for vibration is to place on the camera a bottle of ether, or similar light liquid, and observe by reflected light if the surface of the liquid is agitated. If waves are seen then there is vibration in the camera. Measurements should be taken between the corners of the ground glass and the copy board to see that they are parallel with each other. These are but a few suggestions in the camera room, but the machinery and other departments should also be overhauled in preparation for the prosperous times that indeed are ahead of us.

An Economical Reducing Solution

During the war when potassium, iodin and cyanid became almost prohibitive in price, W. J. Smith, of the Bolt Court School, London, published a formula for a reducing solution that would dispense with the costly cyanid and iodin. W. T. Wilkinson says that this Smith reducer is superior to the iodin cyanid one and will supersede the latter entirely. Besides, it can be made up in stock solutions that will keep perfectly. The formula calls for two solutions as follows:

A.—Copper sulphate..... 1 ounce
Common salt..... 1 ounce
Water .....25 ounces

When these salts are dissolved add sufficient liquor ammonia to redissolve the whitish precipitate first formed. The result will be a clear solution, ultramarine in color.

B.—Hypo ..... 5 ounces
Water .....25 ounces

To use, mix A and B in equal parts and dilute as may be found desirable. Another advantage this reducer has above the cyanid one is that it is not such a deadly poison, which should be reason enough for its general adoption.

Charles A. Brasseur

Some thirty years ago P. C. Duchochois, a famous photographer of the time, introduced to the writer his nephew, Charles Brasseur, a young man of about twenty-four years, also a photographer. He was studying medicine with the intention of graduating, when Professor Joly arrived in this country. The writer interviewed Joly and later told Brasseur of Joly's invention of recording the colors of an object by photographing through a screen of transparent lines of color similar to those used in three color photography, the positive made from this negative to be viewed through a similar line screen in the complementary colors. Young Brasseur was so infatuated with the possibilities of Joly's invention that he gave up his career as an M. D. to improve upon Joly's method. The result has been a number of patents by Brasseur. Among others who gave him financial assistance was Thomas A. Edison. Brasseur established a research laboratory not far from the home of the writer, and we were always friends, but Brasseur for years was reticent regarding his work, so we never conversed about it. He died suddenly, and his patent lawyers, who were the only ones in whom he confided, say that he had shown them glass plates covered with transparent spots of three colors, two one-thousandths of an inch in diameter, laid down with regularity. This was for moving pictures in colors. He could also use the same invention for making halftone screens with apertures round or hexagonal, of any size, and at the same distance apart. His death was so sudden and he had lived a recluse for so many years that it is feared his most valuable discoveries are buried with him in St. Mary's cemetery at Dover, New Jersey.

"Penrose's Annual, 1921"

This ever welcome year book has arrived. It contains twenty-five articles, thirteen prints from intaglio engraved plates, twenty-six color prints and thirty-one in monotone. It is notable for the absence of anything from the United States. William Gamble, the editor, says of the past year: "There is no striking new departure to record." Progress he finds has been in step and repeat cameras, in rotogravure and in collotype. There are now three or four step and repeat machines in the market. Rotogravure is spreading, particularly in England, where the development is toward sheet feed machines, and in color printing by that method. The Rembrandt company, of Lancaster, where the process originated, and C. & G. Ponton, of Edinburgh, have examples for rotogravures in color in this volume of the annual. Collotype, which seemed likely to become an obsolete process in England, owing to German competition, has experienced a decided revival. Representatives of firms from the United States have bought all the available collotype presses in England. In line and halftone engraving Mr. Gamble finds no improvement, though the standards are being kept up. The volume may be secured from the Book Department of The Inland Printer Company.

SELLING PAPER—PLUS*

BY BRYANT VENABLE



LTHOUGH nobody has ever accused me of being a salesman, I must confess that most of my waking hours are busied with the problems of salesmanship, particularly as applied to fine papers. I have chosen, however, to direct my thought and to ask your consideration to the second item in the caption, the *plus*. And in order that you may find it easy to be indulgent critics, while I take courage to speak plainly for our common benefit, I am going to ask you to think of yourselves for the time being as paper merchants, paper salesmen, and of myself, difficult as I know you will find it, as a printer's salesman. If out of this swapping of habitual points of view, we can mutually help each other to a clearer vision of our trade problems, opportunities and responsibilities, may we not hope to profit and to progress together as we could not do by working to cross purposes?

Recently it was my privilege, together with a number of my fellow salesmen, to sit at the feet of that master salesman, C. R. McMillen, of New York, and by taking inventory of our common failings to appraise anew the value of our virgin opportunities. Perhaps nothing that he said was more homely or more wholesome than his admonition to those of us who are no longer young in years that we be on our guard lest we mistake experience for knowledge, and to those who stand at the threshold of business life to keep clear in mind the distinction between activity and work. As this audience is composed of both classes of men I can do nothing better than to preface my own observations with this double barreled admonition from a man who knows.

Lest there be among you any who might be tempted to discount my message by adverting to the fact that I am short in actual selling experience in the printing industry, permit me to establish my right to recognition by a brief sketch of my career as a seller of the *plus*, which, added to paper, creates every market for the graphic arts salesman. While I was still a boy, trying to work my way through school, Mr. McDonald, one of the founders of the present McDonald Printing Company of this city, chanced to have upon his desk a water color sketch by Farny, the great Indian painter, now deceased.

*An address delivered before the Cincinnati Typothetæ Association and the Graphic Arts Salesmen at Cincinnati, January 27, 1921, by the secretary of the Whitaker Paper Company.

The picture represented Hiawatha with his dusky bride. In the heavens the young moon glowed like a silvery crescent. Here was a creation of the artist's imagination, a thing of beauty, called into being for its own sake, and if it had any story or any moral, like Tennyson's Rose, it held its secret while inviting every observer to form his own conjecture and to find a meaning suited to his need. It so happened that my errand was the very commonplace one of bringing a roll of corrected galleys from the author of a book Mr. McDonald was printing, nothing more romantic or more potential than this. That great printer with his serious, though kindly face, looked from the picture to me and said: "Boy, do you think that any living being could write a bit of copy that would fit in with this picture to make an advertisement for the New York Central Railroad? I'd give four dollars for anybody that would show me how to turn that trick."

In the sober light of retrospective contemplation I am convinced that Mr. McDonald used the term "four dollars" figuratively, as synonymous with a "cooky with a hole in it" or "two bits." But in those impecunious days I interpreted them literally. Four dollars represented to me the full sum of my weekly wages as a messenger boy. I determined to write that copy or die in the attempt. Well, I didn't die and I did get the four dollars, and somewhere stowed away among the precious treasures of my early days I have a print of that Farny picture *plus* the half dozen lines in dactylic hexameters imitating the characteristic verse of Longfellow that served to tie up the creation of one of the foremost artists of his generation with the practical publicity work of a huge railroad system.

There is a point right here that has to do with service and that is this: Mr. McDonald was a master printer. He did not have the time or the particular quality of mind that makes a good copywriter, although he was a keen judge of commercial copy. He bought his copy, translated it into harmonious typography and sold a hundred thousand high class, high price, multicolor reproductions of that picture to his client at a good businesslike profit to himself.

Not long after the experience just recounted, a similar errand took me into the office of Proctor & Gamble. I suppose I must have been an inquisitive little cuss, without sufficient experience in the ethics of business to keep my eyes from seeing the interesting things on men's desks and to keep my tongue from asking questions. Be this as it may, the fact remains that I saw on the desk of Harry W. Brown, then advertising manager of Proctor & Gamble, a memorandum which read, "See about getting up a story advertising Ivory Soap to brides." Mr. Brown, who was not only one of the keenest business men but one of the kindest, and whose friendship I cherish to this day, read my thoughts in the expression of my expectant face. "Son," he said, "I want a story that will make every bride in the United States think of Ivory Soap the first day she starts housekeeping, and that at the same time will be something more than a bald advertisement or a book of recipes. I want to have this book illustrated by the foremost magazine artist of the United States. I want to have it printed on fine paper and I want it to contain a long list of suggestions of uses for which Ivory Soap has no substitute in the well organized American home. You've read a good many stories and you know a good many authors. Whom would you suggest?"

To this day I blush to recall the audacity of that moment of temptation. "I think I can write that story, Mr. Brown," I said, "if you will only let me try." Well, that great big hearted man looked at me with an expression which at that time I interpreted as being one of business cunning and caution, but as I see it now through the intervening mists of more than thirty years, I realize that it was an expression of kindly indulgence struggling with a laudable sense of humor. But the point is that he did let me try and I got fifty dollars for my copy, and, believe me, never from that day to this have I been one-tenth as opulent as in that incredible moment when I read the figures on the check.

Now you may say, what has this to do with selling paper or printing? Just this, that book was printed as I say more than thirty years ago in a very large edition. It has been printed again and again, year after year as a regular feature of the Ivory Soap publicity, and it is still being mailed to the brides of the United States just as it was away back in the eighties. The copy in my hand was received during this past week. Now, if you will stop and think for a moment of the number of reams of book papers, the hundreds of thousands, if not the millions of special hand made envelopes to match, the reams of embossed glassine fronting the pages with illustration, and above all, the countless impressions of the printing presses in some shop that has enjoyed the repeat business on this simple order for paper *plus*, you will perhaps concede that however innocently I may have made my advent into the arena of salesmanship for the graphic arts, I at least can claim recognition for having entered the lists at a tender age.

Here's another thought that I want to leave with you — to this very day some paper salesman is cashing in on the advance work of that little messenger boy of thirty years ago, and some printer's salesman is getting the benefit of the repeat orders that grow out of that *plus*, which is only another term for service.

Everybody who uses paper creates a market for more printing. Go back still further, if you will, to the days of the little boy clerking in an insurance office, writing up policies, forms or what not. What was that youngster doing but creating a market for the paper salesman and the printer? Think of it in that light today and you will have little difficulty in coming to an appreciation of the point of view of the man who buys paper or who buys printing for the insurance company or any other large corporation. Do not fool yourselves by the old bugaboo that it is price that controls this kind of business. It is not primarily a question of first cost, but of service. What do I mean by service? Just this — and the argument applies equally, whether you are a paper salesman or a salesman of printing — *the fitness of the paper you offer for the purpose to which that paper is to be applied.* We'll say it is an insurance policy — it must be impressive, it must express substantial security, not only in its weight, but in its texture, its feel, the very crackle of the sheet; it must have good folding qualities, for is not this policy to be folded down to document size and perhaps be handled a thousand times in connection with the payment of premiums, the negotiation of loans, the appraisal of personal worth, etc.? It must have the strength and the finish that guarantee endurance; for is not the life insurance policy to bear the burden of providing for a man's dependents after he himself has lived his allotted years of human life and been laid away with his fathers? Printability — this sheet of paper must combine printability with writability. It must carry a lengthy contract, probably in small type set solid, and it must lend itself with equal appropriateness to the written portions of the agreement, unaided by illustration. It must take printer's ink and writing fluid, black and colored, and it must have a ledgerlike quality both in appearance and in service.

Your customer knows that he requires these attributes, but he does not consciously enumerate them every time he is in the market. Hence, the salesman who projects his mind into the cranium of his customer, raising these points for consideration and answering the questions that grow out of them, is rendering a genuine service and the kind of service his customer has the right to expect of him.

How are you going to get this across? Not by "chin music," certainly. Nine men out of every ten prefer to listen

to their own voices, prefer to do the talking and to reveal their own thoughts or impressions rather than to appropriate the suggestions that emanate from others. I wonder how many salesmen appreciate this fact and capitalize it in their daily work. Learn to be a keen listener before you become a whirlwind talker. Give your customer ample opportunity to say his say, to reveal his personal prejudices, his likes and his dislikes; lend a sympathetic ear to him, study the expression of his eyes, think fast, and having got his point of view you will find it comparatively simple to make that point of view your own, and by following the path of his own choosing you can lead him to the goal for which you originally set out — the sale.

Just another thought. I said "study the expression of his face." Mere listening is not enough. Eye impressions are stronger, more accurate and more permanent than ear impressions. If you are going to beat the other fellow thinking or anticipate his movements *watch his eyes*. Two men step into the squared circle for a test of skill and strength as boxers. Do they watch each other's fists? They do not. From start to finish each man endeavors to keep his eyes fixed upon the eyes of his opponent and to read in them the messages of the brain, as they are recorded in the expressive organ of vision an infinitesimal fraction of a second of time before they are delivered to the nerves that govern and coördinate the actions of the voluntary muscles. The man with inscrutable eyes is one in a million, and he, of course, occupies a citadel of strength.

Desires are created through the act of vision more surely than through the act of hearing. It matters little whether it be a toy balloon for a little child or an automobile for an adult, the way to sell it is first to let the prospective customer see it. Remember that men buy things not as the result of pure reason, but as the result of their feelings, their emotions of pleasure, and their desire to satisfy cravings that are often the expression of emotional rather than rational reactions. I would go so far as to say that this is true of ideas or ideals, of spiritual treasures and moral values, quite as much as it is true of material commodities. And after the first sale has been made the only responsibility of the salesman is to make the performance square with the promise and thereafter to keep his sole leather limber when it is time to go back after the repeat orders.

Not long ago that prince of printers, Norman T. A. Munder, of Baltimore, occupied a seat among several hundred people at a large business convention, and while others listened to the speeches made by those on the program Mr. Munder, whose sense of vision has increased in accuracy and discrimination, offsetting his loss of hearing, *saw*, not so much the speakers as the speeches. Commenting on his experience the following morning, he explained to me that by the aid of certain delicate electrical devices he would have been able to hear every word that was spoken, but that he did not use these sensitive telephones, because he did not want to have the impressions gathered by his eyes weakened by being divided in the storehouse of his brain with the less reliable impressions that flow in through the ear. What men may say, according to Mr. Munder, is of small significance in comparison with what men mean and what they feel. Words may be made to conceal the operations of men's minds and hearts, but the expressions of the human countenance reveal the heart within. And so Mr. Munder told me he saw not only the earnestness and enthusiasm, the clean cut intelligence, the teamwork, the order and harmony and the big illuminating faith reflected in the faces and in the very gestures of the speakers, but he saw also the reflection of all these things in the faces of their auditors. The speeches he can read at his leisure.

Now what is the moral of all this? *Show your samples.* Let them talk for themselves, and remember that they are more eloquent than you can be, for they transmit their message to your customer's brain via the optic nerve, whereas what you say will go in via the auditory nerves. The eye photographs and thus retains, whereas the ear phonographs and quickly forgets. Let me illustrate. Here is an advertisement issued by The Strathmore Paper Company. It is a simple line drawing printed on a good grade of magazine stock. The text is a scholarly appeal to the intellect of the reader, a sincere and earnest argument to demonstrate the thesis that the paper is part of the picture and that Strathmore papers, in particular, possess definite practical values for the transmission of ideas. And here is the same picture printed on Strathmore's Alexandra Japan. The appeal to reason has been eliminated, because the paper tells its own story, leaving to the copywriter the simple task of indicating the catalogue designation of the stock. The drawing is no longer the picture, it is only a part of the picture; the paper, instead of being merely the medium for carrying the artist's thought, is an organic part of the artist's equipment; the text, no longer a labored effort to create a desire through an appeal to cold reason, falls into the general scheme as a part and a decorative part of the whole, whose agreeable function it is to point the way to the satisfaction of the desire created by the eye.

Some printers have their business so organized that they can qualify as specialists in merchandising plan and copy. But their number is relatively small, and I know of no greater error and of none more easily made than for the printer who is without this particular equipment to hazard his reputation as a printer by volunteering advice on matters that are outside of his proper function. The science of merchandising, the art of writing — these are the province of the specialist. But that specialist needs the intelligent coöperation and assistance of the printer who is in turn a specialist in his own business. It is the printer who must discover the paper, the type faces, the color schemes, the proportions, the optical psychology that will correctly interpret what the merchandise master and the copywriter have labored to express through the medium of their art — language.

The mastery of language is a great help to the salesman, regardless of what commodity he has to market. To the printer it is beyond price, for by it he can often aid his customer in making such textual changes as shall, either by expanding or by contracting, shape the text to the most harmonious spacing on the page. But unless you can qualify as experts in this art, unless you really do know your customer's merchandising problem, you are on thin ice and you are hazarding not only your reputation but your legitimate business when you attempt to trespass on the field of the advertising manager, the advertising agent, or the copywriter, a field which the printer has lost through neglect.

Some one asks, "What do you know about it? Have you not, in your day, sold printing without possessing the technical knowledge that all printing salesmen should be assumed to have?" Yes, there was a time when, as the direct result of a knowledge of merchandising and of an intimate insight into the advertising needs of the clients of the house I represented, I found it not difficult to bring to my house a goodly number of orders for printing. I never fooled myself, however, or deceived my customer into believing or pretending that I possessed the rudimental knowledge of production costs, of type values, of the chemistry and the physical reactions of inks and varnishes, of make ready, format, or any of the other technical details of the printer's craft. If not once or twice but with a certain degree of regularity I was successful in taking large orders for printing, often from the keenest of competition and at preferential prices, it was simply because I had learned one fundamental truth about advertisers. I'll pass this on to you, free, and it ought to be worth thousands of dollars to every one of you.

The man or the concern that spends a fortune for copy, artwork, sales direction, and space in magazine or newspaper, on car card or billboard, is not often fool enough to follow up this investment with penny wise economies in the print shop. So I say to you, and I know whereof I speak, the printer who knows his business and who can make his knowledge and equipment responsive to the needs of his clientele does not need to be price shy or to lie awake nights worrying about the cut throat printer in the next block. In fact, if you let the cut throat printer dominate your mind, you — rather than he — are establishing him as the criterion of value and of price in your industry. He can not be your competitor unless you honor him by recognizing him as such. When you have done this you have not lifted him to your level, but you have lowered yourself to his level and you have dragged your fellow printers down with you.

Now, please don't get the wrong slant on what I have just said. It is even more disastrous to overrate yourself, your house or your service than to undervalue them. Your customers will forgive modesty, but they will not pardon the four flusher. If you do not know, do not hesitate to admit that you do not know, but never get caught in ignorance of the same thing twice. Don't boast of your "service." To do so is to make yourself ridiculous; but if you maintain your service on a plane of sustained excellence, men will speak better of you than your self respect would permit you to speak of yourself.

You know it is a good thing once in a while for us salesmen to put ourselves mentally in the position of the buyers. With your indulgence and the specific understanding that none of you will cherish it up against me or put a personal interpretation on what is intended only as a generalization based on observation of other buyers, rather than upon my own experience, I am going to hazard a few suggestions as to what buyers of printing want and what they do not want of printer salesmen.

First. Our customer wants neat, legible, accurate printing, *when promised*. He does *not* want the finest Christmas card in the world on the morning of December 26, and he does not want excuses or explanations. "Too obvious for comment," you say? All right, so be it. But it is in good company. The Sermon on the Mount is the most obvious truism in the annals of humanity, but it could not prevent the Christian nations of the world from turning Europe into a hell and visiting their sins upon unborn generations of innocents. Christ's simple statement of the cardinal principles of right was not at fault. Just because it was obvious, mankind grew accustomed to thinking of it as commonplace, as lacking in novelty and excitement. And so the rulers of men turned their attention to abstract schemes for universal peace, forgetful of the only divinely ordered plan that can ever make for peace, forgetful of the Gospel they all profess as being basic to the institutions of humanity. The printer who hath ears to hear let him hear.

Second. He wants knowledge, translated into the language of type. What do I mean? Knowledge of typography, which it is your business to possess, hitched to the particular vehicle that he has selected for the conveyance of his message. Before I call myself a salesman of printing, by the gods I must master the knowledge of printing. It is as incredible to the thoughtful man that his fellow men should endeavor to sell printing without first mastering the fundamentals of typography, layout, symmetry and proportion, as that he should attempt to teach astronomy without a knowledge of the multiplication table, to build a bridge without knowing the strength of his materials and the laws of stresses and strains.

Yet, is it not a fact that many a printing salesman does not know when and where and how to use Caslon, or Cheltenham, or Goudy? Are they all qualified to answer the natural and necessary questions of their customer, "How many words of this copy will go into such and such a space in twelve or ten or six point type?" or "What kind of type would be most effective on a heavy antique finish deckle edge book paper?" or "How much margin should there be at the top, bottom and both sides of these pages?" or "How can I get the effect of bulk and dignity to this announcement and still keep my copy brief?"

The printer's salesman ought to be hanged, drawn and quartered who permits his customer to get out a piece of printed matter for large distribution without giving due consideration to the cost of postage and to the general mailability of the job, before, not after, the job is run.

But I might go on indefinitely, piling precept on precept and example on example until you would be justified in writing me down a model of bad manners and a cyclopedia of the commonplace. I have already taxed your forbearance to the breaking point, but it has been because your problem is my problem and mine yours.

We paper merchants and our salesmen are not the ultimate distributors of the paper mills. You are. We are but your service stations and purveyors. I verily believe that you can and will increase our business, not that of my company alone or of the mills we serve, but *that of all paper merchants and all paper mills*. You can and will do this in direct proportion as you increase the value of your services to your customers, and not otherwise. It is your right, not your privilege, to exact of our salesmen the same kind and the same degree of intelligent service that your customers expect of you. If we fail, you will register your contempt by withdrawing your confidence and your business. If we go to sleep at the switch, if we degenerate into mere order takers, instead of maintaining our proud position as copartners with you in a common enterprise, performing our function with intelligence, industry and fidelity, you will soon enough strike our names from your pay rolls. I would go further and affirm that this copartnership embraces not only the printer and the paper merchant, but also the manufacturers of paper on the one hand and the ultimate consumers of paper on the other.

This is what I understand to be the meaning and the significance of the term "organic" as applied to the industry with which we are all associated. And it is because we paper merchants recognize how completely your efficiency determines the measure of our prosperity that I have made bold to speak to you tonight, not in high flowing platitudes of fulsome praise, but in the frankest words I could command in speaking to my business associates.

The salutary results of the educational propaganda of the Typothetæ and kindred trade associations are already apparent. The printing industry is no longer conspicuous because of its glaring deficiencies in the fundamentals of business administration. Its credit is good. It knows its costs with commendable accuracy. Guesswork has given way to knowledge. Prosperity is the rule rather than the exception. In the improved financial status of the industry, in its more obvious title to credit, the financial condition and the credit worth of paper merchants and of paper mills are equally enhanced. Let the good work go on. But let me remind you that in proportion as our industry becomes more intelligent and more prosperous our obligations become larger and more imperative.

The public, in last analysis, is the judge of industrial and economic progress. And the public bases its verdict not upon the efficiency of any industry or group of industries in arrogating to itself or to themselves a larger rate of pay for services indifferently performed. We of the printing industry have cleaned our own house. We have vindicated our right to a proud place among the great industries of the world. It is now incumbent on the printing industry so to improve its product, so to increase the utility of its contribution to human enterprise, that men will honor us not for what we have but for what we do; and not alone for what we do but for what we are.

REVISION OF THE TARIFF ON PAPER AND PRINTED PRODUCTS

BY WALDON FAWCETT

PRINTING craftsmen and factors in the allied industries are bound to be affected by the forthcoming revision of the United States tariff system, even as they will be by the rearrangement of the program of federal taxation planned for 1921. But, to the amazement of the Congressmen who constitute a committee of arrangements for this overhauling of import duties, comparatively few of the commercial printers of the country appeared in Washington on appointed days in February to give the lawmakers the benefit of their views on the question of what protective wall, if any, is necessary to buttress the Yankee printing industry against the competition of foreign presses.

Paper manufacturers and publishers of newspapers were much more energetic in seeking the ear of the prospective framers of what will doubtless go down into history as the Tariff Act of 1921. Special or segregated interests have also had spokesmen in Washington to acquaint the powers that be with their attitude on pending questions of policy. For example, the employing lithographers of the United States, as well as the bookbinding interests, have placed on record their convictions as to the proper tariff policy to be pursued, as have also the producers of prayer books and specialties of a similar nature.

Several explanations were given at the United States capitol of the failure of the printing and associate interests to speak in louder voice on a subject that involves economic questions in even greater degree than political considerations. A misunderstanding of the date on which a hearing was to be granted by the Ways and Means Committee of the United States House of Representatives was one reason, manifestly, for a somewhat "spotty" representation of the printing crafts. It was intimated that inability to agree upon recommendations to Congress explained the absence of larger delegations from certain sections of the industry, as, for example, the general book and magazine publishers. More plausible than all other excuses, though, was the report that there exists, in the printing trade at large, a feeling that tariff revision will accomplish in Schedule M (papers and books) changes so slight that competition in the printing field would not, broadly speaking, be affected. The attitude of many of the captains of the industry seems to be that whereas prices of printed products to the ultimate consumer may be affected in one way or another by revision of import duties, the responsibility of the printer will be merely that of passing the benefits or penalties to customers, sustaining the while no derangement of relations within the trade. That this may be too optimistic an attitude is attested by the fact that, for once in our history, business America faces a revision of the tariff coincident with a sweeping reformation of the internal revenue system. The object of the joint program for toll taking is to provide for the Government an annual income unprecedented in periods of peace.

Printing tradesmen who sat in at the recent conferences at Washington were enabled to make pretty definite appraisal of the obligations encompassed in the tariff task which the Sixty-seventh Congress will undertake when it assembles in special or extra session this spring. First, as has been said, is the necessity for providing the operating expenses for a business enterprise that now has an overhead of close to $4,000,000,000 a year. If the threatened "sales tax"—be it a tax upon turnover or upon final retail sales—which confronts every printer, is to be held to as low a percentage as one could wish, it will be necessary to raise an increased amount of revenue from the tariff.

Financial advisers of the Government are inclined to counsel exaction of heavier tribute from imports strictly as a fiscal necessity and without regard to the controversial question of protection versus free trade. But, on top of that the principle of protection is entering in very conspicuously. As a heritage from the war the United States has a number of "infant" industries that demand hospitable shelter. And some of these have contact with the printing industry, as, for example, the color and dyestuffs industry, which is a pillar of ink production. There is likewise pressure at Washington for recognition in the guise of increased differentials of the wider discrepancies which the postwar status shows between wage standards in foreign countries and in the United States. Eloquent of this is the solicitude of the International Brotherhood of Bookbinders for higher rates.

The sharpest cleavage that the tariff forum at Washington has revealed is the traditional one between the consumers of news print and the producers of that product. Members of the Paper Committee of the American Newspaper Publishers' Association, whose annual payments for news print are claimed to exceed $200,000,000, have appeared before the Ways and Means Committee to oppose the imposition or retention of any tariff upon news print or upon its principal component material, wood pulp. This organization, embracing 550 newspapers, relies for its argument upon the obvious inability of the American news print industry to supply domestic demand and the heavy dependence of American consumers upon imports from Canada. In this connection the American Newspaper Publishers' Association has told the Ways and Means Committee that news print consumption in the United States has increased practically one hundred per cent since 1909, while production has increased less than thirty per cent.

A majority of the paper interests in their representations to the Ways and Means Committee do not ask for any tariff upon imports from Canada, but, for reasons that will be clear to printing craftsmen, content themselves with an effort to obtain a tariff upon imports from Europe. Printers and publishers who have taken issue with this plea insist that wartime imports of 21,000 tons from Europe have no permanent significance, and insist that not only were news print shipments from Europe negligible prior to 1918 but that under normal conditions European producers can not compete in the American market, owing to the moisture content and other disadvantages of Continental news print.

Members of the Ways and Means Committee have complained that paper producers, like producers of printed matter, have not gone on record as conclusively as might be wished on questions of tariff policy. For example, a questionnaire sent to 175 pulp and paper concerns brought only forty replies. Of the forty, approximately fifteen per cent were against the imposition of a duty and the balance favored it. One school of thought holds that if any duty is placed on wood pulp it should be a specific duty rather than an ad valorem duty. Members of the Ways and Means Committee who have expressed themselves on the subject of paper imports have declared that they do not see how there can be any consistency in our public policy under the circumstances unless the finished product and the raw material be on the same plane, that is to say, they favor placing both wood pulp and paper on the free list or else imposing duties upon both. Certain publishers who have addressed the committee have concurred in this view.

Business men in the printing and printing supply trades who have sought to take the most impartial, judicial attitude with respect to tariff have pointed out that the cost of production of fine papers must inevitably advance if Congress does either one of two things—raises the duties on papermaking materials now subject to duty, or levies duties upon papermaking materials that up to this time have been admitted

without toll. Some of the articles necessary for the making of paper are now on the free list, as, for example, wood pulp, lumber, coal and paper stock. Other articles are subject to various duties, such as China clay, $1.25 a ton; felts, thirty-five per cent ad valorem; wires, fifteen per cent ad valorem; and moderate duties upon caustic soda, bleaching powder, etc.

While every interest that has appeared before the Ways and Means Committee to urge the levying of higher duties upon imports has dwelt upon the inequality of American and European wage standards, no petitioner has painted the picture in stronger colors than has the International Brotherhood of Bookbinders of America, which is requesting from Congress an increased duty on imported books bound in fancy high priced leathers. The statement has been made at Washington that the conditions confronting the American bookbinding industry are today such that unless relief is granted, it means the extinction of that branch of the bookbinding craft known as art binding.

Under the present law there are admitted to the United States, free of duty, books in English printed twenty or more years ago, and books in foreign languages. American bookbinders complain that this leniency has opened wide the ports of the United States to foreign bookbindings. It is claimed that under the first exemption thousands of books are shipped annually from the United States to London and Paris for new bindings and come back free of duty. The bookbinders would also have increased, from fifteen to twenty-five per cent, ad valorem, the duty on all books bound or unbound, claiming that the difference in the cost of labor as between the Old and the New World renders the existing differential entirely inadequate.

Printers and publishers of American fiction and reference books, and indeed what might be termed American book publishing interests in general, are manifesting far less concern with respect to the revision of customs duties than in a movement now under way to revise the United States copyright laws by the elimination of what is known as the "manufacturing clause." Copyright revision is not necessarily the complement of tariff revision, but there is a possibility that the two propositions will be considered in conjunction this year. Book publishers who have expressed themselves to Congressmen have declared that it would be "most unfortunate" if the tariff on books should be increased from fifteen to twenty-five per cent, but the chief conjecture of such interests has to do with the readjustments that would ensue should it be determined that the time has come when American book manufacturing can stand on its own feet, and that it is no longer necessary to require typesetting and presswork in the United States as a prerequisite of copyright protection.

A very baffling problem that confronts the Congressional leaders in their program of tariff revision is the extent to which the present disturbed condition of international exchange should weigh in a permanent revision of the tariff. Admittedly, the abnormal ratios of foreign moneys to American currency has brought about greater disparity between United States cost of production and the costs in foreign countries. In cases where printing craft wages abroad were before the war, say, one-half the American wage, the European wage is now, in effect, not more than one-fifth the corresponding scale in America. The unsettled exchange will operate also to allow purchase for the American market, on unheard of terms, of German made printed post cards and other classes of printed matter for the trade, in which Germany was a conspicuous contender before the war. If current conditions only were to be taken into consideration, only a liberal differential would equalize production costs. But it is presumed that the exchange situation will gradually be stabilized, and inasmuch as the tariff schedule now in the making is not designed to be in any sense a temporary or emergency tariff, it is difficult to determine to what extent exchange should have recognition.

The Ways and Means Committee finds its task in discounting exchange conditions the more complicated because of the sharp division of opinion in American printing trade and paper trade circles. American paper manufacturers who would fain boost the tariff on lithographic papers, bristol card papers, etc., and impose a tariff of $15 a ton on news print, have told the Ways and Means body that at present rates of exchange paper manufacturers in Norway, Sweden, Holland and Germany can sell with profit in the United States market at prices below the cost of production in the United States. Paper consumers have retorted that this is but a temporary condition and that, save under the most exceptional circumstances, many American paper consumers would not touch European stock, which they have found unsuited to their needs, even if the difference in price were greater than it is.

Preservation of amicable trade relations with Canada is felt to be an important consideration to be taken into account in the revision of the tariff. Canada is, of course, a most important outlet for the product of the United States printing presses, and whereas not even the most extreme advocates of tariff upon news print contemplate taxation of pulp or paper coming in from the Dominion, there are other items in the schedule of printed products that can be levied on only with due regard for Canadian sentiment. It is felt, too, that elimination of the manufacturing clause of the copyright law, as above mentioned, would operate to bring about a better understanding between the United States and Canada with respect to interchange of the products of the art preservative.

USE DRAGON'S BLOOD

BY FRANK KAVANAUGH

Dragon's blood, a cheap chemical to be found at all druggists, comes in handy around a printing office where a linotype machine is in use. When putting in a new mouthpiece, coat the back of the mouthpiece with news ink by rubbing a brayer over it. Sprinkle dragon's blood over the inked place. Fix the mouthpiece in position, drive the gib in and then turn on the heat. There never will be a leak. The dragon's blood melts, forming a coating which connects the mouthpiece tightly to the crucible opening. Dragon's blood may be used on a mouthpiece that develops leaks. Rub the stick of the chemical over the leaky place until a good deposit is formed. Do this just before quitting time. The leak will be effectually closed.

Occasionally printers are called upon to make advertising slides to use in the local motion picture theaters. Again the dragon's blood comes into play. Set the advertisement, preferably on the linotype machine, using the smallest type to make the space. Take a brayer, and ink the type or slugs heavily with a soft ink. Take a proof on heavy paper, glazed, if possible. Then press the proof on the little slide glass, so that the impression is made as clear as possible. Dust the glass with dragon's blood, which in this case must be purchased in the form of an impalpable powder. Shake off the surplus powder, and hold the glass over the metal pot of a machine until the powder turns black with heat. This will make a clear image on the screen. The glass may be cleaned after it has been used by immersing it in a can of lye and then rubbing it off clean with a dry rag.

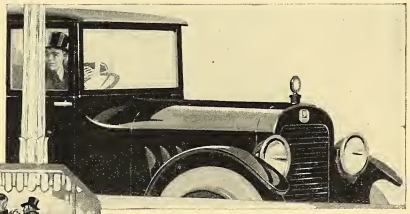
Dragon's blood sprinkled on a cracked pipe, either gas or water, and then heated to a temperature of about 90°, will stop the leak temporarily when a plumber can not be secured. The pipe should be drained of water before trying this, and it is obvious that the gas must be shut off before applying flame to a gas pipe.

In the form of a powder dragon's blood makes an excellent mechanical overlay. It has been sold for that purpose many times, but under a different name and at a price about five times as high as it can be purchased in a drug store.

INTRODUCING A FEW SPECIMENS OF THE WORK OF EDWARD C · SCHUBERT TYPOGRAPHER



THE INLAND PRINTER
CHICAGO
MARCH · MCMXXI





ANCHOR PRESS
DETROIT
An Exhibit of the Work of
EDWARD C. SCHUBERT
Typographer

IN PASSING from the open car to the selection of a closed model, one steps from the field of mechanics into the realm of art.

The open car is still, in a large measure, a piece of mechanism, limited in its expression of form, coloring and proportion.

But, in a closed car, free expression is given to the designer's artistic sense of proportion and beauty.

Accordingly, the closed model must be judged by standards similar to a fine home or a gown, a piece of furniture or a picture.

True, it is just as vital that the mechanical base of a closed model shall be thoroughly good and trustworthy as it is that a fine home be built on a bed rock foundation.

You are safe in accepting the mechanical foundation of Columbia closed models, without question.







The Columbia bears a name without mar or blemish—a name which bears no stigma of poor years or failures—a name which from the beginning has stood for good quality all the way through.

So, the undeniable charm and character of Columbia closed models comes from their very foundation. And this must be the basis of all enduring charm, whether it be of a car, a home or a man.

How shall we describe, in detail, this charm of the Columbia Six?

It is a real, tangible thing—yet, a thing that can no more be analyzed into terms of metal, fabrics, paint and hardware than you can visualize a painting by telling of the oils, canvas and brushes used to produce it.

You feel the charm of the Columbia Six at first glance. You feel a sense of correct proportion and design—a



BIRCH HILL COUNTRY CLUB

Officers for 1920

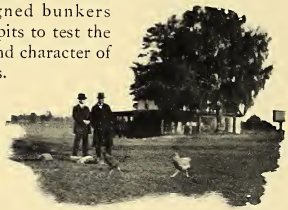
HUGH HIGGINBOTTOM, *President*
ALFRED RICE, *Vice-President* J. E. AMENDT, *Secy-Treas.*
GEORGE BRUBAKER, *Director*
GEORGE MAIN, *Director*

BIRCH HILL COUNTRY CLUB

THE Birch Hill Country Club is located on Merriman Road about one mile north of Michigan Avenue. It is accessible by auto from both Michigan Avenue and Warren Avenue, and as the latter thoroughfare is now being paved it will soon provide a very convenient route from the northern section of Detroit.

The Club property embraces ninety-eight acres of rolling land divided by a creek which adequately drains the property at all times.

There is now in use a well-developed, nine-hole golf course, with its greens and fairways in splendid condition. The hazards of the course are sufficient to make play very interesting, there being a creek, which creates a natural obstacle, and numerous well-designed bunkers and sand pits to test the patience and character of the players.





An Exhibit of the Work of
EDWARD C. SCHUBERT
Typographer



ANNOUNCING
the removal of the offices of ARTHUR J. STOCK, *General Insurance*, from 801 Free Press Building, Detroit, to more adequate quarters at 1158 Penobscot Building, where a broader and finer service can be rendered to our clients.

Arthur J. Stock
GENERAL INSURANCE
1158 PENOBSCOT BUILDING
Cherry 8043

Detroit Is Changing All Street Numbers

HELP US AVOID
DELAY
IN MAIL DELIVERY

TO AVOID confusion
we will appreciate if you will
immediately change your mailing
lists and inform such
others who have occasion
to use our address, to use the
following at once:

The Burkhardt Co., Inc.
BURKHARDT BUILDING
Larned and Second Sts.
Detroit, Michigan

This is our present address
and there will be no change when the
new numbers take effect

JOB COMPOSITION

BY J. L. FRAZIER

In this department the problems of job composition will be discussed, and illustrated with numerous examples. These discussions and the examples will be specialized and treated as exhaustively as possible, the examples being criticized on fundamental principles — the basis of all art expression. By this method the printer will develop his taste and skill, not on mere dogmatic assertion, but on recognized and clearly defined laws. Replies can not be made by mail.

MASTER TYPOGRAPHERS OF TODAY. II.—ARTHUR C. GRUVER

SOME one, some time, made the assertion that salesmen were born, not made; Theodore Child used to say that painting was no more mysterious or difficult to learn than soap boiling; and when we asked Arthur C. Gruver, one of the most talented and versatile typographers of the present time, what he considered the foundation principle of good printing he answered without a moment's hesitation, "Common Sense."

This is the light in which we who have for several years admired Gruver's work have always considered it. Where the demand is for a plain treatment, and where there is no necessity for elaborateness, Gruver gets it — and with beauty and effectiveness. Where the demand is for something more ornate, more striking, more elaborate, Gruver gets it — and with beauty and effectiveness again. To every piece of work he is called upon to design he applies a talent which combines a perception of the fitness of things and common sense.



Arthur C. Gruver.

Arthur C. Gruver has been nationally known as a designer of typography of the finest quality for only a very few years. His rise — which is little short of meteoric — has been due in large measure to the close application of the finer points and efforts of the early masters to the modern product, which he has, of course, improved upon by the aid of modern equipment. Gaudy, lavish effects are never to be found in Gruver's work, but by application of the principle of "common sense," he creates a product that is remarkably legible, comparatively simple and which always seems to possess the faculty of focusing the reader's attention on the subject of the composition rather than upon the composition itself. To say the least, this is the prime purpose of good typography.

Gruver is another devotee of Caslon, not because it is Caslon — or because some one has told him it is perhaps the most beautiful, one of the most legible and emphatically the most versatile of type series — but because he has analyzed, experimented and tested all of them that have a claim upon a typographer particular in his work. That he has found no other to serve his purpose quite so well is evidence of the excellence of Caslon.

He varies the effect and adds spice and greater interest on occasions by the introduction of a line or so of another style. This, however, is invariably done with a fine sense for harmony, adherence to simplicity, and with judgment, the result of which is that such compositions by Gruver retain the inherent beauty of Caslon displays with what might be termed a little decoration, or "color," added. Of course, too, his variation is governed by the necessity for emphasis, which a change in the style of type will always provide.

The specimens shown in connection with this article are by no means the best that Gruver has done. So many have been reproduced in past issues of THE INLAND PRINTER the available supply has been exhausted. Those here shown, however, will demonstrate the fine touch Gruver gives to those everyday, ordinary jobs, which are of greatest interest to most of us because they are in the great majority. They show that maximum beauty and effectiveness are obtained always by the simplest form of arrangement. They show that the foundation of good typography is common sense, as he states — first, in the selection of a type face that is beautiful and legible, and then in arranging that type face and whatever appropriate and harmonious decorative elements are considered desirable or essential in simple forms.

Formal Opening

ETHYL'S HAT SHOPPE

SATURDAY, MAY FIFTEENTH



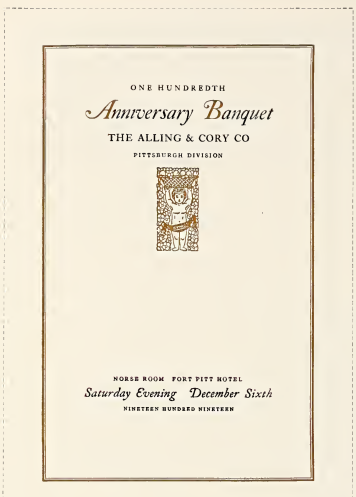
YOU ARE CORDIALLY INVITED TO CALL AND INSPECT OUR COMPLETE LINE OF NEW PATTERNS AND DISTINCTIVE STYLES IN LADIES' AND CHILDREN'S MILLINERY

Exclusive Models at Lyonst Prices

ETHYL L. KEARNEY

1823 CARSON STREET, S.S. PITTSBURGH

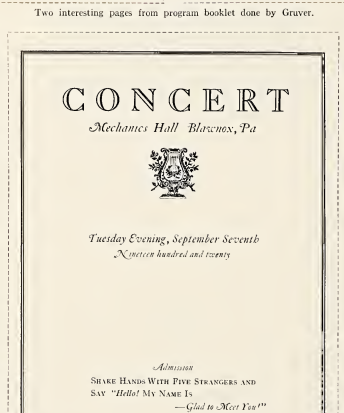
The simplest of forms are made beautiful and effective by the common-sense treatment advocated by Arthur C. Gruver.



Two interesting pages from program booklet done by Gruver.

The big lesson in Gruver's success is the same as that learned from the life of any man who reaches a high position in his craft, business or profession. Ambition has ever been and ever will be realized along the road marked Perseverance. The desire to do good work, to step out ahead of the procession, is the first and most important requirement of success in any craft.

Of course we want to know something about the life and experiences of this man Gruver, of whose work we have seen so much, of whose talents we have so often seen comment in the columns of the trade papers. If it is of any great importance, Arthur C. Gruver was deposited on earth by the faithful and energetic stork at Bozeman, in the State of Montana. The year was 1885, although the portrait of our hero appearing on the preceding page, and the one brief glimpse the writer had of him — only a short time ago when he was



Program title that fairly pictures dignity, refinement and beauty.

en route from Pittsburgh, Pennsylvania, to Ogden, Utah — seem to give the birth record the merry ha, ha. Ninety-nine out of a hundred, basing their judgment on either the portrait or the subject himself, would call "1885" a typographical error and set it down as 1895.

(Aside: If there's one thing that we detest more than any other, Gruver, it is short filler in our Havanas.)

While Gruver was yet "knee high," as the saying goes, his parents moved East and he received the rudiments of the craft at South Bethlehem, Pennsylvania, in the office of the *Globe*, one of the oldest and best known papers of the Lehigh Valley. It was here that what his father termed a "regrettable mistake" was made by Arthur. Father Gruver averred that after graduating from high school and taking a course in a local business college Son Gruver should seek something far superior to the



Handsome Building of The A. L. Scoville Press.

Where Gruver works. The banks and libraries will have to sit up and take notice. Why should not the art preservative of all arts be followed amid artistic surroundings?

position of copy boy on the staff of a local newspaper. This position, however, was obtained by Arthur after several "elementary" interviews with the local editor, who, seemingly, was the court of last resort in the "old home town." In commenting upon these interviews, Mr. Gruver remarks: "The dignity of this sanctum was wonderful. It impressed me so much that I considered myself fortunate in being able to win the privilege of associating with these gentlemen, the more so since I was to be paid the munificent salary of $2.50 a week in addition to the privilege." Thus the printing craft won a recruit at the expense of some bank, railroad office or department store.

Gruver tells us that after several months of what he considered studious effort he was "invited" upon the carpet of "ye editor." Here he was "called down" for failure to consider himself above "those common printers," as the editor called the compositors, with whom Arthur had been spending considerable time to the detriment of his duties in the editorial offices. To him, so Gruver states, this was adding insult to injury. "I already," he writes, "considered these printermen a most wonderful class of fellows, the more so because they had been kind enough to show me various secrets of the craft in return for small favors through the editorial department."

The result of his "run in" with the editor was that Gruver resigned from the editorial department and went to work the following morning in the composing room as Devil No. 3, last on the list. Here he soon learned all about type lice, left hand shooting sticks and paper stretchers, but managed, in the periods between his experiments and wild goose chases, to acquire a limited working knowledge of type composition. In four months' time, nevertheless, he was setting department store advertisements in the ad. alley and at the end of the year was head ad. man. At the close of his second year as a craftsman, Gruver was given the position of makeup man, which, you know is some man sized job.

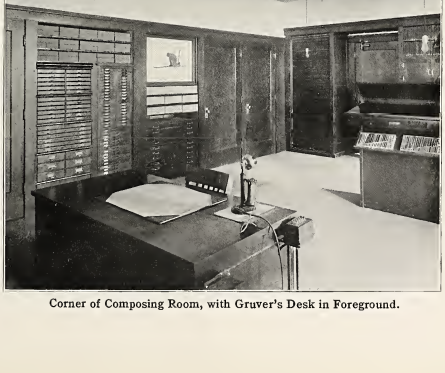
After another year with this concern, Gruver writes that he, like a great many individuals in the craft in former years, turned "tourist" for several years, covering all the principal cities of the East and Middle West, finally drifting back East, where he met "the girl." For several years he worked at Easton, Pennsylvania, being there employed by The Eschenbach Printing Company, one of the most progressive concerns in the Keystone State. Later he went to the Altoona *Tribune*, and from there to Pittsburgh, where he attended the Carnegie Institute of Technology. There, under the tutelage of Harry L. Gage, one of the foremost exponents of the graphic arts, Gruver was given the opportunity to develop that excellence which his present typographic work displays. Later he became one of the instructors in typography at the Carnegie Institute of Technology.

The wanderlust again possessed him and Gruver went to Philadelphia for a second time. He did not tarry long, however, soon returning to Pittsburgh as typographic designer for the Republic Bank Note Company, from which institution he entered the government service during the great World War. After securing his discharge, Gruver returned to Pittsburgh and secured the position of foreman of the composing room of the MacGregor-Cutler Printing Company, where he was later made superintendent. It was here that Gruver came into his own and created some of his best work; it was here that he established a reputation as one of the leading typographers of America; it was with this company that he produced most of the fine work reviewed and reproduced in these columns almost every month.

Since January 1, Mr. Gruver has been associated with the A. L. Scoville Press, Ogden, Utah, an institution recognized as a leader for the quality of its product in the Inter-Mountain district. "At the Sign of the Chimes," descriptive of the location of this printing plant de luxe, typography and printing should represent the highest elements of craftsmanship under the supervision of Mr. Gruver and the encouragement of Mr. Scoville. This combination of talent, equipment and surroundings ought certainly to make the Salty State renowned in typographic annals.

THE INSPIRED COMPOSITOR

The Call hereby expresses its regret for an injustice done to S. B. Davis of Oakland. Saturday Davis fell from a ladder, and the small head on the story, by a typographical error, was made to read "Burglar Falls," instead of "Builder Falls."—*From the San Francisco Call, relayed by B. L. T.*



Corner of Composing Room, with Gruver's Desk in Foreground.

THE PROPER RELATIONS OF CAPITAL AND LABOR

BY S. K. PARKER

IF I were a laboring man, I would accept the dictations of organized labor rather than the mercies of organized capital." This declaration was made by the Rev. R. A. White, D. D., minister of the People's Liberal Church, Chicago, in the course of a series of three sermons recently delivered on the topic captioned above. The Doctor is well known in that city as a traveler and lecturer, as well as a preacher, delivering lectures illustrated by pictures from his own camera to audiences numbering 4,000 to 5,000 Sunday afternoons in Medinah Temple (Masonic) and at his own church Sunday evenings.

In the discussion of this subject the Doctor endeavors to review the questions involved from a neutral, unprejudiced standpoint. No stenographic record of the sermons was made, but the following excerpts from his notes will prove of great interest at the present time.

"To crush labor unions, if it could be done, would be unjust and unwise," said the preacher; but, he believes, "the open shop is essentially American and should be maintained. Capital, in its anxiety for the right of the individual laborer to sell his labor where he chooses and for what he chooses, must not merely shift the laborer from the alleged tyranny of labor unions to the tyranny of the big corporation. If the theoretical right of the individual laborer to freedom of contract means in practice such a contract as big organized capital dictates, the laborer has only changed masters. I doubt if the change would spell freedom. Capital, not the laborer, would fix the terms. If I were a laboring man, I would accept the dictations of organized labor rather than the mercies of organized capital.

"Capital insisting upon the open shop for labor, if consistent, must insist upon the open shop for capital. In the biggest business of the country, independent capital is forced into the combine or forced out of the business game. Personally I have no sympathy for the closed shop either for labor or capital. Both are un-American. Both are brutal interferences with the individual rights."

With this personal idea both sides, no doubt, will take issue. The Doctor continued:

"Big capital has come to stay. Organized labor is here permanently. Wisdom and justice lie in finding common rights and not in useless fighting. The time, money, and energy wasted by capital and labor in scheming to beat each other, if devoted to finding and maintaining the undoubted rights of both capital and labor, would eventually bring peace and prosperity to both capital and labor and to the nation. To this end certain things are essential. (1) Collective bargaining must be admitted and maintained for labor. For capital, in the nature of things, it is inevitable. (2) Given the right to collectively bargain, labor must purge itself of whatever corrupt leadership it now has. Capital has a right to say 'We will not bargain with labor leaders who are grafters. Send us honest labor representatives and we will deal with them.' (3) Either by incorporation or some other means, organized labor must be legally liable. Contracts between capital and labor must be legally enforceable against both parties to the agreement. (4) Finally, if big business insists, as it has a right to insist, upon labor keeping its contracts, big business must itself set the example of holding contracts inviolable. Some big business firms in the last year or two, treating contracts as 'scraps of paper' in the arbitrary cancellation of contracts, are scarcely justified in throwing the first stone.

"How is big business trying to crush organized labor? What reasons have we for thinking that big business has any such purpose at the present time?" These questions indicate that the Doctor concedes it is being attempted, and he answers: "First, the general reason that human nature is human nature, and revenge is sweet." Inefficient labor, decreased production, increased wages have unfairly oppressed and handicapped both the public and capital — the latter passing the bill on to the consumer. Capital now wants to get even. "The public may not aid capital, but it is shedding no tears over the possible result."

The Doctor cited certain facts brought to light by the New York State Legislative Committee which has been investigating building and housing conditions in New York city. He referred to the refusal of the steel trust to sell structural steel to certain companies because they worked under union conditions. "It was pretty well established that this, the most powerful capitalistic combination in the country, aimed to prevent the unionizing of the workers in this industry and to crush unionized labor.

"The United States Steel Corporation defeated the unionizing of its branch of the steel industry. Now it seems that the steel magnates not only will not permit the unionizing of their employees, but seek by intimidation and the boycott to force the users of steel to break with union labor."

The question of the influx of foreign labor also received attention. "So far as capital aids in filling up our country with European labor, it is a menace to the peace and prosperity and safety of the nation equally with the hordes it permits to come," declared the speaker, these hordes being largely composed of Bolsheviks and other undesirables who seek to destroy the United States Government while appealing for protection under its flag during the process! "Capital at the same time clamors for protective tariffs. Usually the plea is that American labor must be protected from the pauper labor of Europe. Then wide open doors for pauper labor itself are insisted upon. With three or four million men and women now out of work in this country, to throw open the doors to millions of Europeans is both an economic and a social crime."

Many other phases of the labor and capital problem were ably discussed, but space will not permit of anything further than mere mention of a few. The Doctor believes that wages, rents, etc., must come down, but no faster than the cost of living comes down. After citing instances of excessive profiteering on the part of corporations, he said, "I draw no general conclusions from these known instances of gigantic profiteering, but the public would like to know just how far big business is justified in saving itself some loss at the expense of labor. . . . To reduce wages radically at the present time may be economically dangerous. . . . Wage reductions carried too far at the present time will plunge the country into economic disaster. . . . The result might be one step nearer the One Big Union which capital, and the country also I think, fears. . . . In the matter of crushing union labor, go slow, very slow!* If the water were squeezed out of capital, more might go to the laborer.

"Finally and fundamentally, I believe there must be a wholesale mental revolution concerning capital and labor. Labor has been and still is looked upon by capital and economic doctrinaires as a commodity. . . . This persistent fallacy lies at the bottom of a great part of our present labor troubles. Capital simply assumes to buy labor when it wills at the best price, and holds the right to discharge it when it chooses."

The preacher closed his last sermon with an eloquent and impassioned appeal for the application by all concerned of the principles of justice and the square deal.

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*It will be remembered by old timers of Chicago Typographical Union No. 16 that "Go slow" was the favorite admonition of Mark L. Crawford, as president of the old Trades Assembly, when important matters were under consideration by that body.

THE PRINTER'S PUBLICITY

BY FRANK L. MARTIN

This department will be devoted to the review and constructive criticism of printers' advertising. Specimens submitted for this department will be reviewed from the standpoint of advertising rather than typography, from which standpoint printing is discussed elsewhere in this journal.

"The Brownie"

The person who has something to sell to the public may emphasize many tempting, attractive phases of his product and the service that goes along with it. Often all the good features are necessary to the composite makeup of good advertising copy. Yet, in the final analysis, the thing on which sales will largely depend, and the point which in the end will come in for the greatest emphasis, is — quality.

This is the keynote of the advertising campaign which the Brown Print Shop, Inc., of Richmond, Virginia, is starting through its new house-organ, *The Brownie*. "Printing of Distinction" is the term which the firm has selected for describing all work it produces for customers. That it requires printing of quality to bring results to those who use it, and that all



FIG. 1.

printing coming from the Brown Print Shop will be of such a character, is the basis on which the firm is asking for orders. In the house-organ the term "Printing of Distinction" becomes a slogan, a sort of trade mark, thus serving in an effective way in promoting the quality idea in advertising.

The forewords of initial numbers of printers' house-organs are always of interest to the editor of this department. From them one generally gets some inkling of what the firm hopes to accomplish and toward what mark the producer is aiming his house-organ campaign. In *The Brownie* we find this:



FIG. 2.

"*The Brownie* will make its appearance the first of each month. It will come to you with a purpose — that of forcefully bringing to your attention the opportunities that are before you, and the basic fact that our product, 'Printing of Distinction,' is that much desired printing that will emphasize your product.

"It will not be our purpose to produce merely masterpieces of the printing art, but to show herein the many ways of treating work of this kind to advantage. We will hold to no single form of typography — no set style of illustration — but will convey by printed page the many and varied means of putting over your message of publicity via 'Printing of Distinction.'"

The Brownie well represents the educational type of house-organ, campaigning for a wider and more effective use of the better quality of printing. It is attractively printed. The cover design of the initial number is shown (Fig. 1).

The Ben C. Pittsford Company

"The actual work of composition, compilation, electrotyping of the type forms, and the endless correction of proofs was laborious. These things had to be done between times. When you consider that the past few years have been the busiest ever known in the advertising world, it is not hard to understand why the manual has been over a year in preparation."

This comment by the Ben C. Pittsford Company, Chicago, gives some idea of the effort expended by that firm in producing the "Pittsford Ad-Type Manual," a most complete booklet of its kind, which it is sending to those persons in its local territory who are interested in advertising, particularly those desiring more effective advertising from the viewpoint of typography. (Those outside Chicago who desire copies are asked to remit the sum of $1.50). It was the idea of the firm to produce a booklet that would prove helpful to executives or producers of the actual advertising who have not a great deal of practical knowledge about the mechanical production of it.

"Pittsford's Ad-Type Manual" is of vest pocket size and contains 132 pages of practical data on all matters relating to types, engravings and advertising layouts; in fact, everything that will help the average writer of advertising to produce better copy. It is well printed and bound in an attractive, durable, embossed cover. The volume, although small in size, is a pretentious work, and the company is to be commended for having contributed it. That it will prove helpful to those who receive a copy is without question; that the Pittsford company will also get ample returns in an advertising way also is assured.

The manual is amply described in the January issue of *Better Advertising*, the house-organ, issued by the Pittsford company. Writing of it in this issue, Ben C. Pittsford says:

"At any rate, it is the crystallization of an ideal with which I started out many years ago, when the pioneer advertising composition shop of Chicago was opened, over seventeen years ago, in the Caxton Building. While it sounds like 'ancient history' now, it is pleasant to think of in retrospect, because the years have convinced us that ideals can be realized and that sincere service and honest methods are appreciated."

The January issue of *Better Advertising* is a special printing number and contains some well written articles on printing and advertising, prepared especially for the house-organ. One page, showing a reproduction of the "Ad-Type Manual," is shown here (Fig. 2).

"The Proof of Service"

No salesman could ask better coöperation than the W. P. Dunn Company, of Chicago, is giving its sales force through a booklet it has recently issued under the title, "The Proof of Service." This booklet is intended only for the executives of those concerns from which the W. P. Dunn Company hopes to receive orders. It is sent in advance of a personal visit of a salesman, and in itself is a most convincing argument for the use of Dunn company printing. It falls in the class of direct advertising that does more than "pave the way" by actually making the sale, provided the prospect is in the market for good printing.

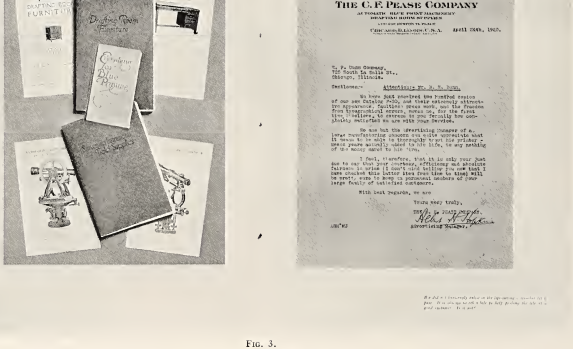


Fig. 3.

The title, "The Proof of Service," describes the booklet accurately. There are twelve enthusiastic letters from business firms of high standing, representing as many lines, giving their opinion of the service rendered by the W. P. Dunn Company in the way of advertising and printing. On the page opposite each of these letters is a composite picture showing some of the prices of printed matter that have been turned out for that particular firm.

The whole displays a record of printing and printing service on which the firm should be congratulated, and the character of the booklet itself as a piece of printing is another thing of which the company should be proud. For the doubtful buyer to study this booklet, disclosing as it does the satisfaction of present customers with big orders of every kind, there seems little doubt of the results the booklet should bring. It is a good example of a concrete way in which a printer may use his product in his own advertising. It takes the place of the catalogue in the ordinary line of business. In effect it says: "Here is what this firm produces for others and this is what our customers think of it; these same printed products can be placed at your service."

Two pages of the booklet are reproduced (Fig. 3) to show the effective way the company has displayed the letters as well as the products of the plant.

Anent Blotters

More blotters probably are sent out by printing concerns as advertising matter than any other one form of printing. In the ordinary run of business, blotters constitute one of the common forms of the products that printers are called upon to devise and issue for patrons. Yet, on the whole, the character of printing work done on blotters is inferior in quality to that done on almost any other form of printing. It is just as necessary to make the blotter a specimen of good printing as it is in the case of the booklet, brochure or other matter. If more printers would remember that such is true the blotter would become a more effective medium, and one of the chief offenders in the line of cheap printed products would be eliminated to a large extent.

In this connection the following comment of a manufacturing concern, taken from *System*, appearing on a blotter issued by the William Eskew Company, Portsmouth, Ohio, will be of interest. The manufacturer says:

"It is our opinion that a blotter sent out without charge should be a good one — just as if we were selling it. A good blotter is a sales aid to any concern, but one of poor quality generally fails in its object and has a result different from the one desired. . . . The importance of quality in blotters was brought home to me by a purchasing man whom I happened to hear discuss the matter about a year ago. He said that he had become prejudiced against half a dozen firms which had sent him blotters of a poor quality. He received an assortment of blotters and always kept a supply in his desk, besides giving them to other men in the office. He easily picked out the good ones, of course, and kept them for himself. This policy put before him continually the names of the houses which sent out good blotters."

The moral of this manufacturer's comment is, of course, that cheap blotters, like any other form of printing, do not put the advertising message across. Because a blotter is a comparatively simple piece of printing to produce is no excuse for its being a haphazard bit of odd time work. It should pass the test of all printing on the basis of quality.

New House-Organs

Slowly but surely the printers of this country are coming more generally to use one of the most effective advertising mediums they have at hand — the house-organ. The new year has brought several "first issues" to this department, and all of them, generally speaking, are creditable publications that will no doubt bring results to the firms producing them. The front covers of three of these recruits are reproduced (Fig. 4).

The Impression, published by the Clark-Sprague Printing Company, St. Louis, its editor says, is intended to present helpful and constructive items to advocates of the printed word and picture in relation to publicity. It is attractively printed and its contents are timely. Much attention is given to the subject of present business conditions, the necessity of optimism and the need for continued advertising and the use of printing.



Fig. 4.

There is much of concrete value in the contents of *Better Printing*, the new house-organ issued by the Service Printing Company, Canton, Ohio. The Service company places emphasis on the importance of quality in all of the advertising material it issues, and its new publication measures up to the standard in every way. The object of *Better Printing*, according to the foreword in the initial number, is to advertise and display specimens of the better grade of printing produced by the company's complete plant.

Vision is the title selected by the Edward S. Paret Company, Philadelphia, for its publication. "A few reasons why it will pay you to do business with us as much as we would like to do business with you," is the aim of the house-organ as noted in the flag. It carries a pleasing cover with the design embossed in gold.

EVIDENTLY HE KNOWS A PRINTER OR TWO

"Yes," said the specialist, as he stood at the bedside of the sick purchasing agent, "I can cure you."

"What will it cost?" asked the sick man, faintly.

"Ninety-five dollars."

"You'll have to shade your price a little," replied the purchasing agent, "I have a better bid from the undertaker."— *Macograms.*

PRESSROOM

The assistance of pressmen is desired in the solution of the problems of the pressroom in an endeavor to reduce the various processes to an exact science. Replies to inquiries will be made by mail only when accompanied by stamped self addressed envelope.

Is the Inventor of the Prouty Press Still Living?

An Indiana correspondent asks us if E. Prouty, inventor of the press of that name, is still living, and if so what is his present address. We are unable to supply the information and therefore put the question to our readers.

Column Rules Cut the Paper

An Arkansas publisher submits paper showing that column rules rise sufficiently to eventually cut the paper, and asks our help.

Answer.—When the form is placed on the bed of the press unlock it and then clamp the chase by press clamps having at least a reglet between clamps and edge of chase. Lock form lightly from side and foot, and plane down. Lock up fairly firm by foot quoins, but give side quoins just enough bearing to prevent them from working loose when press is operating. The tympan should be changed after it is cut through. If this does not help, you may secure relief by scoring both sides of the column rule deeply with the point of a file or other cutting tool. The burr raised by the tool should remain, and its roughness with the side pressure should hold the rule down. We presume you are using slugs in your form, but the letter does not say so.

Bronze Rubbed Off in Center of Form

A label concern submitted specimens of labels in a large sheet on which it was stated that through the center of the form the bronze rubbed off readily, while on each end it was retained. The inquiry was to establish the cause of the trouble.

Answer.— In testing these by rubbing we did not note very much difference in the retentive quality of the size. Perhaps they were dryer when we made the test. However, in such a case we believe that the size, if used from an ink fountain, may have contained a reducer which may not have been uniformly mixed with the ink. It would also seem to us that the size would tend to hold the gold bronze without regard to the manner of distribution, provided it was not reduced. Another reason we would advance, if the bronzing is done on a machine, is that the rotating brushes may not give the pressure as firmly at one place as at another, hence if the bronze appears to rub off readily in the middle of the form probably it was not applied so well as where it did not rub off. The foregoing is our analysis of the trouble after an examination of the sheets.

Printing Imitation Typewriter Letters

W. F. Marcum, manager of the Sentinel Publishing Company, Bemidji, Minnesota, writes: "The writer has noticed that in some cases typographical journals are still advocating the use of silk being fastened to the grippers for printing typewritten letters. The writer is a pressman by trade and has tried a goodly number of different ways of printing facsimile typewritten letters and has found that the quickest and easiest way is as follows: Take your typewriter form and lay 3 em furniture all the way around it. Then take your silk and cut it large enough to run about an inch outside of the furniture on all sides, lay this on top of the form, then drop on top of the silk additional furniture needed to lock up the form, and stretch the silk a little so that it is tight over the form. Lock it up. You may use any kind of good job ink on this and it will give you a perfect multigraph letter. If the silk shows up between the words, too much ink is being used. A very little ink will do the job. I think that a few years ago something similar to this method was referred to in your magazine, but judging from some magazines which are still advising other methods this may be of benefit to some pressmen."

Christmas Numbers From the Antipodes

The Weekly Times Annual, from Melbourne, Australia, is a sixty page magazine well filled with illustrations in color and monotone. Many of the advertisements are in two and three color plates. Special inserts in process color plates make the magazine an attractive holiday number. The advertisement and halftone pages are uniformly well printed. The cover is an attractive design reproduced with three color plates. The presswork was executed under the direct supervision of J. V. Price, well known to our readers.

From Colombo, Ceylon, is received *Plate's Ceylon Annual.* This magazine of nearly eighty pages was printed by the Colombo Apothecaries Company, Ltd. The cover is printed in green ink on heavy antique cover stock and has a tipped on plate by the three color process, making an attractive cover design. A number of excellent three color plates are shown. The color presswork shows skill and discrimination. Not a little credit is due the engraver for the excellent appearance of all plates, color and monotone. Numerous halftones, some full page, are printed in brown ink. Those which are printed on a buff tint background are further enhanced thereby. The letterpress section is printed clean and sharp on a heavy antique book stock, while the advertisements appear on a thinner grade of smooth book paper. The general appearance of the magazine favorably impresses the reader.

The Christmas number of the *Times of Ceylon* (Colombo) is a magazine of about one hundred pages, well printed throughout. The descriptive matter is in leaded six point type, and practically every page has one or two halftone plates. Almost without exception every halftone is printed clean with unmarred edges. Both photographer and engraver deserve praise for the excellence of their handiwork. The body of the magazine is printed on a good grade of enamel, the advertisements on an S. and S. C. stock. The photo brown ink lends itself nicely for the illustrations and letterpress. The cover is a three color plate showing a market place. Natives in typical costumes abound.

The makeup and general appearance of each of the foregoing magazines differ from our American journals of similar type. The attractively printed pages, however, would claim the attention of any of our readers, notwithstanding the departure from our own style. The publishers are to be congratulated on the excellence of their respective publications.

MR. A. G. HARDING, CHAIRMAN,
AND FORMER FELLOW EMPLOYEES OF THE
TYPOGRAPHIC SERVICE NIGHT CHAPEL

GENTLEMEN:

Words fail to express my deep appreciation of the very fine cup with which you have so kindly presented me. I think this action proves the existence of a bond between us which I shall always strive to keep whole. You have made me feel a certain pride in your generosity, an abiding sense of fellowship that time will not easily erase. I feel that our long service together was fruitful of more than mere good will if it was productive of this lovely token that I am loath to believe I merit. Old friends, I am both humble and glad in the light of this happening, and sorry only because I may no longer work and play with you as of yore. But the inspiration you have given me will go a long way toward my future happiness in my new work. . . Let this poor paper be a handshake to each one of you, a heartfelt clasp of lasting gratitude.

JOHN J. CASSEN

December Fourth, 1920

A pleasing design, illustrating effective display through the use of simple typography, appropriate decoration, and a single spot of color. By Albert Schiller, New York city.



ANNOUNCING

THE FORMATION OF AN ORGANIZATION FOR THE PLANNING AND PRODUCTION OF DIRECT MAIL ADVERTISING. THE SERVICE WILL BE BOTH ADVISORY & CREATIVE

THE ARROW COMPANY

The Parkway at 17th Street
Philadelphia

JOHN R. HOGAN, PRESIDENT
RALPH E. TWEED, VICE-PRESIDENT
CHARLES R. PAUL, SECRETARY-TREASURER

THE ARROW COMPANY

by a specialized knowledge of successful merchandising and its relation to productive Direct Advertising is qualified to work with advertisers, manufacturers, wholesalers and merchants in the creation and production of

MERCHANDISING IDEAS
SALES PLANS
DEALER HELPS
SALESMAN CO-OPERATION
HOUSE AND INDUSTRIAL MAGAZINES
SALES LITERATURE



Supplementing this is a staff of Artists under the direction of Mr. Charles R. Paul and a Photographic Studio for the making of illustrations suitable for all advertising purposes

THE PARKWAY AT SEVENTEENTH STREET
PHILADELPHIA

First and third pages of a simple yet pleasing announcement folder designed by William A. Kittredge, Art Director of the Franklin Printing Company, Philadelphia, Pennsylvania

SPECIMENS

BY J. L. FRAZIER

Under this head will be briefly reviewed specimens of printing sent in for criticism. Literature submitted for this purpose should be marked "For Criticism" and directed to The Inland Printer Company, Chicago. Specimens should be mailed flat, not rolled. Replies can not be made by mail.

THOMAS CARRIGAN, New York city.—Your Christmas greeting folder is very neat, being composed and designed in good taste and printed in fine style in pleasing colors.

BERNARD BOLDA, Menasha, Wisconsin.—Invitation and ticket for the dance of The Goodfellowship Club are neatly composed in Goudy, capitals for the most part. Presswork, too, is good.

JOHN DICKEY, Lorain, Ohio.— The business card for the Lorain Printing Company is interesting and pleasing in appearance. The colors which you have used — black, red orange and blue tint — form an excellent combination.

FOAMITE FIREFOAM COMPANY, New York city.— We congratulate you on the descriptive booklet about the Foamite Firefoam Automatic Sprinkler System, which is gotten up in an interesting and attractive manner. It is unusual and striking. Your house-organ, *Industrial Fire Chief*, is likewise an excellent example of printed publicity.

D. W. LOVETT, New York city.— The circular, in Colonial style of typography and printed on paper that looks aged, announcing your facilities and talent in the restoration of rare books, is very clever indeed.

R AND W HAT SHOP, Incorporated, New York city.—Your house-organ, *The Hat Box*, is interesting and attractive in appearance. The typography is exceptionally good, as is also presswork. We can suggest no improvements.

WALTER E. BURCH, Fort Worth, Texas.— Your card, printed in orange and black, is interesting and attractive, as is also the stuffer acknowledging an order, although, in the latter, the green is somewhat too weak to balance with the rather strong orange.

PATE PRINTING COMPANY, Hobart, Oklahoma.—The announcement of the employment of Mr. Beckham is high class in every respect. Good type, good design and excellent presswork, in combination provide everything that is desirable or essential in the form.

JOHN MANSFIELD, New York city.— Progress is shown in the specimens done by students of the Vocational School for Boys, in which you are the instructor. The printed lesson sheets are very good and ought to be great time savers in large classes, as you suggest they are.

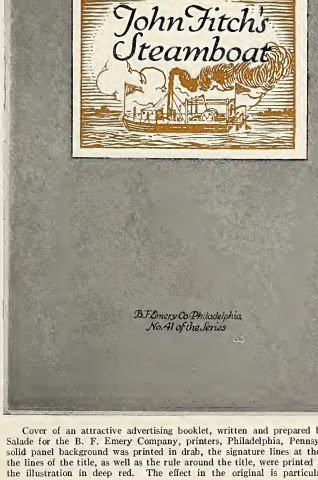
PIERCE PRINTING COMPANY, Fargo, North Dakota.—The series of blotters for the Hull Insurance Agency are good, the unusualness of the appearance of the various units, effected by characterful lettering, being a big point in their favor, as it lifts them from the realm of humdrum.

THE CAYUGA PRESS, Ithaca, New York.—The several folders you have issued to advertise your service in the production of fine printing are in themselves examples of that product. Design is characterful and unusual, as well as striking, and typography is invariably legible and pleasing.

B. F. EMERY COMPANY, Philadelphia, Pennsylvania.—The booklet, "John Fitch's Steamboat," is interesting and pleasing in appearance, and is executed in excellent taste in every respect. The cover is quite unusual in design and color treatment. It is reproduced.

CLAYTON E. NOGLE, Zion, Illinois.— Specimens both of typography and hand lettering are high class in every particular. Design is along the lines of the early religious printing and therefore in thorough keeping with the nature of your work, which is mainly along religious lines.

REIN PRINTING COMPANY, Houston, Texas.— "Good Will, 1921" is an attractive folder, executed in good taste in all respects. The title lines on the first page appear too small in proportion to the page size. The blotters, printed in colors, on colored (clouded) stock, are also excellent.



Cover of an attractive advertising booklet, written and prepared by Robert F. Salade for the B. F. Emery Company, printers, Philadelphia, Pennsylvania. The solid panel background was printed in drab, the signature lines at the bottom and the lines of the title, as well as the rule around the title, were printed in black, and the illustration in deep red. The effect in the original is particularly inviting.

J. L. MACLACHLAN, Vancouver, British Columbia.— Even though bold, the mailing tag for Smith, Davidson & Wright is striking, and not displeasing, because of the uniform black tone throughout. The lines, however, are too closely spaced, and an effect of confusion is apparent on that account.

HAYWOOD H. HYDE, San Francisco, California.— The folder, "A Bit of Old Chinatown," is one of the most attractive pieces of printing we have seen in some months. The effect of the title page is decidedly unusual, an orange colored label being printed in gold and black and tipped on to the Japan stock.

HAROLD CONWAY, Rochester, New York.—The calendar for the Arrow Printing Company, featured by an illustration in six colors from hand cut linoleum blocks, is striking and unusual in appearance. The workmanship throughout is excellent, all the more remarkable in view of the fact that it was produced "in a rush."

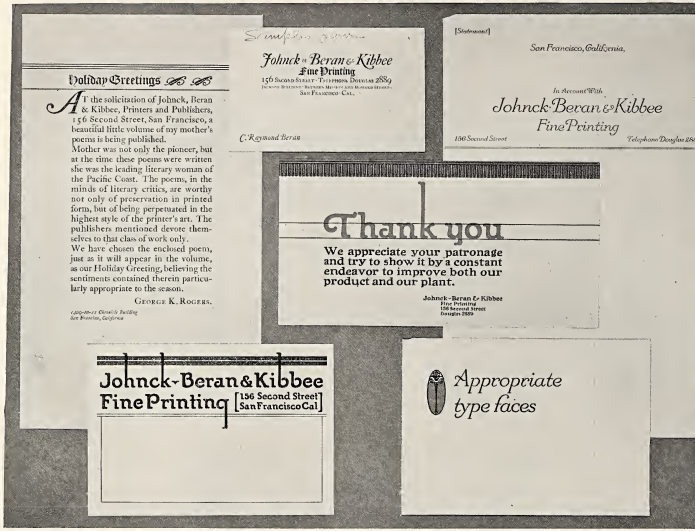
EMANUEL KLEIN, Brooklyn, New York.—The folder, "From the First Day to the Last," is exceptionally neat in appearance. The possibilities for attractive results from simple methods are indicated by the title, where the simple type lines, printed in black in a blind stamped panel, create an effect that is at once dignified, neat and pleasing to the eye.

NEWS PRINTING COMPANY, Charlotte, North Carolina.— Favorable comments that have been made on your new letterhead are warranted, for it is very attractive indeed, especially as regards the design. The color combination is a little too warm, perhaps, but there is a softness about it that makes it very agreeable in spite of the warmth of tone.

THE WILLIAM I. MARSH COMPANY, Chicago, Illinois.—The program booklet produced by you for the Sixth Annual Sales Conference of the Chicago Paper Company is rich looking and effective. Stocks, design, typography, colors and printing represent excellent taste and fine talent on the part of those responsible for the production of this notable piece of work.

WALCOTT BROTHERS COMPANY, New York city.— Your calendar scores high in effectiveness and beauty. The illustration ornament, printed in gold and embossed on the deep green cover stock used, creates an effect that is at once rich looking, beautiful and striking. Workmanship is above the least reproach, meaning that we can not see a way by which improvement could be made.

FRANK S. LIVERMORE, Fitchburg, Massachusetts.— Specimens done by students under your direction at the State Normal School Practical Arts Press are delightfully pleasing. So excellent is the design and display that we find it hard to believe they



A number of years ago, C. R. Beran, then of Denver, was a prominent contributor to this department, his work being at that time universally admired and copied. For a time we had not heard of or from Mr. Beran, but during January a fine collection of his excellent type display was received from San Francisco, where he is now a member of the firm of Johnck, Beran & Kibbee. The specimens in the group above are characteristic of his interesting style.

are the work of students having less than six hundred hours of experience at the printing art. Possibly they were set after layouts prepared by you.

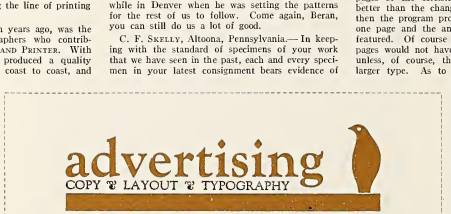
The Bagpipe, Volume 1, Number 1, published by The Graphica at the Carnegie Institute of Technology, Pittsburgh, Pennsylvania, has made its appearance. Typography in Caslon is attractive and legible, and the design throughout is in excellent taste. Presswork, too, is good. We hope to receive *The Bagpipe* regularly, as the first issue suggests many fine things along the line of printing yet to come.

C. R. Beran, about eighteen years ago, was the pacemaker among the typographers who contributed to and who read The Inland Printer. With Smith-Brooks, in Denver, he produced a quality of work that was copied from coast to coast, and one of those who found inspiration in his work was the present writer. Beran, in those days, strove for striking effects, and the results he obtained with type and accessories were little short of marvelous, often suggesting, because of the patterns he made with rule and ornament, the work of a commercial artist instead of a printer. For years we have not heard from Beran — in fact, some one, it seems, from the West told the writer he had passed away. Imagine our surprise and gratification upon the receipt from Mr. Beran of a collection of his work, done in the plant of Johnck, Beran & Kibbee, San Francisco, of which firm he is a member. While the work is different from that which he did in Denver in the old days, being more in tune with the present day simple style, there is, nevertheless, in one or two of the specimens we have received a suggestion of the Beran of other days, and just for old time's sake, and for the benefit of those of our readers who have never heard of Beran or his prowess, we are reproducing several of his specimens. These suggest — at least some of them do — the general run of his work while in Denver when he was setting the patterns for the rest of us to follow. Come again, Beran, you can still do us a lot of good.

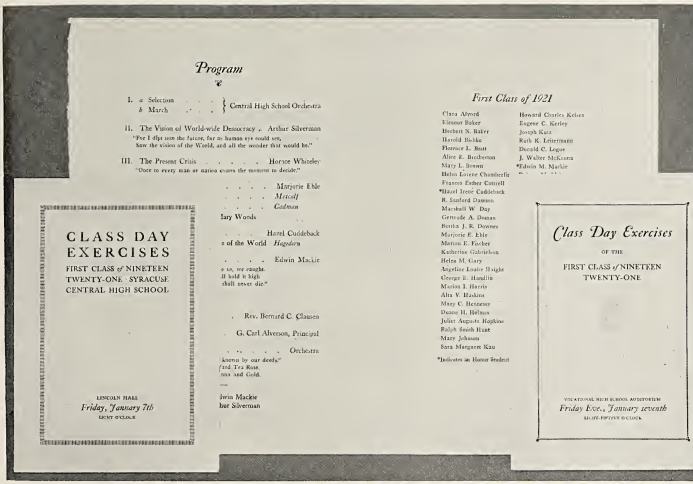
C. F. Skelly, Altoona, Pennsylvania.— In keeping with the standard of specimens of your work that we have seen in the past, each and every specimen in your latest consignment bears evidence of careful and intelligent workmanship. The ability — we should say the desire — to do the common printed forms uncommonly well is unusual indeed. Outstanding specimens in the collection are the card, "Hypocrisy," and the letterhead for the Nurses' Alumni Association.

A. E. Krauss Print Shop, Columbus, Ohio.— You do an exceptionally fine grade of work. We believe your original arrangement of the inside pages of the Kreisler program would have been better than the change made by the customer, as then the program proper would have been held on one page and the announcement would have been featured. Of course the balance between the two pages would not have been so good as at present, unless, of course, the announcement were set in larger type. As to the location of the imprint, "Steinway Piano Used," that seems immaterial. The business card for John J. Wildi, herewith reproduced, is quite the most striking and unusual card we have seen in recent months. The colors used, green and black, could not be improved upon in view of the large amount of space occupied by the items printed in color. The border for your own package label is quite too spotty and striking. It appears crude in comparison with the remainder of your work.

George O. McCarthy, Central City, Nebraska.— Turning cover paper into coin the way you do it — by printing Christmas cards on a large scale — is "good business." Certainly, to get



Wholly unusual, decidedly effective, remarkably interesting, is this clever professional card produced by the A. E. Krauss Print Shop, Columbus, Ohio. Original is printed in deep green and black on brown cover stock.



Exceptionally neat program composition by Julius J. Hillsberg, Syracuse, New York, representing dignity and refinement thoroughly in keeping with the nature of the work.

out so many, so decidedly different, would tax the ingenuity of the average compositor to the limit, but we'll guess it was very little trouble for you, knowing, as we have for a long time, your ability to originate. The typography is interesting and the colors, quite generally, are well chosen.

JULIUS J. HILLSBERG, Syracuse, New York.— The specimens you have sent us are neat, and indicate, especially the program title pages, painstaking care in the arrangement of that beautiful type face, Caslon Old Style. The most attractive of the title pages is the one for the Class Day Exercises of the First Class of 1921, the ornament on which is printed in a soft blue tint. Several are reproduced above.

GEORGE M. GRAHAM, Chicago, Illinois.— Like the cards and tickets that were reviewed in a recent issue, those just received have a great advantage in attention value by reason of the unusual nature of their design. Such treatment is especially desirable in business cards, as, with so many done along conservative lines, one such as those that you do gets the eye and puts its message across much more surely and effectively.

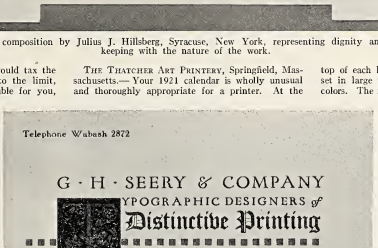
THE BULLETIN PRINTING AND PUBLISHING COMPANY, Martinsville, Virginia.— Composition on the two Christmas cards is very good indeed. The green is too light and weak in tone on the one for the Martinsville Drug Company, which causes the items in red to stand out too prominently and brings out a difference in tone that does not look well. Whatever the colors used, they should balance in tone or value. The same is true of your own Christmas card, whereon, also, the blue purple which you have used is rather too strong.

THE THATCHER ART PRINTERY, Springfield, Massachusetts.— Your 1921 calendar is wholly unusual and thoroughly appropriate for a printer. At the top of each large leaf is a quotation from Franklin set in large type in a decorative panel, printed in colors. The first page contains excerpts from Father Abraham's Sermon printed in Poor Richard's Almanac of 1757 by Franklin. Design, typography and printing throughout are in keeping with the highest standards of the printing art.

THE ALGER NEWS, Alger, Ohio.— The general design of your letterhead is satisfactory, it being arranged along simple lines. The type faces used are not attractive, in fact the one used for the main display line is positively ugly — a relic, a fancy style such as was largely used about the year 1890. The wide word spacing of the main display line — the name of the paper — is a fault that is emphasized, instead of minimized, by the use of the colons between the words.

A. B. HOWELL, Louisiana, Missouri.— Catalogues for Stark Brothers Nurseries & Orchards Company are high grade, remarkably so when one considers that they are all printed in large editions running up to 100,000. Presswork on the fruit illustrations in colors, some in four color process, is indeed remarkable. The apple illustration on the cover of the booklet, "The Story of an Apple," is the finest we have ever seen, and, without lettering or type of any kind, makes a remarkable and attractive cover.

T. N. FENCH, Washington, District of Columbia.— While, as you state, the use of an ornament at each side in the three column box heading makes a better effect because of the improved symmetry and balance, the use of the two ornaments makes it appear somewhat overdone. In other words, one ornament permits a better display of the type, and the effect, while



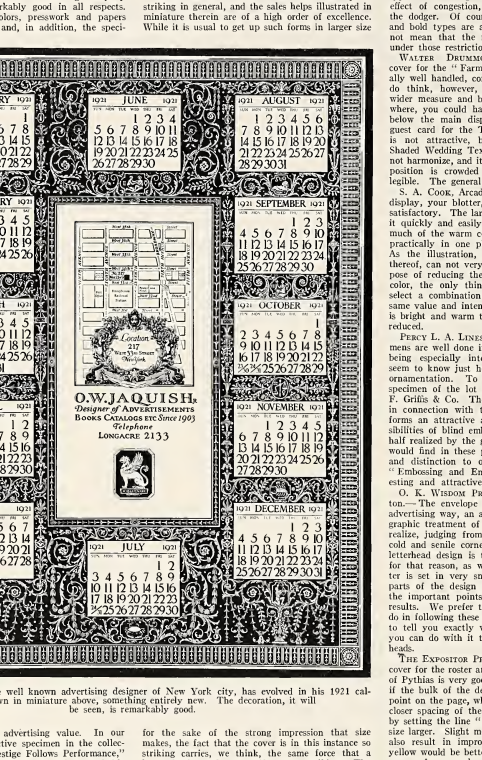


George M. Graham, with G. H. Seery & Company, Chicago, is particularly talented in obtaining novel and interesting effects with type and ornament. The upper card was printed in red orange, bright green and black on gray stock, the geometric squares being in red orange and the background to the initial in the bright green. The lower card was printed in black and light brown on medium brown cover stock, only the ornament appearing in the color.

not perfect, in so far as balance is concerned, is not at all bad. Choice between the two, however, is not governed by all important considerations either way.

GEORGE T. HAMILTON, New York city.— Specimens of the work of the Odets Printing Company sent by you are remarkably good in all respects. Typography, design, colors, presswork and papers are in excellent taste, and, in addition, the specimens are remarkably good in all respects. Typography, design, colors, presswork and papers are in excellent taste, and, in addition, the special the beautiful cover, printed in green, black and gold on deep gray Sunburst cover stock. It surely makes a handsome book, and as such gives a mighty good impression of the company issuing it.

LANDERS, FRARY & CLARK, New Britain, Connecticut.—Your booklet of dealers' sales helps is striking in general, and the sales helps illustrated in miniature therein are of a high order of excellence. While it is usual to get up such forms in larger size



O. W. Jaquish, Jr., the well known advertising designer of New York city, has evolved in his 1921 calendar, shown in miniature above, something entirely new. The decoration, it will be seen, is remarkably good.

mens have exceptional advertising value. In our opinion the most attractive specimen in the collection is the folder, "Prestige Follows Performance," done for Scheer and Meyer. In this remarkable example of effective type display white space shows with a vengeance what it can do.

O. W. JAQUISH, JR., New York city.— Your 1921 calendar is remarkably attractive, wholly different from any we have ever seen. The central panel showing the location of your studio is quite cleverly and accurately worked out, and the manner in which the map is combined with the decorative wreath containing your address makes the entire panel decorative. Our compliments on the execution of a really notable work in decorative design.

UNION BANK NOTE COMPANY, Kansas City, Missouri.—"From Tree to Trade" is a handsome booklet, an expression of the finest craftsmanship in every particular of its execution. The numerous halftones are exceptionally well printed and are given added interest and attractiveness by color tints printed in combination. But the most appealing feature of the book, to the writer at least, is for the sake of the strong impression that size makes, the fact that the cover is in this instance so striking carries, we think, the same force that a larger book would carry if not so striking. The cover is decidedly impressive, the bright yellow lettering against the black background of the reverse panel standing out with an emphasis that commands attention.

L. C. YALE, Sabinsville, Pennsylvania.— The label for Kelts' maple syrup is weak and unimpressive. Bolder type, and roman instead of Copperplate Gothic, would have been better, and if set in lower case would have fitted the shape of the label far better than the extended style used. Plain rule would have been a better selection for the border. The illustration is appropriate and should be retained; the colors are good, and even as the design stands the tone is uniform and pleasing. The fact remains, however, that it is too weak and too severe for a label designed to be read at a distance and to sell the goods.

THEODORE T. MOORE, Sacramento, California.— Of the two dodgers for the Yat Sun Company, different only in the fact that in one six point rules are used for cutoffs while in the other three point rules are used, we prefer the one in which the lighter rules are used. As a strict matter of harmony the heavier rules are more in keeping with the bold types used throughout, although they increase the effect of congestion, by far the worst feature of the dodger. Of course in work of this sort large and bold types are a necessary evil, but that does not mean that the maximum of neatness possible under those restrictions is not desirable.

WALTER DRUMMOND, Topeka, Kansas.—The cover for the "Farm Account Book" is exceptionally well handled, considering the heavy copy. We do think, however, that by setting the lines in wider measure and by conserving white space elsewhere, you could have opened up the composition below the main display, which is crowded. The guest card for the Topeka Chamber of Commerce is not attractive, because the type faces used, Shaded Wedding Text and Copperplate Gothic, do not harmonize, and it is not legible because the composition is crowded and the type faces are not legible. The general tone, however, is good.

S. A. COOK, Arcadia, Louisiana.—In design and display, your blotter, "Quality Printing," is quite satisfactory. The large and legible type used makes it quickly and easily read. There is, however, too much of the warm color in the design, and massed practically in one place, its extent is emphasized. As the illustration, with lettered title as a part thereof, can not very easily be divided for the purpose of reducing the portion printed in the warm color, the only thing you could do would be to select a combination of colors more nearly of the same value and intensity. In proportion as a color is bright and warm the extent of its use should be reduced.

PERCY L. A. LINES, Seattle, Washington.— Specimens are well done in every particular, the blotters being especially interesting and attractive. You seem to know just how far to go in the matter of ornamentation. To our mind the most pleasing specimen of the lot is the business card for Peter F. Griffis & Co. The interesting type arrangement in connection with the blind stamped rule border forms an attractive and pleasing effect. The possibilities of blind embossing and stamping are only half realized by the great majority of printers, who would find in these processes ways of adding class and distinction to occasional forms. The folder, "Embossing and Engraving," is also quite interesting and attractive.

O. K. WISDOM PRINT SHOP, Spokane, Washington.—The envelope is striking and effective in advertising, an advantage possible in the typographic treatment of envelope corners that too few realize, judging from the number of conventional, cold and senile corner cards that we receive. The letterhead design is too scattered and lacks punch for that reason, as well as because important matter is set in very small type. Bring the different parts of the design closer together and emphasize the important points, and you will achieve better results. We prefer to have you see what you can do in following these general suggestions rather than to tell you exactly what to do. Let us see what you can do with it the next time you print letterheads.

THE EXPOSITOR PRINTERY, Wauseon, Ohio.—The cover for the roster and by-laws of the local Knights of Pythias is very good. Improvement would result if the bulk of the design were at a slightly higher point on the page, which could be brought about by closer spacing of the lines at the top and perhaps by setting the line "Wauseon Lodge" in type one size larger. Slight modifications of the colors would also result in improvement. The border in pale yellow would be better if slightly richer and deeper — say, for example, a rather strong buff, made by adding a little brown to the color used. The red used for printing the ornament has a purplish hue and does not go well with the blue used for the type matter. Better harmony would result from the use of vermilion.

REGINALD B. MELLER, San Francisco, California.—The brochure which was issued by F. W. Kratz, of your city, for the purpose of selling his fine package candies direct to individuals by mail, and which was designed by you, is interesting as to content and attractive in format. The drawings, because of the fineness of the lines and the general style of technique, have an effect quite suggestive of etchings, which effect is accentuated by the soft inks used in printing. You, as well as the printers, are to be complimented on the excellence of its appearance, while the H. L. Stilwell advertising organization deserves much praise for the effectiveness of the copy appeal. In all, Mr. Kratz can

congratulate himself upon having set a high standard for other candy manufacturers to come up to in their advertising.

Louis A. Braverman, Toledo, Ohio.—As typographic designer for the Caslon Press you are doing exceptional work. No finer work, in fact, is being turned out in any plant within the writer's knowledge. Notable in your most recent collection is the booklet for the Commerce Guardian Bank, announcing a consolidation. Typography of text is beautiful, to say the least. The simple typographic letterhead for The Caslon Company, herewith reproduced, is a gem, which illustrates admirably the fact that the most beautiful effects in printing are to be found in simplicity.

Stephen S. Ott, Springfield, Ohio.—On the blotter conveying the Christmas greetings of the C. M. Bennett Printing Company, on which you specifically requested comment, we regret to say the good features are overcome by the faults. The blind embossing is neat and pleasing and the typography also is good. There are, however, so many colors, and they are so interwoven — the type matter being printed over the print of the illustration ornament — that the effect is confusing and bizarre. The advertising folders for the Bennett company are interesting and attractive in appearance and ought to prove excellent publicity. The letterhead for the Superior Spring Company is novel, attractive and forceful, but the one for the Quality Pattern Works is rather crude, not so much because of its design as because the type faces used are not attractive, and because they do not harmonize.

M. J. Pavlik, Lamberton, Minnesota.—There is not the least question as to which of the two settings of the letterhead for the Lamberton Electric Shop is the better. It is the one printed in black ink. This heading has but one serious weakness. The line, "Farm Lighting and Power Plants," and the line below it, both detailing the line of business, should be larger, and with these might be included the lines at the sides, "Electrical Appliances of All Kinds" and "House Wiring a Specialty." We should prefer, also, to see the names of the firm members in roman instead of in italic capitals and these might well be set a size smaller. The other heading is a jumble. The designer set out to make a squared design whether or not the matter was suited to such an arrangement. The medley of italic capitals with a smattering of lower case and the rules and colons used to fill out short lines are confusing, to say the least, the more so since the lines are extremely crowded. Italics look inconsistent in squared groups.

George W. Kinnard, Pittsburgh, Pennsylvania. —All the blotters except the one for the Peoples Savings and Trust Company are good. That one is complex looking, due to crowding so many large capital letters in the space, as well as because of the rules used to separate parts of the display. Had lower case been used for the central three lines the rule divisions would not have been required. Had not the last line been so widely letter spaced, needlessly and purposelessly, the rule would not have been needed. It is hard to believe the same man designed and set this blotter who did the very good ones for the Producers Fuel Company and the attractive stuffers for the Commonwealth Trust Company. The display card, "Turn Your Spare Hours into Knowledge," done for the Department of Printing, Carnegie Institute of Technology, is indeed handsome. The excellence of the composition in Caslon is enhanced greatly by the illustration of the building occupied by the Department of Printing. This is a crayon line illustration printed in black over a tint block printed in buff, in which high lights are cut out.

L. N. Cashion, Winston-Salem, North Carolina. —The January 1 "Holiday Closing Card" for the Wachovia Bank and Trust Company is well displayed in the limited space of the small card. The red is a little dull, however, and the general effect would have been improved greatly had a brighter red been used. The menu folder for The Princess is satisfactory, but the general effect of the whole piece is too spotty for agreeable appearance. The unit border is quite too spotty, and the outline type used for the main display, which is printed like the border, in two colors, adds to this effect. The main display could have been lowered somewhat, while the matter above the ornament at the bottom should have been raised to a point near the main display and the matter at the bottom set in narrower measure and also raised somewhat in order to effect a more uniform and pleasing distribution of white space. Rather than set the line "Princess" on the back diagonally across the page we would have set the letters one on top of the other, which would have occupied the space even better, and made equally as novel an effect without the disagreeable results in appearance that invariably follow the use of diagonal lines.

W. J. Sykes, Ithaca, New York.—The specimens you have sent us are, on the whole, very good indeed. The title page, "Industrial Creed," would be more pleasing in design if the four squared lines below the title line were set in narrower measure in distance. The remaining specimens, for the most part blank forms, are satisfactorily handled.

J. Peterson, Anchorage, Alaska.—We have on several occasions received for review newspapers published in Alaska, but this is the first instance of the receipt of job specimens from America's territory in the Far North. The work is commendable, too, simplicity of design being the general rule, although in two instances — the title page of the menu for the Thanksgiving dinner of Company B and the cover for the menu of Company B's Christmas dinner — you have used too much decoration and have so arranged the type matter that the effect of the whole is quite complex. The title page of the booklet is not well designed, being too heavy at the bottom. The bulk of a design should be about two-thirds the distance from the bottom of the page and it should by all means be above the center of the page, which it is not in this instance. A novel feature of this program is the use of photographs in lieu of halftones, and, in contrast to the general rule when photographs are used, these are not tipped on but are grouped and photoprinted on paper the exact size of two leaves, four pages, and bound in the booklet exactly as if printed. The effect is excellent. The folder, "Our Guests," containing the names of prominent men who visited Anchorage with the American fleet, is perhaps the best specimen in the lot, although the card for the Third Annual Ball of the Elks is decidedly pleasing. We extend our compliments on the work you are doing and hope we may have the pleasure of seeing more of it in the near future.

Offering to Advertisers A Complete Service — Plans Copy Designing Typography Engraving Printing Binding

THE CASLON COMPANY

Operating The Caslon Press

3101 MONROE ST TOLEDO OHIO

That simplicity of arrangement and color treatment can be depended upon for most attractive effects in plain type printing is emphasized by the letterhead above, designed by Louis A. Braverman, with the Caslon Press, Toledo, Ohio.

COST AND METHOD

BY BERNARD DANIELS

Matters pertaining to cost finding, estimating and office methods will be discussed through this department. Personal replies by letter will be made only when request is accompanied by return postage. When estimates are desired, a charge of fifty cents for jobs amounting to $50, and an additional charge of one-half of one per cent on those over that amount, which must accompany the request, will be made in order to cover necessary clerical work.

The H. C. of L.

During the last few years we have grown accustomed to seeing the letters forming the caption of this article in our daily, weekly and monthly journals of all descriptions, and immediately form a decision as to what they mean; but this is the time you are wrong. It doesn't mean what you think at all. It means something that it is up to you to prevent, while the thing you are thinking of is entirely beyond your individual control.

In this case the H. C. of L. is the "high cost of leaks" in your plant, those little leaks that have hitherto escaped notice, or which if noted have been considered too small to pay much attention to. Here are a few of these; after which you will be able to think of many others:

The waste of time of workmen because the instructions are given orally instead of being properly entered in full upon the order sheet or instructor. Can't be done! Oh, yes, it can be done, and is being done to the big profit of several plants we know. It is absolutely necessary that the one who takes an order for printing find out exactly what the customer wants, and it is equally necessary that he make some note of it to prevent forgetting the details. It will not take any longer to note all the instructions on a properly prepared blank. It will save the time of the order clerk listening to an explanation, the time of the foreman listening to an explanation, the time of the compositor and the pressman and the binder listening to explanations. It will save the time of at least four people and will take only a few minutes' time of one person. Just look it up in your shop and see what it would save you in time, to say nothing of the loss entailed in correcting errors due to misunderstandings.

The loss of time in the composing room because jobs are given out with copy that is not properly prepared and marked, requiring the compositor to waste his time and that of the foreman in having questions settled or in making alterations due to wrong interpretations of what is wanted.

The loss of time through lack of coöperation between departments, whereby the pressroom has to make unnecessary washups and extra make readys because a wrong succession of jobs is allowed.

The loss of time and labor in the bindery when jobs are not planned to fit into the facilities and not received in time for the best use of those facilities. Last minute jobs that call for stopping everything to get them out cost greatly in excess of the correct and the estimated figure.

Now that the printing business is coming back to normal and we have a buyer's market, these things — these leaks — become more important and may mean the difference between a fair profit and an actual loss on estimated work.

It will be only a short time until the business public will again realize that the only way to secure the maximum of business at profitable figures is to advertise liberally — by the way, the printers should take that truth to heart — and there will be plenty of business for all printers; but it will be at competitive prices. Such being the case it will be the part of wisdom for printers to look carefully over their shops and offices and see how many of these insidious leaks have come into existence during the era of boom business, and take immediate means for the stopping of them.

The high cost of leaks is the most important subject before the house today, and the wise members will vote to give it right of way and usher it out by a systematic plugging of each individual leak. It is the one H. C. of L. that the individual can control.

A Composing Room Problem

The modern tendency of the printing office to include a type caster, either as an independent machine or as a part of the machine composition equipment, has led a reader to ask whether such a machine should be considered as part of the composing room equipment or as an independent department.

There are many reasons why it should be considered an independent department, but it will be necessary to mention only a few of them to convince the thinking printer of the correctness of this method.

Up to a few years ago the principal equipment of the composing room was type and other material purchased from the foundry and used until it was considered worn out; but since the introduction of machines for making type in the printing plant there has been a growing tendency to use the type only once and discard it. This has been the cause of much worry to some printers who realize that the type so used and discarded is really a charge or cost to the individual job upon which it is used, but who have failed to find any adequate method of definitely isolating the cost of the type actually used on the job, and have hesitated to make a guesswork charge that might be unjust.

In the last edition of the instructions for handling the Standard cost finding system the Cost Committee of the United Typothetæ has advised that the casting machines be kept as a separate department and the hours used in making type for the hand composing room be charged to that department as a direct department expense and thus distributed over the hand composition.

This will prove to be a just method, as the cost of casting is very nearly proportional to the quantity cast, and the actual use would likewise be proportional to the actual amount of composition. In a few cases where a large amount of type is cast for a particular job it will be best to charge it direct to that job. In either case the caster would receive credit for the productive hours, and the total of charges to jobs and to the composing room would equal the total number of productive hours of the typemaking.

By this means, also, type made for a fellow printer would be charged to a job number and billed to him at a profit plus

the price of the metal. Of course the type made for use in the plant would not have to carry a charge for metal, because it would all return to the caster again to be recast.

This simple method of handling the caster as a department solves the many difficulties that have been worrying many others besides our correspondent, and makes it easy to determine just what the actual cost is and the great saving of non-distribution over the old way.

The Cost of Inefficiency

The cost of inefficiency is something that has never received the attention it should from printing office executives. Had it done so, many of the difficulties of composing room management would have been removed or greatly ameliorated. This is brought to the front at this time by a request that we tell a correspondent just how much or what proportion of the time of a compositor or operator should be taken up with corrections of the class usually marked on the first proof.

While perfection is considered as unattainable by human beings, it is possible to approach it much more closely than the average person does; and this is as true in regard to composition as in any other action or endeavor. We have heard of cases where a good compositor has gone for a week at a time without any marks on his first proofs of jobwork, and only this week we were told of a case where a keyboard operator set seven galleys of intricate matter in fifteen em measure without a single error, although her speed was above the average. Possibly the correctness had something to do with the speed, for a person who can work with confidence usually works faster.

But this does not answer our correspondent's question: "How much time should be allowed for correction?"

In an ordinary job composing room the time for corrections should not exceed five to seven per cent of the composition time, if copy has been properly prepared and correct instructions given as to style, etc. On machine set matter the corrections will amount to but little more under the same conditions. The great trouble with machine matter is that the call for speed is so insistent that errors are sure to be more plentiful.

Is there a remedy? Yes. First, the careful preparation of copy and insistence on its being typewritten and free from numerous interlineations and corrections. Second, the training of compositors and operators in the thought that errors are a disgrace and a sign of the inferior workman. We can remember how in the old hand set days a compositor who set a dirty proof was so ashamed that he would stay after time and correct it rather than have his fellow workers know of it. Perfection comes by careful training, as is evidenced by the musician whose reputation rests upon his correct execution.

Getting the Most Out of a Machine

There are two things necessary to get the most out of the equipment of your pressroom or other mechanical department. The machinery must be adequate and must be adapted to the work to be done; and the workers must not only understand the machines but also like them. It is possible to get a fairly good output from an inadequate machine when run by a man who really likes the machine and who will put a big part of himself into the work; but that same man will do a great deal better with a machine more suitable, provided he does not dislike it.

But under no conditions can a maximum output be obtained from the best machines ever built if they are not suited to the work or if the men who are running them are not fully sold on the machines and want to run them for the pleasure of running them more than for the pay. The best machine in the world is a poor investment when handled by a man who does not care. Consider this in buying equipment, and decide at the same time whether you are going to have the man who does care; otherwise do not base your expectations of results upon the claims of the manufacturers, for their experience is gained by watching men who do care.

The first step toward getting the most out of a machine is the enlistment of the interest of the operator in doing the best possible with it, and this is one of the things that so called modern efficiency has made harder. Years ago the man who operated a press or other machine did so continuously and learned to think of it and call it his machine, and actually learned to know its moods and peculiarities; for machines do have moods, notwithstanding the ideas of the experts. Where a man is only one of the force and his machine only one of the total number, he can not achieve as much with it as when he arrives at the stage where he affectionately regards it as a sort of personal tool.

To get the most out of a machine you must put the right man on that machine and keep him there, and humor him to the extent of keeping his machine in good repair. If you will do this you will not have to set tasks and make ironclad rules as to methods of handling. No two machines ever did require just the same handling, and never will, even though they have been built in batches and are apparently alike.

USING GRAPHIC CHARTS TO INCREASE PRESSROOM PRODUCTION

BY WARD R. HYDE

THE mere compilation of records, and especially records regarding production or output, does not go far toward increasing the efficiency of your plant if these records are kept in the fastness of the business office. In the average job printing plant, the measure of production is pressroom output; in other words, sold impressions. Even before installing the standard cost system, we had made more or less effort to keep track of daily pressroom production, so when we had accessible, from our cost system records, an accurate daily report of the output of each press and of the pressroom as a whole, we began to devise ways to use these records to our better advantage.

Our first plan was to present for the inspection of the proprietor each day a condensed report of the pressroom for the preceding day, a table giving the output of each press, the total output for the day, the total number of running hours, make ready hours and idle hours, etc. The variations in these records from day to day were more or less astonishing at first, and, it might as well be said, would still be astonishing if we were not more familiar with them now because of having seen them for a longer period of time. Comparison of these daily records soon convinced us that there was a great deal of improvement possible in our pressroom production. The variation in output from day to day, while excusable in a measure, was so great as to suggest that some means be devised of striking a more nearly efficient average.

The first point that occurred to us was "Do you suppose the pressroom employees know that there is so much variation in their daily production? Do you suppose they realize that with a very little more attention to their work at the right time and with a little more determination to turn idle time into productive time, they can make a wonderful increase in their daily output?" We decided that our pressroom employees did not know this or realize that there was so evident a variation in the product of their day's work as the records proved, so our first decision was to put before them every day a record of their previous day's work.

Then came the question of how best to present this record. Mere figures on a board mean altogether too little and get scant attention, because they are hard to read and are uninteresting in form. So we decided to adopt the graphic chart method of presenting these records.

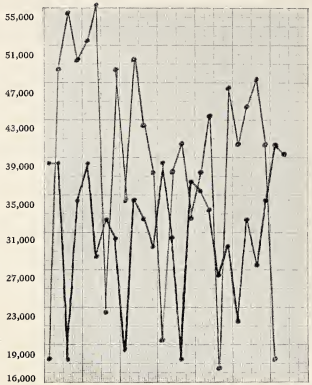
The graphic chart has the advantage of visualizing the figures. Thus 30,000 impressions and 15,000 impressions as mere figures do not suggest the fact that there is a difference of one hundred per cent between them as strongly as does a graphic chart, which shows clearly that 15,000 impressions is just one-half as far up the chart as 30,000 impressions. No sooner had we placed our chart in position in our pressroom than the employees began to watch it, and each morning, as the previous day's record was tabulated and charted, the interest grew.

Very soon we conceived the idea of charting two months on the same sheet by using different colors of ink for each of the two months' records, and we found this an excellent idea, as the day's record for the previous month suggested in itself a mark to be reached or a record to be broken.

We purposely made our chart end at a point in total impressions that we knew could be reached. While this will occur but seldom, with favorable conditions it is possible to make the day's press record "go over the top." Naturally when it was discovered that this could be done, interest in doing it awakened of its own accord, and before long the result was achieved, the pressroom record "went over the top" with 3,000 impressions to spare! Having accomplished the feat once it was a stimulus to try it again every time conditions promised to be favorable, and the feat has since been duplicated and some pretty high peaks produced as well, as marks to shoot at on the corresponding day of the following month.

The success of the daily graphic record of press impressions soon suggested the advisability of supplementing this with a monthly chart, showing the record by months as a whole. This record shows clearly the tendency of our pressroom production, for while the "peaks and valleys" are not so abrupt and pronounced as on the daily record, the tendency of the pressroom toward increased or diminished output is more clearly shown.

Our success in visualizing our pressroom records by means of graphic charts has been the means of inducing us to extend this form of showing relative values to our accounting system as well, and we are now engaged in charting all of our accounts in this manner, believing that the result will show to us, as



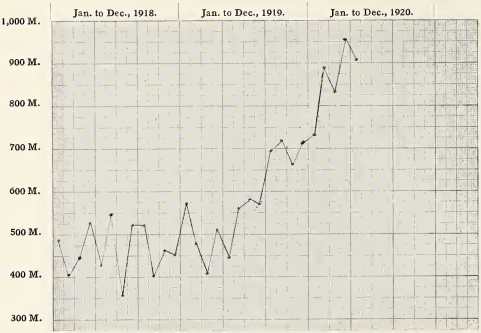
Graphic Record of Press Impressions for Two Months.

Month of April, 1920, Shown by Light Line;
Month of May, 1920, Shown by Dark Line.

Note that the very low points on the chart are at intervals of six days apart. This is because the plant operates only half a day on Saturday. It might be interesting to note that as a usual proposition the pressroom output on Saturday is never as much as one-half of the production of other days.

mere figures never could, the relative values and tendencies of our business history as drawn from our books.

With these records clearly brought to our attention, ways and means to better the conditions which they evidence will suggest themselves. This, of course, is the purpose of making such records, that a study of what they show will suggest means that can be taken to better the output of the plant and improve the condition of the business.



Graphic Record of Total Press Impressions Per Month.

There is a decided increase in pressroom production in March, April, May and June, 1920, over any preceding period. This is partly due to the fact that a new cylinder press was installed the latter part of December, 1919. January and February production was not materially greater, but in March and since that time a considerable increase in production is shown. The increase in average pressroom production between May, 1919, and December, 1919, is in part due to added business, but greater efficiency enabled the plant to take care of the extra business by getting more production.

THE VALUE OF LOYALTY

The longer I live, the more I value loyalty. When I was young I had the silly notion that loyalty meant being obedient to someone else.

In those blundering days of youth, I thought that the greatest thing on earth was independence.

Today, after many hard lessons, I know that loyalty — sympathetic, intelligent loyalty — is one of the most valuable virtues that a man can have.

Unless you are loyal to others, no one will be loyal to you. If you are an employer, you must be loyal to your workers. If you are a worker, you must be loyal to your employer.

No success — no lasting success — can come to any firm unless there is loyalty on both sides.—*Herbert N. Casson.*

Collectanea Typographica

By HENRY LEWIS BULLEN

The Author to His Readers

Farewell my little booke, and tell thy friends
The deluge of the deep confusion ebbs;
Then shew thy leafe to all, but haile the best,
And safely leave it in their holy hands,
That will uproot thy language, cleere thy sense
As matter but of meere preeminence,
Yet as the starre that onward bringes the sunne,
Thou hast perfection where thy light begunne:
This tell thy friends, and little booke farewell.

—Alex. Top (1603).

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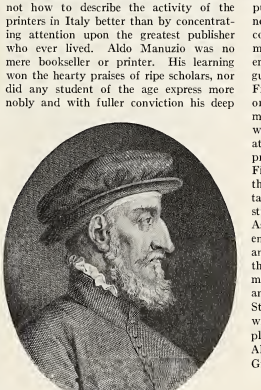
THE above verse is preface to "The Olive Leafe or Universall Abce, wherein is set foorth that creation, descent and authoritie of letters, together with the estimation, profit, affinitie of declination of them, for the familiar use of students, teachers and learners of what chirography soever most necessarie; by two tables, newly and briefly composed, charactericall and syllabical." In short, the first attempt at a universal alphabet, a fact carefully concealed to readers of the title page. Read the verse again, and its meaning becomes clearer.

* * * *

The Greatest Printer

IN the January issue of THE INLAND PRINTER there is a biography of Aldus Manutius, which every true printer should read, in order to learn how tremendously influential a printer may become through the use of his types and presses. In that biography the readers were advised to read the estimate of Aldus' achievements written by John Addington Symonds, the authoritative historian of the greatest of all reformations, the Renaissance; but to the end that no one may have an excuse for not knowing how greatly Aldus is entitled to honor by all men, and more especially by printers, we reprint here part of Symonds' chapter on Aldus:

In tracing the history of Aldus' enterprise, I have been carried beyond the limits of the period included in this chapter. Yet, I knew not how to describe the activity of the printers in Italy better than by concentrating attention upon the greatest publisher who ever lived. Aldo Manuzio was no mere bookseller or printer. His learning won the hearty praises of ripe scholars, nor did any student of the age express more nobly and with fuller conviction his deep



Paul Manutius, Printer (1512-1574), Son of Aldus Manutius.

In the January, 1921, issue of THE INLAND PRINTER *there is a portrait of Aldus Manutius. This is a portrait of his youngest son, who succeeded his father as head of the Aldine printing establishment in Venice. He also printed in Rome. He maintained the reputation of his House both for the quality of its printing and the high literary standard of its publications. As a scholar he was the equal of his father. He was the author of several important books, some of which are yet in demand among students of the classics.*

sense of the dignity conferred by learning on the soul of man. That he was amiable in private life is proved by the intimate relations he maintained with humanists, than whom even poets are not a more irritable race of men. To his fellow workers he was uniformly generous in pecuniary matters, free from jealousy, and prodigal in praise. Seeking even less than his due share of credit, he desired that the great work of his life should pass for the common achievement of himself and his learned associates: Therefore he called his Greek library the fruits of the Neaacademia, though no man could have known better than he did that his own genius was the life and spirit of the undertaking. His stores of MSS. were as open to the instruction of scholars as his printed books were given liberally to the public. "Aldo," writes Erasmus, "had nothing in his treasury but what he readily communicated." Those who read the estimate of his services to learning made by eminent contemporaries, will find the language of Nicholas Leonicensus, Erasmus and Francesco Doui not exaggerated. But, in order to comprehend their true value, we must bear in mind that until the year 1516, when Froben printed the Greek Testament at Basle, none but insignificant Greek reprints had appeared in northern Europe. Finally, what makes the place of Aldus in the history of Italian humanism all important is the fact that, after about 1520, Greek studies began to decline in Italy altogether. As though exhausted by the enormous energy wherewith Florence had acquired and Venice had disseminated Greek culture, the Italians relapsed into apathy. Posterity may be thankful that their pupils, Grocin and Linacre, Reuchlin and Erasmus, the Stephani (the printers) and Budaeus (likewise a printer) had by this time transplanted erudition beyond the Alps, while Aldo had secured the literature of ancient Greece against the possibility of destruction.

* * * *

Plantin Honored

THE fourth centenary of the birth of Christopher Plantin was observed in Antwerp on August 8 and 9, 1920. The chief guests were the Minister of Science and Arts of Belgium, the Governor of the Province of Antwerp, the Burgomaster of Antwerp, Count Charles Moretus and Count Rodolphe Moretus de Bouchot, the two latter being lineal descendants of our great printer. The rectors and librarians of the Universities of Gand, Liége, Louvain, and Brussels constituted an honorary committee. There was a reception in the city hall on the evening of August 8, with addresses by representatives of foreign countries and Belgian savants. On August 10, at 10 A. M., there was a memorial service, with addresses. Maurice Sabbe, director of the Plantin-Moretus Museum, spoke on "The Antwerp Printers Before and After Plantin"; Henri Pirenne, rector of the University of Gand, on "The Economic and Moral Importance of Antwerp in the Time of Plantin"; Rev. P. Born Bruitwagen, editor of *Het Boek*,

on "Plantin's Life and Work"; P. S. Allen, representing the University of Oxford, on "Plantin's Circle," and Abbe Lefranc, representing the University of Paris, on "The Inspiring Influence of Plantin on France and His Influence in General on the Ideas and Literature of His Time." In the evening, in the court of the Plantin-Moretus Museum, there was a concert of chamber music of the sixteenth and seventeenth centuries. The program of this concert was the chief souvenir of the celebration. The frontispiece of the program is a reproduction of a copperplate engraving in honor of music, engraved by Philip Gallé for Plantin. Then follows a short essay on the musical publications of the Plantin press. Of the sixteen musical selections, several were first printed in the Plantin establishment.

The celebration was reported liberally in the newspapers of Belgium and Holland, and in the publications of learned and literary societies throughout Europe.

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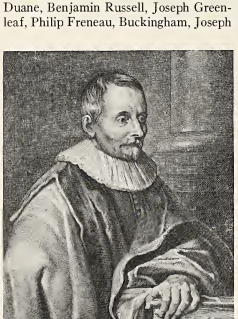
A Book Worth Buying

HISTORY OF JOURNALISM IN THE UNITED STATES, by George Henry Payne, New York, 1920; sm. 8vo, pp. 453; for sale by The Inland Printer Company.

MR. PAYNE has written his history on broad lines, dealing mainly with the influence of the journalists rather than with the machinery used to effect their good or bad work. There are but few works on this important subject, and this is the first that gives us a coherent view of the evolution of the power of the journalist in the United States. The narrative is told in a very interesting manner.

It is *Collectanea's* opinion that the day has passed when journalists will ever again be as influential as they were down to and through the Civil War period. The editorial has lost its influence because the public is unaware of the motives underlying editorial utterances, or suspects them. We buy newspapers now to get the news. *Collectanea* reads what we believe to be the best news reporting newspaper in America. This journal has the largest circulation, which it maintains because of its superiority and conscientiousness as a newsgatherer, unassisted by vulgar comics, syndicated stunts and other claptrap, yet its editorial opinions are in general the opposite of *Collectanea's*, and (we think) of fully two-thirds of its readers.

It is a fact that during the period when journalists, as such, were greatly influential as leaders in local, national and reformatory affairs, most of them were graduates from the type case. The first newspaper attempted in the British American colonies was edited and printed by Benjamin Harris, printer and author of the extraordinarily popular *New England Primer*, of which millions of copies were sold. Following Harris we have James and Benjamin Franklin, William and Andrew Bradford, James Parker, John Peter Zenger, Thomas Fleet, Daniel Fowle, Benjamin Edes, Isaiah Thomas, William Goddard, John Holt, Benjamin Franklin Bache (Franklin's grandson), Mathew Carey, William Duane, Benjamin Russell, Joseph Greenleaf, Philip Freneau, Buckingham, Joseph



BALTHASAR MORETVS ANTVERPIENSIS, TYPOGRAPHVS REGIVS CELEBERRIMVS, CHRISTOPHORI PLANTINI EX FILIA NEPOS IOANNIS MORETI FILIVS.

Balthasar Moretus I., Printer (1574-1641), Grandson of Christopher Plantin.

In the September, 1920, issue of The Inland Printer *a portrait of Christopher Plantin (1520-1589) was printed. In the November, 1920, issue there is a portrait of Jean Moretus I., son in law and successor of Plantin. Balthasar Moretus I. was the son of Jean Moretus I, and Martina Plantin. He succeeded his father as head of the renowned Plantin-Moretus printing establishment. He carried the business to a greater success. This portrait is a reduction of a portrait on copper by the celebrated engraver, Cornelius Galle. On the committee of the fourth centennial celebration of the birth of Plantin, a report of which is printed here, there were two direct descendants of Balthasar Moretus I. The family was progressively prosperous and prolific. In 1858 a genealogy of the descendants of Christopher Plantin was printed. It is a large quarto and contains 372 pages.*

Gales, Duff Green, Thomas Ritchie Niles, William Lloyd Garrison, Joseph Medill, Horace Greeley, Samuel Bowles, Thurlow Weed, Edwin Cowles, and scores of other names less celebrated but all potential influencers of public opinion in their respective spheres of action. All of these men had set their types and pulled their presses while the affairs of the world were occupying their minds. Well into the second quarter of the nineteenth century the belief prevailed that editing, printing and publishing were all functions of one profession, and on one occasion in Washington the printers struck because a non-printer had been appointed editor of the newspaper they were producing.

Gradually the mechanic idea of printing prevailed; the printers neglected their own education of the head while acquiring an easier facility in machine minding; until finally in editing and publishing they were made subservient to outsiders who usurped the professional duties of the printers. Today the occupation of selling books and newspapers — the occupation of publishers and circulation managers — is more honorable and better paid than the occupation of producing the things they sell. They are peddlers, but they look down on the printer. And all for the lack of necessary education in the profession of printing! In the Revolution, the printers Franklin, William Bradford, Benjamin Edes, and Isaiah Thomas ranked in public estimation and in patriotic services with the Adamses, Patrick Henry, Jefferson and Hamilton; they needed no middlemen to do the brainwork or the selling of their newspapers.

What is the result of the reversal of this latter condition? The first essential of success at the polls of a candidate for the office of mayor of the city of New York is to have all the newspapers oppose him vigorously! In Chicago the same condition is found.

* * * *

Coöperation

IN San Francisco there is the "Commercial Artists' Association of the Bay Cities." It has thirty-nine members. It issues a right worthy organ, *The Commercial Artist*, exhibiting the work of the members and containing good literary contents. It is a respect inspiring advertisement for a fine group of artists, coöperating for mutual benefit, "one for all, and all for one." This is an admirable spirit; it promotes good fellowship and good profits. Every issue of the organ has a directory giving the address and the specialty of each member. This sort of advertising is courageous. It can not fail to promote the demand for artwork, especially Californian artwork, and all will benefit. *The Commercial Artist* has made us admire its supporters. Doubtless that is what they print it for.

* * * *

CRAFTSMANSHIP can never be overcome by mere machines made of iron, steel and wood. Brainage, properly applied, and deft fingers, correctly guided, can never be supplanted by any thoughtless material.—*The Thinker.*

* * * *

I saw a man who thought the world owed him a living. He was waiting for the world to pay.—*A Booster.*

MACHINE COMPOSITION

BY E. M. KEATING

The experiences of composing machine operators, machinists and users are solicited, with the object of the widest possible dissemination of knowledge concerning the best methods of obtaining results. Replies to inquiries will be made by mail when accompanied by return postage.

Wants to Mix Stereotype Metal to Use in Machine

A Michigan publisher writes: "We have on hand a ton of old stereotype metal which we want to use in our linotypes. We are told that an addition of two per cent of tin will put the metal in shape. Will you kindly let me have your views?"

Answer.— It would be a hazardous operation for you to risk so much metal on a guess. We believe the only way to determine with any degree of exactness how much tin and antimony your metal needs is to melt it up and stir thoroughly, then cast up a few pigs, and send a small one to your dealer, telling him by exact weight how much metal you have on hand. He will be able to tell you just how much tin and antimony you require to give the proper mixture. This he will send you with directions how to add to your present supply.

Slug Shows a Smooth Base

An Illinois operator writes: "Lately slugs from our machine, which is equipped with a gasoline burner, show slick on the right hand end. This is, I believe, due to improper lockup. I should like to know whether you think it likely this improper lockup is caused by incorrect adjustment of the pot legs or by uncertain heating of the mouthpiece."

Answer.— From the description you furnish we are unable to state the cause of the smooth bottom on the slug. You can, however, make certain as to the cause by making an ink test of the lockup. Clean the back of the mold free from all adhering particles of metal, remove the back mold wiper, and clean pot mouthpiece. Place a thin, even coating of red ink on the back of the mold and allow the cams to make a complete revolution. Examine impression on mouthpiece and determine if the right side gives a weak lockup. If you find it is weak you may advance the pot leg on that side. If you have forgotten the procedure of this operation, it is as follows: (1) Loosen bottom screw of pot leg; (2) loosen back screw; (3) turn in on front screw; (4) repeat test to verify change of adjustment. When you find that the lockup is uniform, tighten lock nuts on all screws. If you find that the lockup is even and the bright bottom continues on slug, it is quite possible that the heat of the mouthpiece is below normal.

Overhang of Character on Slug Not Due to Liner

An Ohio operator describes several troubles but does not go sufficiently into details to enable us to help him in some of the questions. He is evidently unacquainted with the use of graphite.

Answer.— Dixon's graphite No. 635 is recommended for use on machine where graphite is needed. See page 30 of "The Mechanism of the Linotype" for reference to graphite. In regard to the slug you sent, it measures .144+ inch on each end, and is therefore a trifle over ten points thick. It is practically even in thickness. The overhang on the left end is not due to knife adjustment. You can correct it in a few moments. Loosen the screw above the bushing in the vise jaw, left hand, wedge bracket (E-761) and turn in a trifle on the bushing (E-582), then cast another slug and observe overhang. When you have made the proper adjustment, the face of slug will be flush with the slug body, then tighten the screw and do not touch it again. You stated in your first letter that you had trouble with the overhang when using an eight point liner, but you sent us a slug cast from a ten point mold cell. You should have sent a slug from each size mold cell with the identical line so that we could make comparison. However, the trouble is not due to liner as applied to a ten point slug. As you have not enlightened us further on the trouble in assembling elevator we are unable to help you as much as we should like. We believe that much of the minor trouble can be corrected by the operator if he will study the difficulty more closely. It would be presumptuous on our part to attempt to tell you what to do unless we had been given a clear description of the trouble.

Back Squirts May Be Due to Low Temperature of Metal

A Nebraska operator describes troubles he is having with back splashes and desires to know if adjustments are at fault.

Answer.—There may be no adjustments disturbed and yet back squirts will occur. This may result from metal adhering to the mouthpiece or to the mold, and in each case it may build up and impair the closeness of contact between the pot mouthpiece and mold. In the case of metal adhering to the back of the mold, the amount that can remain attached is limited somewhat, owing to the back trimming knife. The adherence of metal to the mouthpiece may be more extensive, owing to the temperature and to weakness of the pot lever spring. To determine the cause of the trouble when you have a back squirt, observe the bottom of the slugs that preceded the one when the squirt occurred. If the bottom shows solid and is bright, either all over or at one end, it shows that metal became attached to the pot mouthpiece and prevented a close union of the parts. If the slugs are spongy at the bottom and bright at one end for quite a period before the squirt occurred, it may mean that you are having hot metal in combination with an uneven lockup. To determine the latter condition make a lockup test. Proceed as follows: Open the vise and draw out the mold disk, clean the mouthpiece and back of the mold. Remove the mold wiper if it is attached above the ejector guide. Coat the back of the mold uniformly with a thin film of red printing ink. Close the vise and allow the cams to rotate once. Draw out the disk when the cams reach normal position; examine the mouthpiece for contact marks. This test will show you if the lockup is true. If not uniform it may require the moving forward and back of either pot leg, or if the mouthpiece shows signs of being warped, it may require dressing with a file. This latter part of the work requires a little more time and care than the readjusting by pot leg screws. Try out the foregoing and observe results. If the temperature is too high reduce it a trifle.

MEN WHO ARE DOING THINGS—
Eugene J. Roesch

BY H. H.

WE write and talk about the unsung heroes in the great conflicts between nations which have taken place in the past, but all too frequently we pass over those heroes who are fighting day in and day out for the advancement of our commercial interests. In the field of organization work — the work that consists of bringing together in a cooperative spirit those who are fighting against each other in a competitive spirit, and getting them on a basis where they are working together for the advancement of their mutual interests — we find men who are giving their very life blood, sacrificing to a large extent many of the pleasures and privileges which others enjoy, and finding their enjoyment in the work they are doing. Such a man is the subject of this sketch, Eugene J. Roesch, until recently the manager of the Typothetæ of Indianapolis, Indiana.

To the lot of Mr. Roesch has fallen the task of organizing the employing printers in several cities where it was thought to be an impossibility to get them together. There is a little verse which refers to the man who, while others were bemoaning the fact that a thing could not be done, went ahead and did it. This applies directly to Mr. Roesch. Gifted with untiring energy, rare ability as an executive, keen faculties for research and engineering work, tact, diplomacy, and all the other necessary qualities that make for success in organizing, he has gone ahead where others would fear to tread, and has therefore made a name for himself.

Coming into contact with the business during his school vacation while a boy of twelve, Mr. Roesch early developed a love for the art of printing, and his interest in printing and in general newspaper work continually increased. At the age of nineteen he started in business for himself, and while still little more than a boy he became quite successful in advertising and sales campaign work. He continued his studies in engineering, and later, when the opportunity presented, he went abroad to carry them further. For a number of years he was engaged in research and engineering work, which gave him the opportunity for considerable travel in Europe as well as in this country, and laid the foundation for a broad cultural and business training. During the war he devoted his time to securing better teamwork and greater production, and in welfare organization for one of the largest brass manufacturing concerns in the East, and also gave a great amount of time to the formation of first aid and accident prevention classes in connection with the safety movement.

For a long time Mr. Roesch was deeply interested in the better training of apprentices for the printing industry, and it was while he was collaborating with some of the New York printers on this problem that he learned of the proposed three year plan of the United Typothetæ of America. He soon became active in the work, making an intensive study of printers' problems while in the field, and organizing what were considered as some of the most difficult cities, such as Buffalo, New York; Washington, D. C.; and Columbus, Ohio. Shortly after taking up the field work he became director of organization and cost work, and in this capacity he had a hand in organizing a number of cities in the East and Middle West. This work called for the engaging and training of men for the various departments of field work, and the supplying of competent managers and secretaries for the local organizations. It also meant the work of planning a considerable part of the programs for the local bodies.

Just over a year ago he went to Indianapolis, where he found the all too prevalent lack of confidence and coöperation among the various interests in the trade. Through his efforts this condition has been completely changed and the printers of the city are working together and profiting thereby as never before in their history, as is evidenced by the statements which have been made by many of those who have been active in the business there for years.

To accomplish results of this character, which usually entails the work of harmonizing conflicting opinions, necessitates the sacrifice of a considerable portion of the time usually devoted to personal interests and recreation. In other words,



Eugene J. Roesch.

it calls for ceaseless hard work. The man who succeeds in endeavors of this character is deserving of the highest praise and the sincerest best wishes of those in whose behalf his efforts have been spent.

Since the writer started to secure the necessary information for this short appreciation, Mr. Roesch has tendered his resignation from the Indianapolis Typothetæ. He plans to take a short but much needed rest, then take up some line of effort where his services may be continued in the work of advancing the interests of the printing and allied industries. It is certain he will succeed in whatever field he enters.

THE IDEA

If you have an idea you think would better the business, "spring it" on the boss. Don't be afraid. He's human. He wants the idea as much as you want him to have it. He may not be able to use the idea. He may not say why, but don't let that discourage you. Keep on thinking and keep on suggesting. Every big man is the composite of a thousand experiences. He's picked them up here, there, and everywhere. He's constantly on the lookout for more. Even if your idea is not accepted as practical, it has helped the boss to grow because it has made him consider the problem. Whether it is accepted or not, it has helped you to grow because it has made you consider the problem. Make up your mind, if you haven't an idea, to dig one out and, after you've suggested that, start right in to dig out another and suggest that.—*"Eagle A" Unity.*

NEWSPAPER WORK

BY G. L. CASWELL

Editors and publishers of newspapers, desiring criticism or notice of new features in their papers, rate cards, procuring of subscriptions and advertisements, carrier systems, etc., are requested to send all letters, papers, etc., bearing on these subjects, to The Inland Printer Company, 632 Sherman Street, Chicago. Criticisms of newspapers can not be made by mail.

Can Newspaper Conditions Be Bettered?

It is safe to assume that some day something will be done to standardize, or at least harmonize, newspaper rates in this country; it is safe, because so much has recently been done to standardize job printing prices. And what can be done for job printing prices may be done for newspaper rates of all kinds. Apparently there is not a great deal of variation in either subscription or advertising rates of the larger metropolitan dailies, but in the smaller dailies and weeklies of the country there is so much inconsistency and inharmony that the fact is fearful to contemplate.

We are led to these observations from some experience and connection in recent years with questionnaires seeking information along this line. We have seen small city dailies selling at around $2 a year, and in at least one case we have been told that such a paper ran advertising every day for a whole week for 6 cents an inch for the week. It has recently reformed, however, but many newspapers still quote the lowest possible rates for advertising and other pay stuff, while others of equal class or opportunity are easily able to realize profitable and fair rates for all pay stuff. Competition has much to do with the bad situations, admittedly, but it is more usual to find it a stubborn, senseless fight to a finish for a certain field, rather than legitimate competition.

But in the semiweekly and weekly newspaper field there is not always this excuse for foolish and unprofitable rates. We have in mind newspaper publishers in a field practically their own, who from lack of moral and business backbone are pursuing an inane existence, unflavored with either progress or influence, because of a business policy that allows the public to ride as near fare free as possible, while the publisher is content to skimp and scale his prices at every demand until his own display rates, his subscription rates and his legal publication prices do not amount to enough to ever make the paper an independent or powerful force in the community.

There is one definition — accidents: Possibly Benjamin Franklin and some of the noted editors of an early day adopted the journalistic profession because of a persistent and well planned idea that it should be an exalted and powerful profession, but the fact remains that a large number of present day small town, and even some large town, publishers are such because of accidents of their environment or because of the necessities of their boyhood. Printing gave them something to do and afforded a possible development for the boys. Circumstances and ability worked some into more responsible positions, and finally either vicissitudes of the business or family aid enabled the boys to become proprietors in an experimental way. Result, small preparation and small ideas, lots of hard work, lack of opportunity for getting away from home and brushing up against others of their craft, misunderstanding of the business engaged in, finally a rut, narrow and deep, into which the sunlight of real progress never penetrates.

So much for the definition. Where and what is the remedy? We would say, organization, association, precept and example. The trend of the times, thank goodness, is toward organization in newspaper circles; organization brings men together in friendly and profitable association; such association inspires one to study what others advocate and what they are doing. The newspaper publisher who never gets away from his home nor from the narrow confines of his own business does not get much of this. Therefore, among those who do get out to see and hear, there should be and can be a purpose to get the "other fellow" to come out of his hole and see if the sun is shining, for this "other fellow" is the one who fails to make a decent subscription price for his paper, who fails to realize that advertising space is part of his stock in trade and should be paid for at a rate of profit, who is the one to cut legal publication rates for the very persons who then use his cut price as an argument against any further increase in such rate, who does not know his hour cost for printing anything, and who imagines that $10 taken in is that much toward a living for himself and family — until old age and the end of productive years bring the realization of his error.

Our questionnaire experience along these lines brings out the fact that one newspaper in a small town is sold at $1 a year, another at $1.25, another at $1.50, and others go just as easily and more profitably at $2 and even $2.50. A paper of 1000 circulation maintains an advertising rate of 20 cents an inch, and has a rate card worth while; a near neighbor plods along with an advertising rate of 10 cents an inch to be taken in trade. Yes, there are some of those antiquated characters yet. Another paper of 1500 circulation in a field that it covers like the proverbial blanket, has a 25, 30 or 35 cent advertising rate, and earns it, while another paper of like size and character in the State has a rate of 15, maybe 16 or 18 cents. Here is a paper having 3000 circulation and a 20 cent rate, and a near neighbor with half the circulation has the same rate — for its home advertisers, mind you, not foreign advertising business. Publication of bank statements absolutely required by law as legal publication business finds the same chaotic condition, one paper charging its banks as low as $2.50 while others near by have an established rate of $8 or $10, and still others insist that such publication is a legal one, and must bear the legal rate. All this is an inconsistency that the business man outside of the newspaper office can not justify or understand. He may understand why the printer varies the charges for job printing, and may peddle around to get the lowest price, on the theory that one of the printers may make a mistake which he may take advantage of, but newspaper space rates are not possible for him to figure or understand.

We now have standard printing price lists that are wonderful in their scope and results; we have job printers who for the first time in years are actually making money and living in the promise of a permanent profit. But there is utter chaos

in the small daily and weekly newspaper advertising and subscription business that all publishers should realize and determine that it shall be wiped out. Such inharmony indicates lack of ability, or narrow vision, and indifference to the just demands of the family and of old age. It will take a long pull, a strong pull, and a pull all together of the progressive forces in the business to accomplish much toward a standardization of subscription, advertising and legal rates, but it will come — if you organize, associate with your fellows in the business, advise them what can be done and show to them what is being done toward better conditions.

What Is There in It?

An inquiry comes that seeks information as to what there is in the newspaper publication business, in the smaller city and town papers especially, to induce a young man to enter the field as an occupation. If one is an optimist there is plenty of inducement; if a pessimist, there is too much grief and disappointment connected with it to warrant a new and untried man or woman engaging in the newspaper business. If an optimist, there is the view of a broad and fragrant field of opportunity, of action, of accomplishment. One indeed lives the life of a community when engaged in the newspaper "game." A prominent State official recently remarked to the writer in discussing a newspaper man as a member of the legislature: "I don't know just why it is, but it seems as though a newspaper man grasps the matters of importance in a legislature quicker than others do, and that he takes hold of things with a firmer and more judicial grip than most members do, especially at first." That is because in this broad and fragrant field of opportunity which we have mentioned the newspaper man comes in touch with everything that grows up within it. He is in daily contact with the business interests, with the official departments, with the educational sides of the community; with its religious, moral and civic problems; with the charitable and home instincts of the people; with every walk and variety of life in a community. He must understand and sympathize with all he finds. He can not be a narrow, unprogressive citizen and manage a successful newspaper. Neither can he be a lukewarm, retiring slacker or tightwad. He must be there and over every day, and shout to the rest, "Come on." It is this delight in real action and accomplishment that makes the newspaper profession worth while.

As to the money in it, that is another matter. If our inquirer wants to make the most success in any community as a newspaper man, however, he must also make money. And making money in the newspaper business demands, first, a realization of costs and maintenance, of growth and progress, then an adjustment of rates that will meet such costs and provide a real profit. Sometimes competition, to be sure, has a lot to do with what rates can be put into effect and maintained, but more generally nowadays competition is tending toward that contention as to who can best work and best plan for the community's interests and gain the popularity that establishes prestige. Cut rates and weak kneed policies do not do it.

On the other hand, if one is a pessimist, seeing only the bad and demoralizing in human nature, thinking and speaking ill of others in business or social life, finding fault with those who want to push ahead, squealing about wages and pandering to the cut rate customers, we advise that the newspaper business has nothing in it worth while. Better take up a business that does not require so much thinking days and nights, nor any real application to the problems of the community. If long hours and a lack of appreciation of effort hurt one, he had better keep out of the newspaper business. Both of these go with it as a matter of course.

But it is a fine, respectable, enjoyable, and not entirely profitless job for the man or woman who wants to be and live! A newspaper man is now president of the United States.

Observations

We find that in northern New England there is a progressive movement in printerdom that is worth noting. The Maine Press Association has quite extensively taken on the nature of an educational influence in the newspaper and job printing business, and the association has as its secretary Roland T. Patten, of the *Skowhegan Independent-Reporter*, who is promoting the interests of the members in many ways, but more especially in the study of printing costs and selling. A loose leaf printing price list, called the "Minimum Price List," is


Eastern Shore News

Pleasing and interesting first page makeup of the *Eastern Shore News*, Cape Charles, Virginia.

issued by Mr. Patten as a loose leaf book, the schedules of which cover many subjects of job printing and are intended to educate the printers to the use of the standard price lists. On January 21 Mr. Patten addressed the New Hampshire Weekly Publishers' Association on "The Condition of the Printing Industry in Maine" and on "The Law of Libel."

Newspapers, of the Middle West especially, have suffered along with the farmers on account of the low price of cereals and live stock. Farm sale advertising in the territory has been less than one-third what it was during the season of 1919-1920. However, it is an established and dependable business of the weekly newspaper, and it will come back. The farmer is pretty well sold on the proposition of newspaper advertising.

Members of the Inland Daily Press Association, numbering some two hundred fifty daily paper publishers, have recently been formally and most sincerely invited to make a Canadian trip at the expense of the Dominion Government next summer. The invitation has been accepted. From experience we can say the "Americans," as they call us up there, will find a wonderfully pleasant and profitable excursion ahead of them. Traveling a continent in such comfort as they provide in Canada is almost like a dream.

REVIEW OF NEWSPAPERS AND ADVERTISEMENTS

BY J. L. FRAZIER

H. W. Bigelow, Glen Cove, Long Island.—The sporting supplement issued as a part of one edition of the *Echo* is interesting in content, attractively made up, and exceptionally well printed with the ink on book stock.

The North St. Paul Courier, North St. Paul, Minnesota.—Your Christmas edition, printed throughout in green ink on book stock, is indeed interesting. The work is commendable, especially in view of the limitations of force and equipment, presswork in particular being worthy of high praise.

The Cocomino Sun, Flagstaff, Arizona.—Presswork is excellent, and the first page is made up in an interesting and well balanced manner. The large hand set heads, without subordinate decks, are too blunt, and they look queer to one who is accustomed to seeing a less abrupt break between heading and story. Furthermore, it is desirable to tell more about a story than is possible in the three or four words on a large heading. Advertisements are well displayed and quite satisfactorily arranged, the main fault being the use of condensed and extended Cheltenham Bold generally. Type of regular shape would be better all around.

Edgar G. Brown, Mineral Springs, Arkansas.—You did well on the double page advertisement for Mrs. Minnie Schmidt. The appearance is attractive and interesting, and also quite effective. It could have been made more forceful, we are sure, by setting some of the display lines in the introductory section in larger type. The top part appears a little weak for the size of the advertisement and in relation to the body of the advertisement, which, although in smaller type, is much more closely set. The line, "We Guarantee to Save You from 20 to 30%," should have been larger, as should also the line just beneath it. Prices are brought out well, which is something we always like to see in bargain sale advertisements.

Sam F. Moore, Springdale, Arkansas.—The two double page spreads are remarkably well handled, the one for the New Model being, in our opinion, the better from a typographical standpoint. Balance is perfect, white space nicely apportioned and the display is forceful and attractive. It surely makes a very "snappy" appearance. The one for the Joyce Clothing Company, while being effective from a publicity standpoint, is not so good typographically. White space is not utilized to best advantage, there being large masses of it in some places, whereas in other parts the type is decidedly crowded. The advertisement is, however, strong and effective in display and the cuts add a great deal of interest, which is not found in the other advertisement.

The Crook County Monitor, Sundance, Wyoming.—Presswork is poor. It appears to be a combination of poor equipment in various respects, type, press and rollers, but possibly the rollers are the greatest offenders. Advertisements are not at all well handled. So many mixed faces, so different in shape and design, create a decidedly displeasing appearance, especially because most of the advertisements are set without borders and the advertisements run together in a confusing mass. You should discard all the display type that you have and displace the various styles in use with one modern style. Until you do this you can accomplish little toward improving the appearance of the typography except by placing a border around every advertisement.

W. L. Bouchard, Desloge, Missouri.—The *Sun* is quite well printed. The first page is neat and clean, but dull looking because the headings over the news items are so small. There should be a few display headings in eighteen and twenty-four point type. Advertisements are satisfactory in arrangement and the display is good, but the appearance of the advertisements and the paper would be improved — and the advertisements increased in display effectiveness — if the type faces used together in each advertisement were few. We note in some of them extra condensed block letter for some of the lines, whereas other lines in the same advertisement are set in bold face roman of regular shape. This is surely a big change, too big a change in fact, for the eye in passing from one line to another.

J. R. Marks, Tallapoosa, Georgia.—Arrangement and display in the two page spread for Tumin, Simpson & Co. are satisfactory, and from a publicity standpoint the advertisement should bring good results. The matter below the display line, "Your Opportunity Is Here Now," should have been set in two columns, as, despite the large size of type in which it is set, the lines are too long to be read with ease. It is a good rule to remember that a line should be no longer than an alphabet and a half of the size and style of type concerned. The corners of the rule panels are not closely joined, and the margins between type and rules in the panels in the upper corners are decidedly at variance, and are therefore displeasing. On the whole, however, you are to be commended on the production of this large advertisement, especially in view of the equipment at your disposal.

Lebanon Daily Reporter, Lebanon, Indiana.—You should find out why your presswork is so poor. To us it looks like a case of unseasonable rollers with, perhaps, a worn blanket contributing to the pale, broken and uneven print. First page makeup is excellent and the news and editorial matter is well written. Those are really the only features of the *Reporter* worthy of favorable comment. The advertisements, as a rule, are carelessly arranged, poorly displayed and without an eye to harmony between type and borders — and even between types used in the same advertisements. Such a variety of types and such a variety of borders brought together on a newspaper page give it a mongrel appearance without beauty or neatness. If you could see your way clear to standardize on one good modern style of type for your display work and use plain rule borders throughout — four point for the smaller advertisements and six point for those of a half page or larger — your paper would have a far better appearance.

The Livingston Enterprise, Livingston, Montana.—On the whole your paper is very good, the outstanding feature from a mechanical standpoint being the presswork, which is excellent. There are more news headings of large size on the first page than we consider desirable — as they mar the appearance of the page — and more than we consider essential to an interesting appearance. The advertisements are well handled, being simple in arrangement and display, and the display is forceful because the few well chosen lines are emphatically brought out. A few pronounced display lines make far more effective advertising than many emphasized lines, which, because of the number, can not well be set in as large sizes of type as when there are fewer prominent lines. The paper would make a remarkably fine appearance if the advertisements, set exactly as they are, were composed throughout the paper in the same style of display type, for the paper would then have a characterful appearance, which is impossible when many styles are used for display. In addition, the paper would be more pleasing to the eye because of the harmony that would result.


THE GORDON JOURNAL

AN INDEPENDENT REPUBLICAN NEWSPAPER—Published TWICE-WEEKLY $1.00 PER YEAR IN ADVANCE

GORDON TIRE CO. HAS BAD FIRE

GORDON SOCIETY WILL MARRIED AT ALLIANCE

SANE LIGHT ON TAX QUESTION

U. S. MARCH 4 EARLY DEPARTURE

OIL MEN MEET AT MCDONALD

EMPRESS THEATER SOLD

PURCHASE CREEK'S STORE

A clean, attractive first page makeup, with a good distribution of principal headings. *The Gordon Journal*, Gordon, Sheridan County, Nebraska.

Eastern Shore News, Cape Charles, Virginia.—You are thoroughly justified if you feel proud of your paper, for it is one of the handsomest we have seen recently. Presswork is admirable and the first page makeup is pleasing and interesting in a high degree, even though not in perfect symmetrical balance in so far as the arrangement of the headings is concerned. The display advertising is capably handled, also, the general effect of the pages being neat. This is true largely because few styles of display type are used, Cheltenham Bold and Century Bold being used almost exclusively. The maximum of effectiveness was not achieved in the advertising display for several reasons, noticeable generally in different advertisements. The major display of some of the larger advertisements is too small, considering both the size of the advertisements and the importance of the points brought out. Other advertisements are overdisplayed, that is, too many points are emphasized. The result of this is a loss of display effectiveness and sometimes a complex and confusing appearance. The placing of advertisements on the pages is in an orderly and systematic manner and in no place is there evidence of undue scattering. One of the first pages is reproduced.

The Hartford Times, Hartford, Wisconsin.—Presswork is clear, sharp and uniform, with just the right amount of "color"—is the most outstanding of all the strong features of your paper. First page makeup is invariably interesting and well balanced. Advertisements are nicely arranged and forcefully displayed, excellent judgment being exercised in the points selected for emphasis. Improvement in the advertisements would result if you would discard the extra condensed block letters seen so frequently in your display, and use instead romans of regular shape. If plain rules were consistently used for borders the appearance of the advertisements would be improved, as would the appearance of the paper as a whole.

The Cullom Chronicle, Cullom, Illinois.—Your holiday edition is well printed and contains a nice amount of display advertising, which speaks well for the paper and its publishers and, particularly, for the man who brought it in. The advertisements are well arranged and displayed, losing in effectiveness only because of the variety of types in use. On many of them there are no elements of similarity to make their use together pleasing. The fact that the decorative borders used are often the most pronounced features is another fault, as they detract from the prominence of the type. Plain rules consistently used as borders add measurably to the appearance of a newspaper, and, what is more important, make the advertisements easier to read.

C. A. Foster, Lake Geneva, Wisconsin.—The *News* is a mighty fine paper and you are all to be praised for the care and intelligence exercised in producing it. The first page makeup is neat and interesting, and is made the more attractive by good, clean presswork. Advertisements are consistently placed in accordance with the pyramid and a very neat appearance results from the orderly arrangement. Advertisements are quite satisfactory, although they are possibly subject to greater improvement than any other feature. Crowding is the outstanding fault, although displeasing type faces in some and too much display in others are faults demanding correction. On the whole, however, the paper is praiseworthy.

The Plainview Evening Herald, Plainview, Texas.—Your Christmas edition is one of the largest we received for the 1920 season. It is also one of the best. Strong features are the advertising display and the reading matter, the latter being largely devoted to "booster" articles for the Plainview district. Simplicity of design and simple, forceful display are the outstanding features of the advertisements, which are also quite well made up into pages, the pyramid makeup being generally followed. While the presswork is not at all bad, the ink distribution is not as uniform as it should be throughout the different sections. Holiday cuts and borders add to the appearance of the edition. The only serious fault with the advertisements — and that is apparent in only a few of them — is the use of capitals for large masses of reading matter.

The Lodi Review, Lodi, Ohio.— Presswork on your holiday edition is good, possibly the best feature about it. Advertisements are not satisfactory. Too great a variety of types — of different shapes, styles and tones — are used in the same advertisement or in adjacent advertisements. This creates an effect of confusion all the way through, which is made the worse by reason of the fact that there are no borders around many of them. Advertisements which do not hold the reader's eye to the inside, and which permit the eye to roam into other advertisements near by, can not hold and impress a reader. In addition, the appearance of the paper is less attractive because of the lack of harmony resulting from the use of different type styles and is less inviting to the eye because of the confusion resulting from the lack of unity. Plain rules, too, should be used for borders throughout a paper.

The Gibson Courier, Gibson City, Illinois.—The best feature of your paper from a mechanical standpoint is the presswork, which is clean, sharp and uniform. The worst feature — and it is a bad one — is the placing of display advertisements on the first page. Surely a paper of sixteen pages, seven columns, ought to have a clean first page. Another suggestion for improving the appearance of the paper would be to use plain rules for borders. The variety of borders in use detracts from the unity and harmony of effect essential to pleasing appearance. Advertisements, however, for the most part are well arranged and effectively displayed. Choice is made in favor of larger body type at the expense of white space in several instances where more white space and smaller type would have been more pleasing, more commanding and more effective as advertising. A crowded advertisement impresses one in the same manner as a crowded street car; it suggests congestion and irritates, and looks uninviting.

BRIEF HISTORY OF THE OFFICIAL EMBLEM OF THE CRAFTSMEN CLUBS

BY ALTON B. CARTY

AT the time the New York Printing House Craftsmen decided to use an emblem upon their official stationery and announcements it was expected that an effort would be made to secure a design in some way significant of the printing business. A happy discovery was made of the printer mark that was first used by Fust and Schoeffer, printers in Mainz, Germany, who employed a double shield, suspended from a bough, as an imprint in the colophon of the famous Psalter printed by these two men in 1457.

The New York club adopted the design of its emblem, and when the several craftsmen's clubs then in existence formed an international body in Philadelphia in 1919, the device was adopted for the organization and a committee was appointed to make inquiry into the meaning of the bars and stars upon the shields. This committee consisted of Camille De Vèze, of New York, Frank N. Meisel, of Baltimore, and Norman E. Hopkins, of Philadelphia. The committee submitted an elaborate report to the convention of the International Association of Printing House Craftsmen, held in Washington, D. C., August 21 to 23, of last year. From that report, and from other sources, it is learned that the emblem is the combined coat of arms of Johann Fust and Peter Schoeffer, and was probably the first imprint ever appearing on a work printed from movable types.

Gutenberg, the inventor of printing, seems to have been in need of capital to finance his business. Going to Fust, a citizen of Mainz, he obtained a sum of money, for which he mortgaged his printing plant. This was in 1450. Five years later the mortgage was foreclosed, giving Fust all types, books, presses, etc., then owned by Gutenberg.

Among Gutenberg's workmen was a young man named Peter Schoeffer, who had previously copied books while a student in the University of Paris. When Fust took over the equipment forfeited by Gutenberg, Schoeffer assumed charge, married Fust's daughter, and became a partner in the business. Each had an individual coat of arms, which were combined and used as an imprint on special printed matter. The device on the right hand shield is said to be that of Schoeffer, and the one on the left that of Fust. In verification of the claim that the device on the right is that of Schoeffer, the



Fig. 1. Fig. 2.

statement has been made that it was used alone, by his successors, after his death down to 1796.

There are several things that may be said about the significance of the stars. It is doubtful that they signify seniority, because Schoeffer was younger than Fust, although it may not have been a question of years. In those early years the star was considered a mark of cadency, and in this instance would signify the third son. One explanation of the use of the stars is connected with the fact that the heraldic charge of the See of Paris at the time was three stars, and may have been adopted as an evidence of an enjoyment by Schoeffer of the patronage of the Canons of Notre Dame. It is pointed out that this practice is continued by the purveyors to the king to the present time. The stars on the first emblems printed had five points, later ones appearing with six points. The added point may have been the work of the engraver who placed no significance in the number of points in reproducing the emblem, and may have considered the six pointed star more ornamental. The connecting of the two shields by the use of a bough was a simple method of signifying partnership. The design then appeared as shown in Fig. 1. In "Invention of Printing" (1876), page 462, by De Vinne, is a reproduction of this emblem of Fust and Schoeffer.

The characters on the two shields may be Greek letters, the one on Fust's shield being the letter chi (*X*) and on Schoeffer's lambda (*Λ*), and they may have had some connection with secret societies to which Fust and his son in law Schoeffer were members. Everything was plain to the persons interested when the device was first used, but all is conjecture now.

It is evident that the reason the device or mark was used was due to the fact that these printers were proud of their craftsmanship, and desired that the public should know whence the work emanated.

The names of Gutenberg, Fust and Schoeffer are linked as the three artists to whom credit is given for the first printing from movable type made from wood. Schoeffer invented punches and matrices by means of which the perfecting of the art was made possible by later experimenting.

The shields in the original device present a solid appearance, but this has been found to be unattractive in large sizes, which are usually lightened by being cross lined, or hatched. Some objection has been made to the appearance of the emblem as now used, as it seems to be floating on the air. Appreciating this claim the New York Club is now having its printing done with the emblem surrounded by a frame (Fig. 2), and the committee recommends that this plan be adopted by the individual clubs.

TRADE NOTES

Brief mention of men and events associated with the printing and allied industries will be published under this heading.
Items for this department should be sent before the tenth day of the month.

Southeastern Master Printers to Meet March 21 and 22

The annual meeting of the Southeastern Typothetæ Federation will be held in Pensacola, Florida, on Monday and Tuesday, March 21 and 22. Those who plan to attend are advised to make their hotel reservations early. Information regarding hotel rates and accommodations will be furnished by the secretary, E. P. Mickel, 403 Commercial building, Nashville, Tennessee.

Mid-West Stationers to Meet March 16 and 17

The annual meeting of the Mid-West Division of the National Association of Stationers and Manufacturers will be held in Kansas City, March 16 and 17. An interesting program is being prepared and those of our readers who are in the stationery trade and situated in the territory covered by this branch should make arrangements to attend. The president, C. L. Mitchell, of Crane & Co., Topeka, Kansas, will be glad to furnish further information to any one interested.

Typothetæ Convention at Toronto

The annual convention of the United Typothetæ of America will be held at Toronto, Canada, on October 17 to 20, according to an announcement recently received by THE INLAND PRINTER. Four days have been allotted to the meeting this year, so that the first day may be spent in registration and kindred matters. Further news regarding the convention will be published from time to time in this department of THE INLAND PRINTER. Plans are under way for one of the best gatherings ever held by the master printers, and employers should begin now to make arrangements to attend all the sessions.

Commemorate Franklin's Birthday

January 17 was the 215th anniversary of the birth of Benjamin Franklin, the event being celebrated in various ways throughout the country. It was peculiarly fitting that the company founded by Franklin should manifest its feeling of reverence by paying a tribute to the memory of the first prominent American printer. On the morning of January 17 the Franklin Printing Company's officials and many of the employees put into practice the familiar maxim on early rising, being the first of many visitors to Franklin's statue and grave in Philadelphia, decorating both places with large wreaths. At the Franklin statue in New York city a similar ceremony took place.

Home Study Course in Printing

Columbia University, New York city, is soon to launch a home study course in typography, in order to give a better understanding of the printed page to authors, editors, students of advertising, printing, and allied subjects, as well as secretaries and all those who come in contact with printing. James D. Gabler will be the instructor in this course, and full information may be had by writing to the university direct.

South Bend Daily Has Open House

Over five thousand people were the guests of the South Bend (Ind.) *News-Times*, on Thursday, January 27, when the new and modern newspaper plant was formally opened with a reception and tour of inspection. Publishing a morning and an evening edition, with Sunday paper to both morning and evening subscribers, the *News-Times* has become one of the leading Hoosier newspapers. New mechanical equipment has been installed to make the production of the publications more efficient. A souvenir edition of the paper was a feature of the special exercises for the day.

"Increasing the Press Output"

Under the above title The Cutler-Hammer Manufacturing Company, of Milwaukee, Wisconsin, has issued a twenty page booklet, with attractive cover in two colors, which should prove of great interest to those desiring to increase production in their pressrooms. In the booklet the company states that increase of press output can be accomplished through the quickness and ease of controlling every movement of the press, and the ability to select and maintain the correct speed for any particular job, which is obtained by the use of the C-H automatic pre-set press control. Controllers and master switches for both alternating and direct current circuits are described and illustrated, the views of control installations being especially interesting.

Those desiring copies of the booklet may secure them by writing the company at Milwaukee, Wisconsin, or to the New York city works at 144th street and Southern boulevard.

New Catalogue of Scott Cutting and Creasing Presses

We have recently received the new catalogue of the Scott cutting, creasing and printing presses, manufactured by Walter Scott & Co., Plainfield, New Jersey. This catalogue describes in detail the different models of Scott cutting and creasing presses, and will be of special interest to the box-making industry. Extra copies may be obtained from the company.

Sample Book of Letterheads

A comprehensive sample book of letterheads has recently been issued by the Charles Beck Company, 609 Chestnut street, Philadelphia. The different brands of paper suitable for business stationery are shown with a different letterhead design on each sample. This is a very complete and instructive book and should be in the hands of every printer who is interested in the production of business stationery.

Walter C. Bleloch Entertains Engineers

Walter C. Bleloch, manager of the Chicago agency of the Mergenthaler Linotype Company, entertained forty of the members of the Type Machine Engineers' Guild of Chicago, January 30. Mr. Bleloch, who is an honorary member of the guild, was the principal speaker, and his remarks were full of information and inspiration. The guild was organized a little over a year ago for the social and educational benefit of the members of the craft. The growth of the organization has been a source of satisfaction to those responsible for starting the movement for a closer association of the machine men over the city.

Treadwell Goes With Howard Publications

H. Lee Treadwell, who recently came to Chicago to become Western representative of *Printing*, has returned to New York city as Eastern manager for the Howard publications, *Ben Franklin Monthly* and the *American Paper Merchant*. He is a native New Yorker, and for several years was connected with the Walden publications in the East. Mr. Treadwell knows the city and the needs of the industry, and is well qualified to extend the influence of the publications which he is now representing in that field. His office is located at 27 Warren street; Telephone Barclay 1295.

Louis A. Hornstein Passes Away

The news of the death of Louis A. Hornstein, which occurred on Wednesday, February 9, came as a distinct shock to his wide circle of friends throughout the country. While it was generally known that he had



Louis A. Hornstein.

been in ill health for some time, no one doubted that he would soon recover and regain his former strength.

Mr. Hornstein was well known and very popular in the printing industry. He had been a regular attendant at all the important conventions of printers and publishers during the past fifteen years, and traveled extensively over the country. He was actively identified with the work of a number of organizations in the graphic arts, and was at all times deeply interested in every movement for the advancement of the industry.

Louis A. Hornstein was born in the little town of West Bend, Wisconsin, April 8, 1869. He was the youngest of six sons. His father, who was a civil engineer, and a man of learning and high ideals, early impressed upon his sons the importance of securing a liberal education, and to the home training received by these boys undoubtedly is attributable the fact that several of them took up printing as a life work.

Louis A. graduated from a high school in Chicago, and started to learn the printing trade in the same city. Later he traveled extensively in the West and Middle West, for the purpose of rounding out his training as a journeyman printer. For several years he was engaged as a proofreader on the *Inter-Ocean* and the *Tribune*, of Chicago. In 1906 he became a traveling representative for the Mergenthaler Linotype Company in the territory of the Chicago agency, and in the fall of 1908 he moved to New York city and organized the publicity department of which he was the manager at the time of his death.

Funeral services were held in New York city on Friday, February 11, and the remains were removed to Chicago, where services were held at which a large number of his friends gathered. Mr. Hornstein is survived by his wife; his brother George, who recently retired from the printing business in Chicago; his brother Leon, a Chicago attorney; his brother Albert, of the *Mining Journal* of Marquette, Michigan; and his sister, Mrs. Nina Joseph.

Disapprove Forty-four Hour Week

At a joint meeting of the Executive Board and the Industrial Relations Committee of the Capital District Typothetæ, Albany, New York, the following resolutions were unanimously adopted:

WHEREAS, this committee, having made a careful survey of printing conditions in this section of the State, finds that the greatly increased scale of wages now being paid to the allied trades has greatly reduced the volume of work, and,

WHEREAS, the adoption of the proposed forty-four hour week would still further greatly increase costs and make it impossible for manufacturing printers in this district to compete with plants in competitive territory now paying a lower scale of wages, or with plants operating in the smaller towns, or those on an open shop basis, and,

WHEREAS, this committee feels that it is the duty of all members of this association to give the public the greatest amount of printing at the lowest possible cost, and to hold ourselves responsible to act in all matters respecting our industry in the interests of the public, as well as in the interest of the employers and employees, and,

WHEREAS, it is the unanimous belief of this committee that the shortening of the hours of work or the cutting down of production is contrary to economic conditions, affecting all alike,

NOW, THEREFORE, BE IT RESOLVED, that this committee in joint conference recommend to our association its disapproval of any reduction in working hours or any action which will tend to increase manufacturing costs throughout this district.

The Open Shop Employing Printers and Binders Association, of Richmond, Virginia, at its regular monthly meeting, held on Wednesday, February 2, unanimously adopted the following resolution relative to the proposed adoption of the forty-four hour week:

RESOLVED, that this body go on record as being opposed to any movement declaring for a shorter work week than forty-eight hours, as being demoralizing to our industry, and that we pledge our efforts to defeat any such action.

Wesel Company Opens Chicago Office

For the purpose of keeping in closer touch with its Western trade and being in a position to render still better service to its customers throughout this territory, the F. Wesel Manufacturing Company has opened a branch office in Chicago, at 1654-57 Monadnock building. This office will be in charge of A. J. Hoerth and George E. Haviland, both men who know their field and will be able to give thorough attention to the requirements of the printing and allied trades in this section. This move is in line with the company's policy of extending its business to furnish special machinery, tools and supplies required by printers, photoengravers, electrotypers and stereotypers.

A recent letter from the headquarters office at Brooklyn states that the company looks forward to the early stabilization of general business, and has taken the slogan, "Buy now for better business." In line with this spirit, new machinery has been installed, and the company aims to do its share in the restoration of normal business conditions.

"Sanderco," A Compound For Making Tapes Endless

Although on the market a comparatively short while, "Sanderco," a compound for making folder and press tapes endless, is meeting with favor among the printing trade. The method is very simple, and is described in a folder sent out by the manufacturers, the Endless Tape Compound Company, Phipps Power building, Pittsburgh, Pennsylvania. "Sanderco" is the invention of a printing plant executive who had been bothered by the tapes of his folding machine continually breaking. It was tried out a year before being placed on the market, and is already in use in many of the most progressive plants over the country. A very broad guaranty accompanies "Sanderco," and if it does not meet every requirement it may be returned and the money will be refunded.

Charles A. Nash, Miller Representative, Returns From Europe

Charles A. Nash, foreign representative of the Miller Saw-Trimmer Company, arrived from London recently for a visit to the home office, after nearly two years spent in the European field. His work car-



Charles A. Nash.

ried him into all parts of the British Isles, as well as to France and Holland.

He had many interesting stories to tell of his experiences and the hardships endured in the months immediately after the war. At that time traveling was very bad, food was scarce and oftentimes it was necessary to sleep in bathrooms and hallways. The last year has worked a wonderful change, however, and while it is yet almost impossible to secure sleeping accommodations on night trains, other conditions have improved greatly.

Mr. Nash reports that European printers take readily to Miller machines and that he experienced no difficulty whatever in teaching the workmen how to operate them. The major number of these men are apprentice trained and are splendid mechanics.

After a few weeks' vacation in the United States, Mr. Nash will again resume his duties in the foreign field.

$100 Slogan Contest

The United Typothetæ of America has offered a prize of $100 in cash for the best slogan for the use of printers submitted before March 31 by its members. The contest is open to any member of the parent organization or any member of a local Typothetæ. Its object is to select a phrase which can be used with the Typothetæ emblem on stationery, and painted on shop windows and delivery trucks of all Typothetæ printers. These suggestions will give some idea as to the type of phrase wanted: "Print It"; "Sell With Printing"; "Printing Builds Business." Slogans submitted should be written on the outside of a plain 6¾ envelope, on which nothing else is to appear. A slip of paper containing the entrant's name and address should be enclosed and the envelope sealed. The whole should be enclosed in another envelope and addressed "Slogan Committee, United Typothetæ of America, 608 South Dearborn street, Chicago." The decision of the committee will be announced some time in April.

Ben C. Pittsford Company Plans Greater Service

Ben C. Pittsford Company, 431 South Dearborn street, Chicago, has recently organized a complete advertising service, which will supplement the business of advertising typography. In a statement to a representative of THE INLAND PRINTER, Mr. Pittsford, founder of the company, makes this observation: "For years we have realized that the reading public to which advertisers must appeal is insisting more and more on higher standards of typographical excellence in every form of advertising. Not only is this true of newspaper, magazine and trade paper advertisements, but it applies with even greater force to booklets, folders, broadsides and other printed publicity."

Mr. Pittsford has surrounded himself with a corps of experts who will specialize in various branches of the business, all working under his direction. He has for several years been an active member of the United Typothetæ of America and of the Franklin-Typothetæ of Chicago. At the present time he is chairman of the advertising composition group of the latter organization. The firm publishes a helpful house-organ, *Better Advertising*, one of the leaders in its class.

"The Model 'E' Cleveland Folder and Its Folds"

Under the above title The Cleveland Folding Machine Company has just issued a handsome new booklet describing the latest addition to the family of Cleveland folding machines. This booklet should prove of great interest and value to those using Cleveland folders, and also to those considering the installation of new folding machines. In addition to the descriptive matter there is shown a large illustration of the new model equipped with automatic feeder, and at the back of the booklet are diagrams showing the wide range of folds which can be made. The booklet is bound in the attractive Castilian cover, with blind embossed rule border and embossed title in gold. Those desiring copies should write the company at Cleveland, Ohio.

"Paper Is Part of the Picture"

The slogan "Paper Is Part of the Picture" has been adopted as the basis of all Strathmore advertising for 1921. The first mailing piece has recently been sent to the trade and very aptly illustrates this phrase. Extra copies will doubtless be furnished by the Strathmore Paper Company, Mittineague, Massachusetts.

Miller Feeders for Old Style 8 by 12 C. & P. Presses

Owners of old style 8 by 12 Chandler & Price presses will welcome the announcement made by the Miller Saw-Trimmer Company that a recent slight change in design makes it possible to apply the Miller automatic feeder, as well as the new envelope attachment, to presses numbered from 25977 upward. Heretofore it was deemed impracticable to supply feeders for other than the new series 8 by 12 presses. As a consequence thousands of owners of the old model were deprived of the advantages of not only the Miller feeder, but also of the envelope attachment.

Osterlind Official Visits Chicago

H. K. Patterson, general sales manager of Miller & Richards, typefounders, Winnipeg, Manitoba, and vice president of the Osterlind Printing Press & Manufacturing Company, St. Paul, Minnesota, was in Chicago on business recently. Mr. Patterson expressed himself as being very optimistic regarding the future of the printing business.

New York Branch of Challenge Machinery Company Moved

The New York office of the Challenge Machinery Company, for several years at 71 West Twenty-third street, has been moved to the Printing Crafts building, 461 Eighth avenue, Suite 1516, where the New York manager, George C. Andrews, will be pleased to meet his friends and customers.

Printing Sales Material on Warren Papers

The first number of a series of twelve advertising pieces to be issued during the year has recently been mailed to the trade by S. D. Warren Company, Boston, Massachusetts, and by the J. W. Butler Paper Company, 221 West Monroe street, Chicago. This is in the form of a booklet and is entitled "Printing Sales Material on Warren's Lustro." Unlike most advertising booklets it is not intended to be read and kept for future reference. On the other hand, this book and the other books to be issued at monthly intervals during the year are made to be read and *cut up*.

The "printing sales material" series will contain hundreds of typographical layouts by the leading typographers of America and reproductions of halftones, line cuts, and decorative material to use in making dummies. Extra copies will be furnished when needed, and blank dummies will be supplied in any size required. Printers who have not received this booklet should see to it that they are placed on the mailing list to receive the series as the different numbers are issued.

U. T. A. Survey of Pittsburgh

One of the most remarkable examples of the results of organization work was revealed in the survey of the printing industry at Pittsburgh just finished. The figures cover a resurvey of 118 commercial printing plants remaining in business out of 127 surveyed in 1919. The annual business had increased from $4,034,593 in sales to $7,976,085 — nearly double the former figure. The year's profits had increased from $107,013 or 2.7 per cent of the cost in 1919, to $1,068,792, or 15.5 per cent of the cost during 1920.

These results show conclusively what can be accomplished by productive organization work such as the United Typothetæ of America is doing. The results shown are largely the effect of operating with the Standard cost system, the Standard price list (Typothetæ Standard Guide), and of carrying on many of the other activities in the United Typothetæ of America program.

A comparison of commercial plants surveyed in 1919 that are still in business and covered in this new survey in 1921 shows the following:

	1919	1921
Commercial plants only:	127	118
Mechanical investment		$2,642,415
Mechanical pay roll	$1,056,365	$2,056,581
Overhead expense	1,405,367	2,138,844
Material used	1,465,848	2,711,868
Total cost	$3,927,580	$6,907,293
Total sales	4,034,593	7,976,085
Profit	$ 107,013	$1,068,792
Percentage of profit on cost	2.7	15.5

A comparison of the entire industry as surveyed in 1919 with the same plants remaining in business in 1921 covered by this survey shows the following:

Entire industry	1919	1921
of Pittsburgh	171	144
Mechanical investment	$3,125,344	$2,922,032
Mechanical pay roll	$1,467,111	$2,330,428
Overhead expense	1,917,504	2,423,645
Material used	1,856,293	2,976,361
Total cost	$5,240,908	$7,730,434
Total sales	5,501,057	8,754,005
Profit	$ 260,149	$1,023,571
Percentage of profit on cost	4.9	13.2

New Chicago Manager for American Writing Paper Company

A. Carey Huls is to be the new manager of the Chicago branch of the American Writing Paper Company, according to an announcement received from the general offices, Holyoke, Massachusetts. He succeeds J. A. Lemmon, resigned. Mr. Huls is well acquainted among members of the trade in the Middle West, having been employed in various capacities by several concerns in the printing supply field. The Chicago offices of the company are located at 1601 Otis building.

Norman E. Hopkins With Royal Electrotype Company

During the week of February 7 members of the printing craft in Philadelphia and vicinity were greeted with an attractively engraved card announcing the engagement of Norman E. Hopkins as representative of the Royal Electrotype Company. Mr. Hopkins has had a wide experience, and with his knowledge of printing he should prove a valuable addition to the Royal sales force.

Entering the printing industry twenty years ago, he has served in various plants in his home city, having gained a practical knowledge of printing not only as a workman, but as an executive, and has acquired a host of friends who wish him success in his new work.

Mr. Hopkins was one of the founders of the Philadelphia Club of Printing House Craftsmen and has served as secretary of the local club since 1912. Outside of Philadelphia he has a wide acquaintance, since he has been a tireless worker in the movement to make the International Association of Printing House Craftsmen the biggest thing in the printing industry.

During his work as a compositor Mr. Hopkins entered many competitions and carried off many prizes, competing against printers all over the United States.

Opening of Joseph Medill School of Journalism

Amid all the pomp and ceremony befitting the occasion, the Joseph Medill School of Journalism, the new foundation of the Northwestern University, at Evanston, Illinois, was dedicated on Tuesday evening, February 8. It was a great night for the profession of journalism. The exercises opened with an impressive processional, led by the presidents of three universities, the deans and trustees of Northwestern University, the speakers of the evening, members of the instructional staff of the school of journalism, and the guests.

Following a remarkably impressive invocation by Rev. Dr. George Craig Stewart, the opening address was delivered by President Walter Dill Scott of Northwestern University. Other addresses were made by Joseph Medill Patterson, of the *Chicago Daily Tribune;* Arthur Brisbane, editor in chief of the Hearst newspapers; President Harry Pratt Judson of the University of Chicago; President David Kinley of the University of Illinois; S. John Duncan-Clark, of the *Chicago Evening Post,* and Edgar T. Cutter, superintendent central division of the Associated Press.

In extending greetings from the Chicago press, Mr. Duncan-Clark said, in part:

> American journalism can use all that the university can contribute of a higher conception of excellence in writing, of a better trained intelligence in observation and interpretation, of a more thorough understanding of our complex modern life, and of a deeper sense of public responsibility. The service the newspaper is called upon to give to the American people demands all these things in largest measure. We look to the Joseph Medill School of Journalism to be a source of inspiration as well as of instruction; to establish and maintain standards and ideals which will quicken the ambition of the newspaper worker and strengthen the appreciation and confidence of the newspaper reader.

Congratulatory messages and greetings were read from a number of prominent characters in the journalistic field in different parts of the world, among them Lord Northcliffe, of the London (England) *Times;* President Elect Warren G. Harding; Countess Bathurst, editor *London Morning Post;* M. Stephane Lauzanne, editor of the *Paris Le Matin;* Senator Paul Dupuy, editor of the *Petit Parisien;* Charles H. Dennis, managing editor of the *Chicago Daily News.*

Col. Robert R. McCormick, coeditor of the *Chicago Tribune,* who was in Europe, wrote a message which read, in part:

> One thought is outstanding with me, and it was the outstanding thought of my grandfather, whose memory and whose service we honor tonight. That thought is that a man ought not to go into journalism unless he believes in it and unless his mind is more intently fixed upon the opportunities of the profession than upon its material rewards.
>
> Ours is not a beggar's industry. Large, if not great, fortunes have been made in it by journalists possessing comprehensive and more than ordinary executive abilities; for other men, competent in their specialties, it holds the assurance of very good salaries at most, and of comfortable livings at least.
>
> But even so, our profession is not for pelf. More is to be made by relatively far less effort in writing successful plays or best sellers, and much more in catering to tastes which are beneath the standards of a reputable newspaper.
>
> There are such standards. Let no man think he can be a successful newspaper charlatan. There are such people. We don't deny it. But their success, though it glitters for awhile, is neither sound nor lasting. It is ephemeral and the end of such men, as disaster after disaster in the annals of journalism proves, is ignominious.

Harry S. Griffin

The death of Harry S. Griffin at his home in Camden, New Jersey, on February 13 removes from the allied printing trades of Philadelphia one of the best known and most highly respected and beloved of the old guard, not that he was old in years, but in the great amount of good that he has accomplished for the trade. For several years a sufferer from heart trouble, it seemed at times that only his strong physical constitution and indomitable will kept him going, but withal he was always cheerful and ready to help a friend.

Born in England, he came to this country in early life and was for about thirty-five years an active participant in the work for the uplift of the printing and allied trades, with which he was always identified. His keen insight into human nature soon led him to realize the true cause of the troubles of the craft, and with voice and pen he did his best to show its members the way to better conditions. Besides contributing numerous articles on cost, efficiency and organization to the trade journals, he conceived and perfected the two act drama, "The Revised Proof," which has been presented more than twenty times in twelve different cities of the United States and Canada, and has done more than any one piece of literature to bring the printers to the true light regarding cost and pricing. A firm believer in the destiny of the printing business as the great civilizer of the world and the herald of progress, he did his best to help in the great uplift of the trade to fit it for the work.

Having served in various capacities in the allied crafts, he was, at the time of his death, the advertising manager of the Charles Eneu Johnson Company, printing ink makers, Philadelphia.

A scholar, a linguist, a writer, a keen wit, and above all a stanch and dependable friend, Harry Griffin will be missed by many all over the country, for he was well known in all large cities and counted his friends in each by the score.

Iowa Press Association Holds Sixth Annual Convention

The Iowa Press Association has always been known as an extremely live organization, and its meetings have established a high standard for general interest and value to the members. The sixth annual convention, held at Des Moines from Thursday to Saturday, February 17, 18 and 19, fully upheld the reputation, and, in fact, set a higher standard.

Thursday was designated as daily newspaper day. The classified advertising managers of the dailies and other publications having classified advertising departments had two hours during the afternoon, when a program was conducted by L. J. Boughner, of the *Chicago Daily News,* president of the Association of Classified Advertising Managers. Mr. Boughner also addressed a social get together meeting at noon luncheon. Commencing at 3:30 a round table discussion of matters pertaining to daily newspaper problems was conducted under the following headings: Subscription Rates; Advertising Rates; Collections; Grocery Advertising; Nature and Extent of Coöperation; Commissions to Direct Advertisers; Handling Apparent Fraudulent Advertising; Print Paper; Solicitors' Salary, or Salary and Bonus; Costs, etc. In the evening an informal social good time was held in the Savery Hotel.

Friday and Saturday were given over to the general convention of the Press Association, the program consisting of addresses on various topics of importance to the publishers, reports, discussions, etc., among the speakers being Corporation Counsel Charles Lyon, who represented the mayor of Des Moines; E. J. Feuling, publisher of the *New Hampton Tribune,* and president of the association; E. H. Cunningham, secretary Iowa Farm Bureau Federation; J. F. D. Aue, publisher of the *Burlington Hawkeye;* Harry Hillman, editor THE INLAND PRINTER; Frank Armstrong, of the Armstrong Advertising Service, and secretary Better Business Bureau of Iowa; Prof. F. W. Beckman, of Ames; G. L. Caswell, field secretary of the association; Frank M. O'Furey, editor *Mapleton Press;* C. A. Baumgart, of *Successful Farming;* Edgar R. Harlan, curator of the State Historical Department; and O. J. Benjamin, of the *Nevada Journal.*

On Friday evening a banquet was extended by the Greater Des Moines Committee to the visiting newspaper men, their ladies and guests, Paul Beer, president of the committee, being the toastmaster. The speakers were H. C. Wallace, editor of *Wallace's Farmer,* and John M. Parker, governor of Louisiana.

THE INLAND PRINTER

HARRY HILLMAN, EDITOR.

Published monthly by

THE INLAND PRINTER COMPANY

632 SHERMAN STREET, CHICAGO, U. S. A.

NEW YORK ADVERTISING OFFICE, 41 PARK ROW.

ADDRESS ALL COMMUNICATIONS TO THE INLAND PRINTER COMPANY, 632 SHERMAN STREET, CHICAGO.

VOL. 66. MARCH, 1921. No. 6

THE INLAND PRINTER is issued promptly on the first of each month. It aims to furnish the latest and most authoritative information on all matters relating to the printing trades and allied industries. Contributions are solicited and prompt remittance made for all acceptable matter.

Members of Audit Bureau of Circulations; Associated Business Papers, Inc.; National Editorial Association; Graphic Arts Association Departmental of the Associated Advertising Clubs of the World; New York Master Printers' Association; Printers' Supplymen's Club of Chicago; Chicago Association of Commerce.

SUBSCRIPTION RATES

One year, $4.00; six months, $2.00; payable always in advance. Sample copies, 40 cents; none free.

SUBSCRIPTIONS may be sent by express, draft, money order or registered letter. Make all remittances payable to The Inland Printer Company.

When Subscriptions Expire, the magazine is discontinued unless a renewal is received previous to the publication of the following issue. Subscribers will avoid any delay in the receipt of the first copy of their renewal by remitting promptly.

Foreign Subscriptions.—To Canada, postage prepaid, four dollars and fifty cents; to all other countries within the postal union, postage prepaid, five dollars per annum in advance. Make *foreign* money orders payable to The Inland Printer Company. No foreign postage stamps accepted.

IMPORTANT.—Foreign money orders received in the United States do not bear the name of the sender. Foreign subscribers should be careful to send letters of advice at same time remittance is sent, to insure proper credit.

Single copies may be obtained from all news dealers and typefounders throughout the United States and Canada, and subscriptions may be made through the same agencies.

Patrons will confer a favor by sending us the names of responsible news dealers who do not keep it on sale.

ADVERTISING RATES

Furnished on application. The value of THE INLAND PRINTER as an advertising medium is unquestioned. The character of the advertisements now in its columns, and the number of them, tell the whole story. Circulation considered, it is the cheapest trade journal in the United States to advertise in. Advertisements, to secure insertion in the issue of any month, should reach this office not later than the fifteenth of the month preceding.

In order to protect the interests of purchasers, advertisers of novelties, advertising devices, and all cash-with-order goods, are required to satisfy the management of this journal of their intention to fulfil honestly the offers in their advertisements, and to that end samples of the thing or things advertised must accompany the application for advertising space.

THE INLAND PRINTER reserves the right to reject any advertisement for cause.

FOREIGN AGENTS

JOHN HADDON & Co., Bouverie House, Salisbury square, Fleet street, London, E. C., England.
RAITHBY, LAWRENCE & Co. (Limited), De Montfort Press, Leicester, England.
RAITHBY, LAWRENCE & Co. (Limited), Thanet House, 231 Strand, London, W. C., England.
PENROSE & Co., 109 Farringdon Road, London, E. C., England.
WM. DAWSON & SONS, Cannon House, Breams buildings, London, E. C., England.
ALEX. COWAN & SONS (Limited), General Agents, Melbourne, Sydney and Adelaide, Australia.
ALEX. COWAN & SONS (Limited), Wellington, New Zealand.
F. T. WIMBLE & Co., 87 Clarence street, Sydney, N. S. W.
H. CALMEES, 150 Boulevard du Montparnasse, Paris, France.
JOHN DICKINSON & Co. (Limited), Cape Town, Durban and Johannesburg, South Africa.
A. OUDSHOORN, 23 Avenue de Gravelle, Charenton, France.

WANT ADVERTISEMENTS

Prices for this department: Under heading "Situations Wanted," 35 cents per line; minimum 70 cents; three lines for $1.00. Under all other headings, price 50 cents per line; minimum, $1.00. Count ten words to the line. Address to be counted. Price the same whether one or more insertions are taken. **Cash must accompany order.** The insertion of ads. received in Chicago later than the fifteenth of the month preceding publication not guaranteed. We can not send copies of THE INLAND PRINTER **Free** to classified advertisers. Remit 40 cents additional if copy is desired.

BUSINESS OPPORTUNITIES

WANTED—Purchaser for one of the most up-to-date printing plants in the United States; the owner knows nothing about printing, therefore wants to sell; will sell on ten years time, payments annually, and will retain interest in plant; plant in good running order doing business at present time, $10,000 to $15,000 a month; it can be increased to double this amount by working a night shift. Don't wish to correspond with any "would-be's" or "has-been's," but a good practical man who has some means and who knows the printing game from A to Z. L. CRANE, 1306 Great Northern bldg., Chicago.

PRINTER PARTNER WANTED—We produce bank advertising for banks in forty States; business rapidly growing; seven years' experience; must have good printer (good habits and capable to handle printing; fine future for man who will help earn it; at least $5,000 needed to handle this proposition; give qualifications and references first letter. THE WALTER C. SWENGEL SERVICE, Neoga, Ill.

FOR SALE—Trade press room; four large modern (almost new) two-revolution presses; low rent, location central, ground floor, convenient to downtown; will make terms satisfactory. This can be made a most profitable business for one or more practical mechanics. BENJAMIN, 96 Beekman street, New York city.

FOR SALE—50-50 cash and terms, modern printing plant; Miehles, Millers, linotype, Cleveland folder, Dexter cutter, etc.; central down town location, reasonable rent; at less than cost to replace; good-will, lease, etc., thrown in. Any one with ordinary business ability should do well. CONNER, 96 Beekman st., New York.

FOR SALE—One of the best equipped and best paying job printing businesses in northern Iowa, located in a growing factory town of 8,000; chance to enlarge; only exclusive job shop in city; business good; owner wants to retire. C. D. TORRENCE, Charles City, Iowa.

MINNESOTA JOB and newspaper plant wants superintendent who knows costs, is a business getter and can show results; opportunity for investment later on. Give full particulars in first letter; interview later if desired. M 307.

WANTED—One live hustling printer in each locality to handle our line of sales and order books, duplicate and triplicate, carbon sheet or carbonized; large demand; liberal commission. THE WIRTH SALESBOOK CO., Chicago.

SUCCESSFUL PRINTING SALESMAN with some capital would consider combining with owner of progressive medium-sized plant in New York city. M 318, care Inland Printer, 41 Park Row, New York city.

FOR SALE—Complete printing, ruling and binding plant; all equipment up-to-date and in excellent working condition; present output, $3,000 per month; excellent location; no labor troubles. M 316.

FOR SALE—Good established job printing office in Indiana county seat; price, $3,500. M 224.

FOR SALE

FOR SALE—New and overhauled machinery for printing, binding and cutting and creasing; cylinders 16 by 21 up to 50 by 74; Chandler & Price job presses; paper cutters; folders; stitchers; proof presses; punches; Hamilton type and electrotype cabinets; stone frames. Machinery carried in stock; 50 by 74 late model Cottrell; two 39 by 53 Miehles; 20 by 25, 23 by 28, 23 by 30 and 29 by 41 Campbell two-revolution presses; 26 by 38 new Lee presses for quick shipment; 55-inch Kent semi-auto cutter, price $1,200; 25 by 32 Potter self-inking proof press, price $450; 18 by 26 Weisel self-inking proof press, price $250; 8 by 12, 10 by 15, 12 by 18, 14½ by 22 new and overhauled Chandler & Price presses in stock; 14 by 22 late style 6-C Thomson presses; 3 large and 2 small plants for sale; large stock of secondhand register hooks; stock of S. H. old style Latham register hooks; No. 4 Boston stitcher. Tell us your wants and the machinery you have for sale. WANNER MACHINERY CO., 716 S. Dearborn st., Chicago.

FOR SALE—One Straight Kidder rotary press, size 28 by 20 inches, printing one color on each side of the web, press equipped to deliver product either flat or folded, speed 8,000 to 10,000 revolutions per hour, machine in perfect condition, has never been used, possession at once; also one Kidder 30 by 30 inch rotary press, printing two colors on the face and one color on the reverse side of the web; one one-color and one two-color 6 by 6 inch New Era press; three Kidder two-color 12 by 18 inch roll feed hed and platen presses; one Kidder latest improved 30 by 20 inch one-color roll product wrapping paper press, good as new, immediate delivery, bargain price. GIBBS-BROWER CO., 261 Broadway, New York city. Telephone: Barclay 8020.

NEWSPAPER PRESS, stereotype equipment and motors for sale at a bargain; forty-paper right-angle R. Hoe press in good condition, equipped with Kohler system control, 50 and 7½ h. p. D. C. motors; stereotype outfit consisting of 2 steam tables with gas generator, one matrix rolling machine, 3-ton

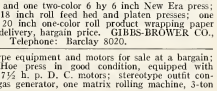
Megill's Patent
SPRING TONGUE GAUGE PINS



QUICK ON
Send for booklet this and other styles.

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Automatic Register Gauge
automatically sets sheets to perfect register. Applies instantly to any make of popular job press. No fitting. Great in efficiency. Method of attaching does not interfere with raising tympan.
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60 Duane Street NEW YORK
From us or your dealer. Free booklets.

Megill's Patent
DOUBLE-GRIP GAUGES



VISE GRIP
Send for booklet this and other styles.

metal pot, pump gas burners, and casting box, plate shaver, tail cutter and semi auto plate; 18 D. C. Linotype motors with gears, also a number of various types D. C. motors from ½ to 15 h. p.; prices low. THE HARTFORD TIMES, Hartford, Conn., care Business Manager or Mechanical Superintendent.

FOR TRADE OR DISPOSAL, several fully equipped modern, practically new large size two-revolution presses installed at sixty per cent of replacement upon most liberal terms; an opportunity to swap an old liability for a new asset; extension delivery and 220-volt D. C. motor outfit if desired. Communicate with FRANKLIN, 96 Beekman st., New York city.

I AM TIRED, DESIRE TO RETIRE — Therefore am offering at a fair depreciated value my profitable printing business most efficiently equipped and located on the 10th floor of modern building downtown Manhattan; low rent, lease, 5½ years to run. If interested, write B. F. C., 96 Beekman st., New York city.

FOR SALE — About 4,000 pounds useful type faces, 6 to 72 point; full cases used for stereotyping only in large newspaper display ads.; also California job cases and racks with steel runners. For particulars, address WESTERN PRINTING MACHINERY CO., 1214 Pine st., St. Louis, Mo.

FOR SALE — Serial No. 428 Hall drop roll folding machine, takes a 28-inch sheet, two right angles and two parallel folds, minimum fold of 4 inches; also Series No. 355 F. P. Rosback rotary perforator, 6 perforator wheels and 1 cutter wheel, takes sheet 32 inches in width. M 303.

FOR SALE — One new Model 8 linotype with 2 magazines, Cutler-Hammer electric pot and motor, just received from factory and never uncrated. If you want immediate delivery on a linotype, get in touch with us. THE VAN TRUMP CO., Rochester, Indiana.

FOR SALE — Two American multigraph printers with inking attachment and automatic feed complete with motor and stands; thoroughly overhauled and in first-class condition; price, $350 each. M 286, care Inland Printer, 41 Park Row, New York city.

A. C. MOTORS D. C.— Are you in the market for a motor to drive your linotype or intertype? We have gear drive motors of the Jenney type, new or used. Write us — it means a big saving to you. WM. REID & CO., 538 S. Clark st., Chicago.

METAL CARD HOLDERS for marking type cases, electro cabinets, stock bins and shelves. Send stamp for sample, prices and free booklet "How to Save Money in the Composing Room." HADDON BIN LABEL CO., Haddon Heights, N. J.

FOR SALE — One 26-inch Golding power cutter with two blades, individual drive complete with one h. p. single phase A. C. motor; overhauled and in A-1 condition. M 287, care Inland Printer, 41 Park Row, New York city.

FOR SALE, PAPER IN ROLLS — Waybill White in rolls 8⅞ inch and 10⅜ inch wide; Waybill Canary in rolls 8⅞ inch and 10⅜ inch wide. GUBELMAN PUBLISHING COMPANY, 2 Garden street, Newark, N. J.

FOR SALE — Pearl, 5 by 8, equipped with motor, $150; Gally Universal, 14 by 22, $300; Franklin foot perforator, 20-inch, $40; all in good order. FROMM PRINTING CO., Chillicothe, Ohio.

BOOKBINDERS' MACHINERY — New Model National book sewing machines, also rebuilt machines. Write for particulars. JOSEPH E. SMYTH CO., 638 Federal st., Chicago.

FOR SALE — Three folding machines, all in perfect condition, No. 133 Brown, No. 267 Anderson parallel, No. 367 Anderson & Van Etten. EDW. H. LISK, Inc., Troy, N. Y.

FOR SALE — One Standard Automatic high-speed press (Wood & Nathan), with double feed attachment. GUBELMAN PUBLISHING CO., 2 Garden st., Newark, N. J.

FOR SALE — One 4/0 single color Miehle press, size of bed 48 by 62, with automatic stacker; used only few weeks; complete with two sets roller stocks. M 323.

FOR SALE — One 16-page Goss press, printing page cut off 23⅞ inches; six, seven or eight columns; complete with stereotype outfit. NEWS, Wheeling, W. Va.

FOR SALE — 3 h. p. Western Electric motor with starter and rheostat, 220 volts, direct current. JOLIET CALENDAR CO., Joliet, Ill.

FOR SALE — Two 12 by 18 and one 15 by 21 Art Golding jobbers and motors. AMERICAN PUBLISHING CO., Columbus, Ohio.

PRINTING PRESS, 45 by 62, two-revolution; price, $1,000. BOX 157, Xenia, Ohio.

FOR SALE — A Delphos press; first-class condition; now running. M 326.

HELP WANTED

Artists

WE WANT TO KEEP in touch with the best commercial artists and engravers artists; at times we have very desirable positions to offer in our This Department for art title designing and drawing. Write LOREN TAYLOR, Famous Players-Lasky Corporation, Hollywood, California.

Bindery

WANTED — Bookbinder to do forwarding and finishing; state age, experience, previous employment and wages expected. A. J. LAUX & CO., Lockport, N. Y.

WANTED — A working foreman for a bindery doing blank books, loose leaf binders, library books and other job work. M 312.

Composing Room

A LONG ESTABLISHED Boston plant, highest grade book and job work, 5 linotypes, 5 jobbers, 4 cylinders, pleasant fully equipped shop, best of working conditions, wants a man of proven ability as printer-executive; to one who is anxious and competent to advance to complete management, a liberal wage will be given, and if mutually satisfactory, opportunity to secure an interest in a profitable business; letters must give fullest details to insure consideration. M 327.

WORKING FOREMAN FOR COMPOSING ROOM in large city in Ohio; plant is equipped with 4 Miehles, 3 Kelleys, 5 jobbers, 2 monotypes, and growing rapidly; does only highest grade book, catalogue and pamphlet work and general printing; applicant must furnish A-1 references as to ability and be thoroughly capable of handling this class of work and getting maximum results from his help; give all details as to age, etc., in first letter; open shop. M 302.

PRINTER — JOB FOREMAN — We are seeking the services of an A-1 foreman for composing room; must be good stoneman, fast and artistic, and thoroughly capable of handling all character of work; shop doing a big business and standard must be maintained; only first-class men need apply; salary can be arranged satisfactorily to applicant if he can fill bill. Write immediately to RENO PRINTING CO., Reno, Nevada.

MONOTYPE OPERATOR to take charge; must be a fully competent keyboard and caster man whose experience qualifies him to take complete charge of growing caster room; must do keyboard now but position will develop into executive one; good wages and a good job to a competent non-union man. Do not answer if you can't qualify. Tell us all in first letter. THE PENTON PRESS CO., Cleveland, Ohio.

TYPOGRAPHER WANTED — One who can lay out and execute unusual work and direct others in composition; expansion program of firm offers unusual opportunity for advancement to man of the right calibre; located in live Middle West city of 8,000, within 300 miles of Chicago. In writing, give names of last two employers, samples of work, and state salary expected. M 321.

LINOTYPE OPERATOR for $55 a week situation; one who knows he can deliver better than 5,000 ems 8 point news measure with clean proofs on a good machine. Do not answer if you have not been doing it. Steady work, fine conditions; must be non-union. Tell all in first letter and when you can come. THE PENTON PRESS CO., Cleveland, Ohio.

LINOTYPE MACHINIST who IS a machinist wanted for a seven-machine plant in fine city with good living conditions; the plant is large and progressive and man must be fully capable and competent as proven by past record; pay is right and working conditions are good. Tell us all in first letter; must be non-union. M 310.

HIGH-CLASS COMPOSITOR — The American Type Founders Company, Jersey City, N. J., requires for its specimen printing department, two or three compositors who possess, or can develop, real artistic ability; ideal place to work. Apply in person or by letter to foreman, composing room.

WANTED — High-grade combination monotype operator; complete new equipment; 48-hour week, open shop; union or non-union; first-class working conditions. POWERS-TYSON, Grand Rapids, Mich.

WANTED — Ad man for daily newspaper in town of 5,000 in northern Indiana; also in need of a linotype operator; good working conditions. THE AUBURN PRINTING CO., Auburn, Indiana.

WANTED — English-German linotype operator for magazine, book and catalogue work; $40 per week of 48 hours. This is a permanent position. M 110.

FIRST-CLASS JOB COMPOSITOR — Steady work for a reliable man; open shop; state experience. BUSCHART BROS., 1427 Locust st., St. Louis, Mo.

Editor

WANTED: EDITOR AND MANAGER — Active experienced man under forty years of age as editor and business manager of established weekly newspaper, and executive manager well equipped printing plant; must know what constitutes a creditable weekly and good printing and how to produce same as well as get news and business; particularly an opportunity for effective man who wants a permanent location; fair and sure salary, and per cent of profits or other agreeable arrangement if justified by results; location: Arizona; to report March 26; state qualifications, personal data, salary to start. M 313.

Managers and Superintendents

SUPERINTENDENT — For shop in western Pennsylvania; two cylinders, five jobbers (two of them equipped with Miller feeders), Cleveland folder, rotary perforators, etc.; do general commercial work and a lot of it is rush work; want a man who can take entire charge of the mechanical end of the business. M 305.

PROCESS WORK —*and Electrotyping*

The Journal for all up-to-date Process Workers

All matters of current interest to Process Workers and Electrotypers are dealt with month by month, and both British and Foreign ideas as to theory and practice are intelligently and comprehensively dealt with. Special columns devoted to Questions and Answers, for which awards are given. It is also the official organ of the Penrose Employment Bureau.

PER ANNUM, $0.72, Post-free. Specimen Copy, Post-free, $0.08.

Specimen copies can also be obtained from The Inland Printer Company upon request.

A limited space is available for approved advertisements; for scale of charges apply to the Publishers.

Published by **A.W. PENROSE & Co., Ltd., 109 Farringdon Road, LONDON, E.C.**

FOREMAN — In medium size shop; one that can turn out high-grade work, successfully handle employees, and not afraid to work. Also paper ruler who understands the making of loose leaf devices. Write, giving full information about self. M 309.

WANTED — Superintendent for large printing plant in Middle West; experience necessary in commercial, catalogue and color work; references required; state qualifications and salary expected. M 304.

AMBITIOUS MAN, 25 to 30, unmarried, desiring to be a proprietor, wanted as print shop manager's assistant; one worthy soon of admission to firm; controlling owner desires to partially retire. M 320.

Pressroom

FIRST-CLASS COLOR MATCHER for large ink concern in New York city. State terms and where employed last. Confidential. M 129.

Proofroom

WANTED — Man who thoroughly understands printing to read proof, O. K. printed forms and inspect; must be responsible for quality of output; night work, steady position. Address, stating experience and wages expected, M 324.

Salesmen

A SMALL COMPANY of printers, having built and equipped in a country suburb of Manchester a model printing plant with which they intend to do very distinguished and beautiful work, are seeking the acquaintance of a man to act as outside representative; a business builder rather than a mere traveler is required, and, whilst some knowledge of the technique of printing is of course necessary, it is even more important that the applicant should be able to see and make others see the part which unusually good printing can be made to play in modern commerce; a man with this kind of grasp and vision will find himself strongly supported and most liberally treated. Apply, in confidence and by full and explicit letter, to THE CLOISTER PRESS, LTD., 3 St. James' square, Manchester, ENGLAND.

SALESMEN SELLING PRINTING to sell gummed labels for package addressing as a side-line; 20 per cent commission. McCOURT LABEL CABINET CO., Bradford, Pa.

SALESMAN WANTED — Experienced paper salesman to sell fine writings and book papers; state experience. M 308.

INSTRUCTION

PROOFREADING — Special short mail course fully equips you for the proofroom; good positions with large presses; certificate issued. SPECIAL LOW RATE TO COMPOSITORS. Write today for full information. PUBLISHERS SCHOOL OF PROOFREADING, 602 Foster bldg., Madison, cor. 40th, New York.

LINOTYPE INSTRUCTION — Fifteen Mergenthaler linotypes; established fifteen years; more than 1,000 have attended. Call, write for particulars. EMPIRE SCHOOL, 133 E. 16th st., New York.

MISCELLANEOUS

MAKE YOUR OWN CUTS — Drawings, line cuts, plates of small type forms, letterhead designs, etc., at small cost without expensive equipment; copyrighted, workable process, $1.00. Proofs and full details for stamp. C. L. PEACOCK, 40 Ferris place, Ossining, N. Y.

PRINTERS SAVE CLOTHING and money by buying durable home-made aprons with special pockets; lengths: 27-inch, $1.15; 36-inch, $1.35; post paid. Our aprons make friends; order now. HOME-MADE APRON CO., D. 13, Carpentersville, Ill.

SITUATIONS WANTED

Bindery

BINDERY FOREMAN wants position in a clean and modern bindery; an all-around bindery man with executive ability, also handy with machinery; eighteen years' experience, nine years as a foreman; willing to accept a reasonable salary with a firm where there is a future; references furnished. C. EVERETT, care of H. E. Linck, 2218 N. Fourth st., St. Joseph, Mo.

BINDERY FOREMAN with wide experience; blank book, edition, catalogue, pamphlet, commercial, job and bindery work of every description; good executive, good mechanic; desires position with first-class printing house. M 228.

PAPER CUTTER wishes position; experienced in all grades of cutting on printing and lithographing; can also take charge of small bindery; $50 to start. M 314, care Inland Printer, 41 Park Row, New York.

SITUATION WANTED — Bindery foreman or executive; understands cutting, folding, gathering and sewing machinery, automatic stitchers, etc.; best of references and executive ability. M 317.

Composing Room

FOREMAN OR SUPERINTENDENT — Competent and reliable man; open for engagement; used to high-grade work; small or medium-sized office; union; will go anywhere. A. H. FARROW, 51 Richelieu terrace, Newark, N. J.

JOB OFFICE machinist operator and all-around hand man desires change; married; union; South or West preferred, but will go anywhere. M. 311.

FOREMAN (WORKING) open for steady situation; $60 or better; job or newspaper. M 297.

Cost Accountant

DO YOU NEED a cost accountant to install or take charge of your cost finding department? I am not a floater; experienced in credit and collections and a student of production efficiency and higher accounting. M 137.

Electrotyper

STRICTLY FIRST-CLASS electrotype molder, both in wax and lead; 21 years' experience as foreman of different plants; thorough knowledge of the deposition of copper and nickel on wax and lead moulds; at present in charge of medium-sized plant in the East; references — the best; desire to locate in South or Southwest. M 325.

Managers and Superintendents

MANAGERSHIP WANTED of first-class medium-sized job plant; just sold my shop for $15,000, bought 11 years ago for $2,000; have paid for $7,000 home, $3,000 other property, automobile and family living; belief in cost system and nerve for my price did it; invite your closest investigation; references from banks and wholesalers furnished. N. H. CHURCH, Waco, Texas.

FOREMAN, ASSISTANT SUPERINTENDENT — Capable executive, on the job, broad experience in catalogs, booklets, commercial work, high-grade printing generally; familiar with linotype and monotype composition; practical knowledge of all departments; age 40; wish to connect with progressive firm. M 315.

FOREMAN-SUPERINTENDENT — Capable supervising printer, thorough, experienced, all-around man, desires position with good firm in city of 50,000 or larger. M 280.

Pressroom

PRESSROOM FOREMAN of twenty-five years' experience on all makes of job and cylinders, and all classes of work, including half-tone and three and four color process, would like to connect up with a good reliable firm within ninety days. All inquiries treated with courtesy. M 306.

CYLINDER AND GORDON PRESSMAN, experienced on all classes of work, also on two-color cylinder press, desires position in the State of Colorado or anywhere northwest or southwest. T. PALAMBO, 4821 Calumet av., Chicago.

PRESSMAN, or working foreman, cylinder, practical mechanic 20 years, expert half-tone and color work, wishes steady position; excellent references; will go anywhere. WILLIAM L. STARK, Milford, Del.

COTTRELL WEB PRESSMAN, now employed, wants to correspond with some firm that can offer a steady job; union. M 294.

WANTED TO PURCHASE

WANTED — Royle router; Royle lining beveler; circular saw; line and half-tone camera and stand 11 by 14 or larger; Levy screens, 150, 175, 200, 8 by 10 or larger; one pair 110-volt A. C. Bogue or Macbeth lamps, one double arc printing lamp; printing frames; one Miller saw-trimmer with attachments; one Levy Acid Blast etching machine; silver bath, 11 by 14 or larger; litho hand press; Cooke or B. & L. process lens. Equipment must be in good condition and price right; no junk. ALAN L. ENGLE, 709 Hamilton av., Trenton, N. J.

WANTED — Secondhand Kidder or New Era roll feed bed and platen presses of any size or type, with or without special attachments; also Kidder one or two color roll product rotary wrapping paper presses. GIBBS-BROWER CO., 261 Broadway, New York city. Tel., Barclay 8020.

WANTED — Automatic power paper cutter, 44-inch size or larger, with back gauge divided. Give details, description, price, age of machine, etc. M 330.

WANTED — Virkotype, Emboso or Embossograph process embossing machine, also two C. & P. Gordons. Address, 422 Tribune Annex, Minneapolis, Minn.

WANTED TO PURCHASE, Miehle presses, all sizes. ADZIT PRINTERS SUPPLY CO., 232-240 Lyon st., N. W., Grand Rapids, Mich.

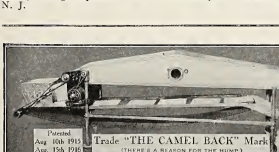
WANTED — One large-sized printing, cutting and creasing, or plain cutting and creasing press. Please send full particulars. M 319.

WANTED TO BUY — A good secondhand litho offset press; small or medium size. NEWS PUBLISHING CO., Wheeling, W. Va.

WANTED FOR CASH, Harris two-color automatic presses, 15 by 18. M. M. ROTHSCHILD, Inc., 712 Federal st., Chicago.

WANTED — Meisel rotary sales book press; state full particulars and lowest price. M 117.

WANTED — Universal typecasting machine, also matrices. Write particulars. M 322.



EMBOSSOGRAPHY

TRADE MARK

The art of producing **flexible** and **permanent** embossed or engraved effects without the use of dies or plates, any color, also gold and silver, as fast as ordinary printing.

Write for Descriptive Matter, Testimonial Letters from Users, etc.

EMBOSSOGRAPH PROCESS CO., Inc.

251 William Street NEW YORK CITY

BUSINESS DIRECTORY

Advertising Service

PRINTERS — Are you getting your share of work for direct-mail advertisers? The best way to get your share is to use some of it yourself. HOWARD HANNEGAN, Advertising Service for Printers, 2003 E. 11th st., McKeesport, Pa. Member I. T. U.

Bookbinders' Machinery

HOFFMANN TYPE & ENGRAVING CO., 73 Fourth av., New York city. Large stock on hand.

Brass Dies for Stamping and Embossing

HOFFMANN TYPE & ENGRAVING CO., 73 Fourth av., New York city.

Brass Type Founders

HOFFMANN TYPE & ENGRAVING CO., 73 Fourth av., New York city. Large stock.

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

Calendar Pads

THE SULLIVAN PRINTING WORKS COMPANY, 1062 Gilbert av., Cincinnati, Ohio, makes calendar pads for 1921; now ready for shipment; the best and cheapest on the market; all pads guaranteed perfect; write for sample books and prices.

Carbon Black

CABOT, GODFREY L.— See advertisement.

Chase Manufacturers

BARNHART BROTHERS & SPINDLER — Electric welded silver gloss steel chases, guaranteed forever. See Typefounders.

Counting Machines

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

Cylinder Presses

ADZIT PRINTERS SUPPLY COMPANY, Grand Rapids, Mich.

BARNHART BROTHERS & SPINDLER — See Typefounders.

Demagnetizers and Ink Dryers

UTILITY HEATER CO., 239 Centre st., New York. Safety gas heaters, with automatic cut-offs, for all styles of presses. "Be a hot printer."

Electrotypers' and Stereotypers' Machinery

HOE, R., & CO., New York. Printing, stereotyping and electrotyping machinery. Chicago offices, 7 S. Dearborn st.

Embossing Composition

STEWART'S EMBOSSING BOARD — Easy to use, hardens like iron; 6 by 9 inches, 12 for $1.25, postpaid. THE INLAND PRINTER COMPANY, Chicago.

Engraved Letterheads

QUALITY WORK from steel engraved plates and dies. Specimens on request. DEAL & BROWN, 29 N. Water st., Rochester, N. Y.

Engraving Methods

ANYBODY CAN MAKE CUTS on ordinary sheet zinc at trifling cost with my simple transferring and etching process; skill and drawing ability not required; price of process, $1; particulars and specimens for 2-cent stamp. THOS. M. DAY, Box 1, Windfall, Ind.

LINE CUTS cast in stereotype metal directly from drawings made on Kalkotype Board; no routing of open spaces. Send postage for specimens. HENRY KAHRS, 240 East 33d st., New York.

Gummed Labels

THE McCOURT LABEL COMPANY, Bradford, Pa., prints gummed labels — specializing in printing GUMMED LABELS in rolls. Turn your orders for gummed labels over to us — we will pay you 20 per cent commission.

Job Printing Presses

ADZIT PRINTERS SUPPLY COMPANY, Grand Rapids, Mich.

BARNHART BROTHERS & SPINDLER — See Typefounders.

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

Looping Machines

AMERICAN looping machines for punching-looping, one operation with twine, books, tags, Christmas bells. WARD & McLEAN, Lockport, N. Y.

Motors and Accessories for Printing Machinery

SPRAGUE ELECTRIC WORKS, 527 W. 34th st., New York. Electric equipment for printing presses and allied machines a specialty.

Neutralizers

UTILITY HEATER CO., 239 Centre st., New York. Gas machines that stop offset and electric troubles, quick dry ink, and are safe for all presses.

Numbering Machines

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

Paper Cutters

ADZIT PRINTERS SUPPLY COMPANY, Grand Rapids, Mich.

BARNHART BROTHERS & SPINDLER — See Typefounders.

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

Perforators

F. P. ROSBACK CO., Benton Harbor, Mich. Perforating machines of all kinds, styles and sizes.

Photoengravers' Supplies

LEVY, MAX, & CO., Wayne Junction, Philadelphia, Pa. Screens, cameras, lenses and gallery equipment for photo processes.

Presses

HOE, R., & CO., New York. Printing, stereotyping and electrotyping machinery. Chicago offices, 7 S. Dearborn st.

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

Printers' Rollers and Roller Composition

BINGHAM'S, SAM'L, SON MFG. CO., 636-704 Sherman st., Chicago; also 514-518 Clark av., St. Louis; 88-90 South 13th st., Pittsburgh; 706-708 Baltimore av., Kansas City; 40-42 Peters st., Atlanta, Ga.; 131-133 Kentucky av., Indianapolis; 1306-1308 Patterson av., Dallas, Tex.; 719-721 Fourth st., S., Minneapolis, Minn.; 609-611 Chestnut st., Des Moines, Iowa; Shuey Factories bldg., Springfield, Ohio; 1285 W. 2d st., Cleveland, Ohio.

WILD & STEVENS, Inc., 5 Purchase st., Boston 9, Mass. Established 1859.

Printers' Supplies

ADZIT PRINTERS SUPPLY COMPANY, Grand Rapids, Mich.

BARNHART BROTHERS & SPINDLER — See Typefounders.

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

Printing Machinery, Rebuilt

BARNHART BROTHERS & SPINDLER — See Typefounders.

Printing Material

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

Punch Holes

I MAKE open hole heads, round heads, gang heads, for all makes of machines; work guaranteed. Try me. W. M. ADAMS, 260 Wall st., Benton Harbor, Mich.

Punching Machines

F. P. ROSBACK CO., Benton Harbor, Mich. Multiplex punching machines for round, open or special shaped holes.

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

Rebuilt Printing Presses

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

Roughing Machines

AMERICAN TYPE FOUNDERS CO.— See Typefounders.

Stereotyping Outfits

ACME DRY PROCESS STEREOTYPING — This is a new process for fine job and book work. Matrices are molded in a job press on special matrix boards. The easiest of all stereotyping processes. Catalogue on receipt of two stamps. HENRY KAHRS, 240 E. 33d st., New York.

Tags

MR. PRINTER — Send TAG inquiries and orders to THE DENNEY TAG COMPANY, Inc., West Chester, Pa., for quick service. Anything in blank or printed, regular or special tags, at lowest trade prices.

Typecasters

THOMPSON TYPE MACHINE CO., 223 West Erie street, Chicago. Manufacturers Thompson type, lead, slug and rule caster.

Typefounders

AMERICAN TYPE FOUNDERS CO., original designs in type and decorative material, greatest output, most complete selection. Dealer in wood type, printing machinery and printers' supplies of all kinds. Send to nearest house for latest type specimens. Houses — Boston, 270 Congress st.; New York, 200 William st.; Philadelphia, 17 S. 6th st.; Baltimore, 213 Guilford av.; Richmond, 11 Governor st.; Atlanta, 24 S. Forsythe st.; Buffalo, 45 N. Division st.; Pittsburgh, 323 3d av.; Cleveland, 13 St. Clair av., N.-E.; Cincinnati, 646 Main st.; St. Louis, 9th and Walnut sts.; Chicago, 317-319 W. Monroe st.; Detroit, 169 W. Larned st.; Kansas City, 10th and Wyandotte sts.; Minneapolis, 419 4th st., South; Denver, 1621 Blake st.; Los Angeles, 171 N. Broadway; San Francisco, 820 Mission st.; Portland, 47 4th st.; Spokane, 340 Sprague av.; Milwaukee, 125 2d st.; Winnipeg, Can., 175 McDermot av.

BARNHART BROTHERS & SPINDLER, manufacturers and originators of type faces, borders, ornaments, cuts, electric welded chases, all-brass galleys and other printers' supplies. Houses at — Chicago, Dallas, Kansas City, St. Paul, Washington, D. C., St. Louis, Omaha, Seattle.

THE NATIONAL TYPE FOUNDRY, Bridgeport, Conn. Guaranteed foundry type; large variety of faces. Specimen sheets and catalogue on request. Old type taken in exchange if desired.

EMPIRE TYPE FOUNDRY (Est. 1894), makers Wood Type, Metal Type, Reglet and Cutting Sticks. Buffalo, N. Y. Delevan, N. Y.

HANSEN, H. C., TYPE FOUNDRY (established 1872), 190-192 Congress st., Boston; 535-547 Pearl st., cor. Elm, New York.

Wire Stitchers

F. P. ROSBACK CO., Benton Harbor, Mich. Stitchers of all sizes, flat and saddle, ¼ to 1 inch, inclusive. Flat only, 1 to 2 inches.

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

Wood Goods

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

Wood Type

EASTERN BRASS & WOOD TYPE CO., 73 Fourth av., New York city. Large stock.

Printers and Publishers, Attention!

Let this plant be your bindery. We are equipped to serve you no matter where you are located.

ENGDAHL BINDERY

(HOLMGREN, ENGDAHL, & JOHNSON CO.)

Edition Bookbinders

412-420 Orleans Street, Chicago Phone Main 4928

CAMPBELL PRINTING PRESS REPAIR PARTS COMPANY

We have a few bargains in REBUILT PRESSES. Let us know your needs. We specialize in repair parts for Campbell Presses and counters for printing presses. Expert repair men for all makes of presses sent to your plant.

New York Office: **21-23 Rose Street.** ***Works:*** **Brooklyn, N. Y.**

Avoid delay when in need of repairs by sending orders direct to office.

BOOKBINDING

Edition Binding, Leather, Cloth, also Catalog. Efficient Workmanship. Prompt Service.

Correspondence Solicited.

MURPHY-PARKER COMPANY

701-709 Arch Street, Philadelphia, Penna.



Ye Sign of Quality INKS

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Chicago NEW YORK Detroit

EMBOSSING IS EASY

If you use STEWART'S EMBOSSING BOARD

Simple, economical, durable

Sheets, 6x9 inches $1.25 a dozen, postpaid

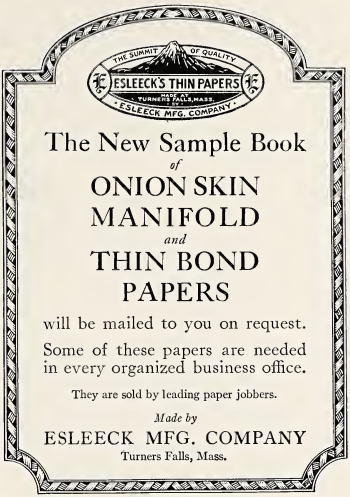
THE INLAND PRINTER COMPANY

632 Sherman Street, CHICAGO

Plunger Cleaners, Well Brushes *for* **Linotypes, Intertypes and Linographs**

Sanitary, and time savers. They will clean the plungers and wells properly. Shipped on trial.

L. EWALD, 1726 Second Avenue, S., Minneapolis, Minn.



The New Sample Book *of* ONION SKIN MANIFOLD *and* THIN BOND PAPERS

will be mailed to you on request.

Some of these papers are needed in every organized business office.

They are sold by leading paper jobbers.

Made by

ESLEECK MFG. COMPANY

Turners Falls, Mass.



THOROUGHBREDS

Webster says:—THOROUGHBRED—of unexcelled quality, true to its standards, unquestioned rank.

This well describes the 'HUGHES Line' of steel stools, chairs, trucks, and bench legs for the printing and allied industries.

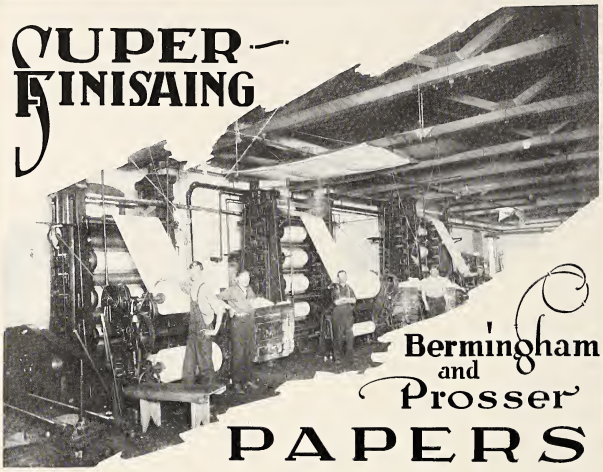
There are many added and improved features that are being fully appreciated by printers and engravers.

Let us tell you how Hughes Steel Equipment can be fitted in to meet your own requirements.

Hughes Steel Equipment Co.

Factory and Home Office:

ALLEGAN, MICHIGAN



The Seventh of a Series of Ads on Paper-Making

When the roll of paper comes from the coating machine its surface feels much like a blotter. The super-calender is required to bring out the smooth, rich beauty of the clay finish.

This super-calender is much the same as those on the paper-making machine — a "stack" of rolls run by contact with the lower roller which is operated by power. The steel rolls of the super-calender alternate with rolls of solidified cotton or paper.

In this month's illustration the paper may be observed being wound off from the upper reel, threading back and forth through the rolls and winding up on the lower reel.

Because of the friction contact, the rollers slightly decrease in speed from bottom to top and this friction, together with the tremendous weight of the rolls and the combined weight leverage, produces a glossy, hard finish where the rough coated surface existed. The degree of finish is determined by the adjustment of the leverage weight.

Many grades of B. & P. enameled papers are run through these calenders two and three times, acquiring an exceptionally brilliant surface.

Medium grade, uncoated book papers are often supered on the super-calender in much the same way as the coated paper is finished, the difference being that on the uncoated paper the sheet comes in contact with steam before passing through the rolls.

We will give you super-service if you "Write us before you print." Samples, dummies, prices quickly submitted.

BERMINGHAM & PROSSER CO.

KALAMAZOO, MICHIGAN

New York Office, 501 Fifth Avenue **Chicago Office, 10 S. La Salle Street**


COMPARISON
The Only True Paper Test
COMPARE
HOWARD BOND
WATERMARKED
With ANY PAPER—ANY PRICE
and when you buy, you will specify
HOWARD BOND
Its brilliant, gleaming color, combined with its unusual strength and cleanliness will at once impress you with its distinctive refinement and superior merit as the ideal quality for your customers' letterheads and all office requirements.
Our colors have been acclaimed the most beautiful shades on the market.
Sample portfolio gladly mailed you on request.
The Howard Paper Company
URBANA, OHIO
HOWARD BOND
HOWARD BOND
Specify
HOWARD BOND
WATERMARKED
Your Logical Answer is "YES"

Reliable Printers' Rollers

Sam'l Bingham's Son Mfg. Co.

CHICAGO
636-704 Sherman Street

PITTSBURG
88-90 South 13th Street

ST. LOUIS
514-516 Clark Avenue

KANSAS CITY
706 Baltimore Avenue

ATLANTA
40-42 Peters Street

INDIANAPOLIS
151-153 Kentucky Avenue

DALLAS
1306-1308 Patterson Avenue

MINNEAPOLIS
719-721 Fourth St., So.

DES MOINES
609-611 Chestnut Street

CLEVELAND, OHIO
1285 West Second Street

SPRINGFIELD, OHIO
Shuey Factories Building



WHITE MOUNTAIN ENAMEL

Makes Type and Picture Talk

ORDINARY catalog papers not infrequently silence the appeal of type and illustration. White Mountain makes them eloquent, and gives to good advertising its most effective expression. Not because it is low in price but because it is high in selling value, it is the ideal paper for catalog work.

A Whitaker Standard, of course.

THE WHITAKER PAPER CO.
Cincinnati, Ohio

BRANCHES IN ALL PRINCIPAL CITIES

"OAK LEAF"

Leadership

FOR sixty years Collins *Oak Leaf* Coated Products have been in development and they have not only kept pace with, but have always anticipated the demands of the printing industry for the highest in value and quality.

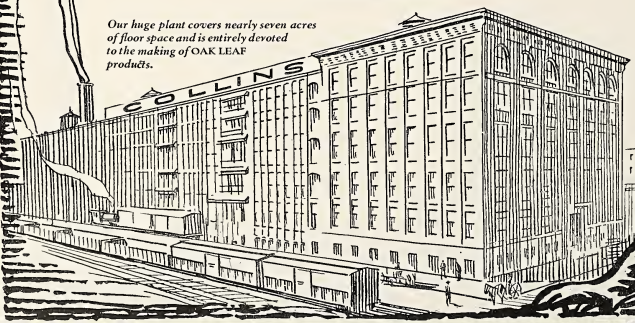
It pays *us* to make only the best—it will pay *you* to use only the best.

* * *

A. M. COLLINS MANUFACTURING CO.

PHILADELPHIA, U. S. A.

Our huge plant covers nearly seven acres of floor space and is entirely devoted to the making of OAK LEAF *products.*



CARDBOARDS AND COVERS

"The Best Since 1857"

VALUE and Quality in *Oak Leaf* Cardboards is expressed by a lack of those pressroom troubles which are so apt to eat up profits like a pack of hungry wolves.

THE Quality Group of Surface-coated Covers typifies the best as well as the most beautiful line of Cover Products in the world. Luminous with advertising possibilities.

Translucents
Coated Litho Blanks
Tough Checks
Railroads
Folding Satin
Specialties

Castilian Covers
Castilian Book Linings
Velumet Covers
Bird of Paradise Covers
Duotone Translucent



One Hundred Dealers in Fifty-seven Cities carry *Oak Leaf* Quality Products because they know there is none better. Ask your paper dealer for samples or write us.

A. M. COLLINS MANUFACTURING CO.

PHILADELPHIA, U. S. A.

"OAK LEAF" CARDBOARDS AND COVERS

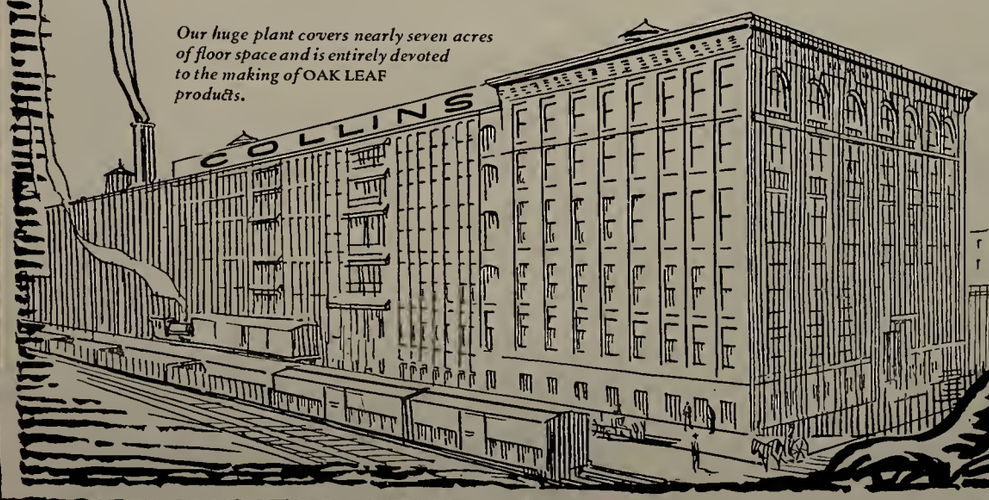
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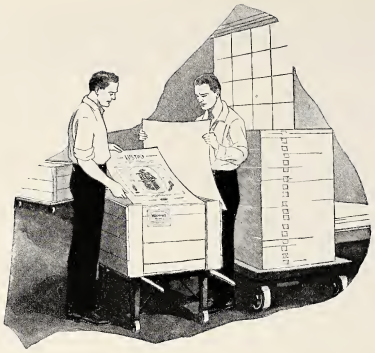
COLLINS TRADE MARK

One Hundred Dealers in Fifty-seven Cities carry *Oak Leaf* Quality Products because they know there is none better. Ask your paper dealer for samples or write us.

* * *

A. M. COLLINS MANUFACTURING CO.
PHILADELPHIA, U. S. A.

The Top Sheet belongs there



better paper better printing

ALWAYS the printed Top Sheet belongs with the case of Warren's Standard Printing Paper you ordered.

The Warren Top Sheet is more than a printed sample of a Warren paper. It is a printed sample of the paper you are paying for, because in every instance the Top Sheet is printed from the same run of paper as the blank sheets with which it is packed.

If you will make a collection of Top Sheets you will discover how slightly, if at all, the press-room performance of any Warren Standard Printing Paper varies.

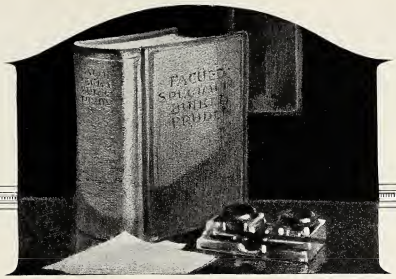
Such a collection is helpful to us because it constitutes a record of results from the use of different inks, and the make-ready employed on a number of different subjects. In the same way, it can be helpful and instructive in your own press room.

Thus the Warren Top Sheet is more than an example of fine printing—more than an assurance that your own order of paper has been put to a practical test. Whatever quality of printing is shown on a Warren Top Sheet, is printing that any good printer is perfectly safe in undertaking to deliver.

S. D. WARREN COMPANY, BOSTON, MASS.

Warren's STANDARD Printing Papers

WARREN'S STANDARD PRINTING PAPERS



A book handicapped by unnecessary weight

IF you have ever leaned across a wide desk and with a great effort raised at arm's length a heavy directory resting on the opposite end, you will have experienced one important need for lighter books.

It is not unusual in many books of 2000 pages, and measuring about 6 x 9 inches, to find the weight close to 14 pounds. A book of the same size and number of pages would, if printed on Warren's Thintext, weigh about 5 ½ pounds. If Warren's India were used, the book would be even lighter in weight.

Books of such light weight are possible because of the extreme thinness of Warren's India, which runs 1420 pages to the inch, and Warren's Thintext, slightly heavier, of which 1184 pages are necessary to make an inch.

In addition to being adaptable for books, both Warren's India and Warren's Thintext can be used for looseleaf catalogs, insurance rate books, students' reference books, and folders, and booklets that must fit into very small spaces.

Both Thintext and India are Warren's Standards and papers of The Lindenmeyr Lines. They form, together with Strathmore Expressive Papers, Buckeye Covers, Princess Covers, Old Hampshire Bond, Brookdale Linen Bond and the other papers of The Lindenmeyr Lines, a collection of better papers which encourage better printing.

We will gladly send you samples of Warren's Thintext and Warren's India so that you may become acquainted with their extreme thinness, good opacity and fine printing surface.

Telephone: Spring 9600

ESTABLISHED 1859
HENRY LINDENMEYR & SONS
32-34-36 BLEECKER STREET
NEW YORK CITY N.Y.
THE LINDENMEYR LINES

16-18 Beekman St., New York, N. Y.
54-56 Clinton St., Newark, N. J.
58-60 Allyn St., Hartford, Conn.

Manufacturers of Printing Machinery and Supplies — *Sell in Great Britain*

British printers, handicapped for over four years by the restrictions forced by the war, anxiously await the opportunity to install items of American-made equipment of recognized merit.

As one of their leading engineers, supply houses, and manufacturers of printers' rollers and printing-inks, we are daily asked to fill the gap between them and the American manufacturer.

In addition to our facilities for handling agencies in a profitable and satisfactory manner, as outlined above, we can offer manufacturers the advantages of our good-will, developed by years of careful and conscientious service in behalf of our trade.

An association with this reliable house, therefore, should prove an asset for any manufacturer. Let us know what you have; we will give you our opinion of the possibilities for building up a trade with it in Great Britain.

This long-established printers' supply house, maintaining extensive showrooms and operating an efficient selling organization, seeks the agencies for American made machinery, equipment and supplies essential or advantageous to the printing, box-making and allied trades.

We Can Guarantee Excellent Business for Good Products.

WALKER BROS.

(Usher-Walker, Ltd.)

ENGINEERS AND DEALERS IN MACHINERY AND SUNDRIES FOR THE PRINTING, BOX-MAKING AND ALLIED TRADES.

Main Offices and Showrooms, 33 Bouverie St., Fleet St., London (E. C. 4), England.



ONE naturally associates exquisite printing with Foldwell coated paper—so surpassingly beautiful are the impressions left upon its specially prepared surface.

The master printer and the experienced advertiser are no longer particularly surprised over excellent work done on it. They expect this—they depend on it—and they are always satisfied.

To what other paper can one turn with the same absolute assurance of perfection in reproduction? To what other paper can one turn, confident that even after folding, unmarred beauty will persist in the printed piece?

These are Foldwell advantages. They can be profitably used by those who want their printed pieces to make telling impressions.

If you would like to test our paper we will gladly furnish samples for the asking.

CHICAGO PAPER COMPANY, Manufacturers
804 South Wells Street, Chicago

Distributors in all Principal Cities

Foldwell
TRADE MARK REG. U.S. PAT. OFF.

Coated Book
Coated Cover
Coated Writing

18



Paper is part of the picture

This is the slogan of Strathmore's new campaign to stimulate actual interest in Quality Printing. The advertisements talk Type, Illustration and Color, as well as Paper—and each ad refers the reader to his printer.

The series will appear in the Literary Digest, Outlook, Business, Nation's Business, Mail Bag, Printers' Ink, Printers' Ink Monthly, and the Printing trade press, supported by an effective national direct mail campaign.

See the February issues of these periodicals for the first of these unusual advertisements. And in the meantime, do not fail to write for the Strathmore Demonstration Set, for the benefit of your salesmen.

STRATHMORE PAPER COMPANY
MITTINEAGUE, MASSACHUSETTS, U. S. A.

STRATHMORE
Expressive Papers

SYSTEMS BOND

The Loft-Dried Rag-Content Paper — *at the Reasonable Price*

THERE are two outstanding reasons why you as a printer or lithographer should find it profitable to standardize on Systems Bond for the majority of your quality letterheads and business form orders:

1. Systems Bond is consistently—and continuously—advertised *to your customers.* Through this advertising, appearing regularly in large space in National media, buyers of printing have been led to *expect* satisfactory letterheads when Systems Bond is used.

2. The Quality and Uniformity of the paper itself are consistently and continuously maintained, so that it can be depended upon to meet—and often to exceed—the expectations created by the advertising.

Systems Bond, in other words, is that doubly-saleable of commodities—a quality product with an established and recognized quality *reputation.* No other bond paper of similar character is so well and so favorably known as Systems; no other paper of comparable quality is obtainable at so moderate price.

EASTERN MANUFACTURING COMPANY, *General Sales Offices:* 501 Fifth Avenue, New York
Western Sales Offices: 1223 Conway Building, Chicago

SYSTEMS BOND DISTRIBUTORS

Albany—W. H. Smith Paper Corporation
Atlanta—Sloan Paper Company
Baltimore—Baltimore Paper Company, Inc.
Boston—Carter, Rice & Co., Corp.
The A. Storrs & Bement Company
Buffalo—The Disher Paper Company
Chicago—Swigart Paper Company
The Paper Mills' Company
Cincinnati—The Chatfield & Woods Company
Cleveland—The Union Paper & Twine Company
Des Moines—Pratt Paper Company
Detroit—The Union Paper & Twine Company
Harrisburg—Donaldson Paper Company
Kansas City—Bendict Paper Company
Los Angeles—Blake, Moffitt & Towne
Louisville—The Rowland Company
Manila, P. I.—J. P. Heilbronn Company
Milwaukee—The E. A. Bouer Company
Minneapolis—Minneapolis Paper Company
Nashville—Clement Paper Company
Newark—J. E. Linde Paper Company
New Haven—The A. Storrs & Bement Company
New York—J. E. Linde Paper Company
Miller & Wright Paper Company
Norfolk—R. P. Andrews Paper Co., Inc., of Va.
Omaha—Carpenter Paper Company
Philadelphia—A. Hartung & Company
Riegel & Company, Inc.
Pittsburgh—General Paper & Cordage Company
Portland, Me.—C. H. Robinson Company
Portland, Ore.—Blake, McFall Company
Richmond—Virginia Paper Company
Salt Lake City—Carpenter Paper Co. of Utah
San Francisco—Blake, Moffitt & Towne
Seattle—American Paper Company
Spokane—Spokane Paper and Stationery Company
Springfield, Mass.—The Paper House of N. E.
St. Louis—Beacon Paper Company
St. Paul—E. J. Stilwell Paper Company
Tacoma—Tacoma Paper and Stationery Company
Washington—R. P. Andrews Paper Company
Winnipeg, Canada—The Barkwell Paper Company

Export—A. M. Capen's Sons, Inc., New York; W. C. Powers Company, Ltd., London, England
Envelopes—United States Envelope Company, Springfield, Mass.

Loft-Dried



Contest for Commercial Artists

$1,000.00 will be paid for what in our opinion is the best catalog cover design submitted to us on Sunburst Cover Paper, before May 30. Fourteen other cash prizes for cover designs. If you are not interested, bring this opportunity to the attention of some artist or designer.

DETAILS IN BRIEF

THIS company makes Sunburst Cover Paper, the most beautiful and widely used catalog and booklet cover.

For display purposes in various large cities, we wish a collection of original cover designs painted on Sunburst Cover Paper.

To stimulate super-effort on the part of commercial artists, we offer $1,000.00 for the best design submitted; $200.00 as a second prize; $100.00 as a third prize; and 25 prizes of $25.00 each.

In addition to the above cash prizes, we will buy at satisfactory rates any others that we may wish for our collection.

OPEN TO ALL

ALL artists are invited to send in one or as many cover designs as they wish. We will supply free of charge an assortment of Sunburst Cover Sheets cut to uniform size, and on which the designs are to be executed.

There is no limit to style, color scheme, treatment or subject of the cover designs submitted. They may be designs which are, or have been, planned for some particular job.

These designs are not to be working drawings, but the complete painted cover dummy, such as you would submit to a customer for approval.

PUBLICITY FOR ARTISTS

ALL successful designs will be given wide publicity, in which the artists' names will figure prominently. These prize covers will be shown in all the leading cities, and the artists will benefit from these exhibitions. Send in work that will be a credit to you and the famous Sunburst Cover Papers.

HAMPDEN GLAZED PAPER & CARD CO.

93 CANAL ST., HOLYOKE, MASS.

FILL IN, clip and mail the coupon attached below. It will bring you complete information regarding Sunburst Prize Competition, and also an assortment of working sheets of Sunburst Paper.

Hampden Glazed Paper & Card Co., 93 Canal St., Holyoke, Mass.

I am interested in your prize offer for cover designs on Sunburst Cover Paper, and would like to enter the contest (or have a friend do so). Please send further information and the free working sheets of Sunburst Cover Paper.

Name _____

Firm _____

Address _____

MANIFEST

A Profit Producing Bond Paper **BOND** *for Economical Business Stationery*

LIKES and dislikes are sometimes hard to account for, but there's no mystery about the liking of printers and lithographers for Manifest Bond. They like it and buy it because it is a quality sheet at a quantity price—a paper on which attractive printing prices can be quoted without endangering either the printer's profits or his standing with his customers.

Manifest Bond contains a sufficient percentage of rags to give strength and crackle, the colors are clear and clean, the formation even and the quality uniform. An exceptional paper for attractive and *economical* Letterheads, Billheads, Statements, Interdepartmental Correspondence and miscellaneous business forms.

Made in bright, clean white and a variety of attractive colors. The nearest of the distributors listed below can fill your orders promptly, from stock. A new Sample Book, now on the press, will be mailed on request, as soon as ready.

EASTERN MANUFACTURING COMPANY, *General Sales Offices:* 501 Fifth Avenue, New York
Western Sales Offices: 1223 Conway Building, Chicago

MANIFEST BOND DISTRIBUTORS

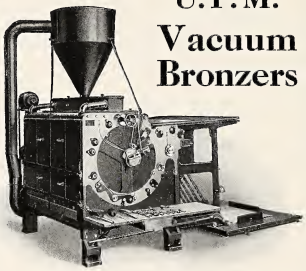
Albany—W. H. Smith Paper Co.
Atlanta—Sloan Paper Co.
Boston—Proctor Paper Co.
Chicago—La Salle Paper Co.
London, Eng.—W. C. Powers Co., Ltd.(Export)
Los Angeles—Blake, Moffitt & Towne
Manila, P. I.—J. P. Heilbronn Co.
Minneapolis—Minneapolis Paper Co.
New York—A. M. Capen's Sons, Inc. (Export)
Harper Paper Co.
Sutphin Paper Co.
Philadelphia—J. L. N. Smythe Co. (Export)
Pittsburgh—General Paper & Cordage Co.
Portland, Ore.—Blake, McFall Co.
Richmond—Virginia Paper Co.
St. Louis—Mack-Elliott Paper Co.
San Francisco—Blake, Moffitt & Towne
Seattle—American Paper Co.
Spokane—Spokane Paper & Stationery Co.
Tacoma—Tacoma Paper & Stationery Co.

MANIFEST BOND
is made by the makers of Systems Bond

United Printing Machinery Company

23 Houses

That use a total of **123 U.P.M. Vacuum Bronzers**



U. S. Printing & Lithograph Co.	24
Robert Gair Co.	9
Forbes Litho. Mfg. Co.	7
Stecher Lithograph Co.	7
Calvert Lithograph Co.	6
National Folding Box & Paper Co.	6
Nevins Church Press	6
American Lithograph Co.	5
Wm. Steiner Sons & Co.	5
Brockway-Fitzhugh-Stewart, Inc.	4
Columbia Graphophone Co.	4
Heywood Strasser & Voight Litho. Co.	4
Ketterlinus Litho. Mfg. Co.	4
Pasbach-Voice Lithograph Co.	4
Simpson & Doeller Co.	4
A. Hoen & Co.	3
Lord Baltimore Press	3
Maryland Color Printing Co.	3
Multi-Colortype Co.	3
Sackett & Wilhelms Corp.	3
Schmidt Lithograph Co.	3
Victor Talking Machine Co.	3
Wilmanns Bros.	3

RE-ORDERS TELL

what users think of this Bronzer.

This Happened*

Two more presses were needed.

Conferences ended with these words by the manager:

"Before we buy more presses we'll try out the Chapman Electric Neutralizer!"

The test was made on three presses.

Right away the entire plant of seventeen large presses was equipped.

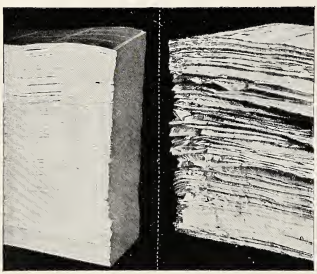
Result for the year:

Seventeen presses with Neutralizers equalled the production of *Nineteen presses* hampered by static electricity. Figure the savings.

Chapman Electric Neutralizer

Makes Presses Deliver Light Paper

LIKE THIS ↓ INSTEAD OF LIKE THIS ↓



*We'll tell names to those who ask

UNITED PRINTING MACHINERY COMPANY

83 BROAD STREET BOSTON | **38 PARK ROW NEW YORK** | **604 FISHER BUILDING CHICAGO**

IDEAL
TYPOGRAPH ROLLERS

ALL ROLLERS EXCEPT FORM ROLLERS

THE FIRST REAL IMPROVEMENT
IN TYPO ROLLERS IN A CENTURY

SIMILAR TO THE WELL KNOWN **IDEAL** LITHOGRAPH ROLLER.

MADE OF **VULCANIZED OIL**—NO GLUE, NO GLYCERINE, NO RUBBER.

NOT AFFECTED BY **HEAT, WATER** OR **HUMIDITY.**

CANNOT MELT—DO NOT HAVE TO BE COOLED IN SUMMER.

NOT AFFECTED BY WEATHER CONDITIONS OR CLIMATIC CHANGES.

THE SAME ROLLERS THE YEAR AROUND—DO AWAY WITH SUMMER AND WINTER ROLLERS.

DO NOT CHANGE SHAPE OR DIAMETER AND DO NOT REQUIRE RESETTING.

OPERATE AT ANY SPEED, UNDER ANY CONDITIONS, IN ANY LOCALITY.

DO NOT REQUIRE SEASONING.

ARE TRUE AND DISTRIBUTE INK PROPERLY.

PERMIT CHANGING FROM BLACK OR COLOR TO DELICATE TINTS.

INCREASE PRODUCTION.

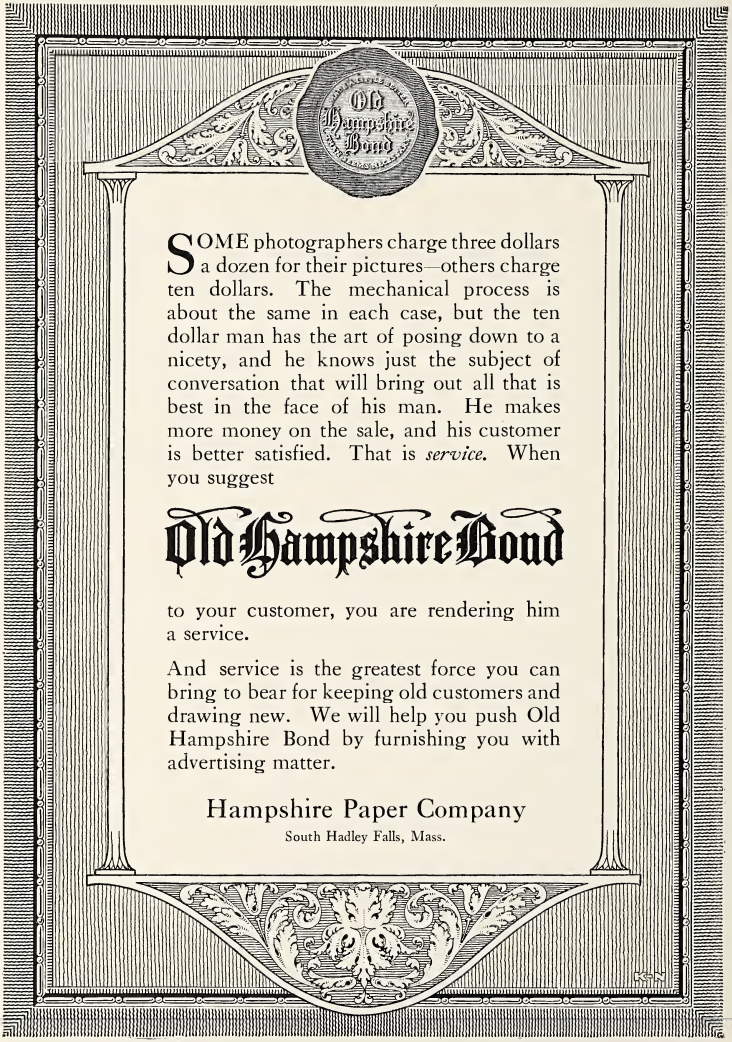
ORDER *NOW*, BEFORE SPRING RUSH

PROMPT DELIVERY. INQUIRE OF OUR NEAREST BRANCH.

SOLE SELLING AGENTS

THE AULT & WIBORG COMPANY
CINCINNATI, OHIO

EASTERN REPRESENTATIVES: THE AULT & WIBORG CO. OF N. Y.,
57 GREENE STREET, NEW YORK CITY


Old Hampshire Bond
SOME photographers charge three dollars a dozen for their pictures—others charge ten dollars. The mechanical process is about the same in each case, but the ten dollar man has the art of posing down to a nicety, and he knows just the subject of conversation that will bring out all that is best in the face of his man. He makes more money on the sale, and his customer is better satisfied. That is *service.* When you suggest
Old Hampshire Bond
to your customer, you are rendering him a service.
And service is the greatest force you can bring to bear for keeping old customers and drawing new. We will help you push Old Hampshire Bond by furnishing you with advertising matter.
Hampshire Paper Company
South Hadley Falls, Mass.

CROMWELL

Tympan Papers

Give Cleaner Impressions with
a Minimum of Make-Ready

SAVING time on make-ready, and securing sharp impressions are the two great things your press foreman has to strive for. With Cromwell Traveling, Shifting and Cylinder Tympan Papers, his draw sheets are always tight—no swelling—and they need not be oiled. They are also moisture-proof, protecting the packing against dampness.

You can turn a rush job quicker with Cromwell Tympan Papers because they resist offset, enabling you to back up reasonably wet sheets. Quick delivery is often your best selling argument.

Cromwell papers will take more impressions without replacing and they *never* rot.

We especially recommend Cromwell Tympan Papers for trade journal and magazine printers where long runs are necessary without interruptions. It is ideal for book work and the highest grade of printing. Job printers will find it an excellent tympan paper for printing bond, linen and covers.

We carry Cromwell Tympan Papers in stock ready for quick shipment in rolls from 36 to 66 inches wide. Order today and secure the perfection and economy in printing that Cromwell Tympan Papers give.

Sample of our Tympan Paper sent on application.

The Cromwell Paper Co.

Department I. P. **Jasper Place** **Chicago, Ill., U.S.A.**





For Static Electricity and Offset

Nothing Equals

Utility Safety Gas Heaters

Write for copies of letters of printers who have tried and discarded electric and other devices in favor of the Utility. We advise electric heaters only where gas is unobtainable.

No other Neutralizers, Demagnetizers, Burners or Eliminators are in the same class with the 1921 Utility Safety Gas Heaters for all styles of Flat Bed and Rotary printing presses. They are *safe*.

What "Collier's" says:

We have had your Utility Heater installed on one five-color Rotary Web Press for three months, and it is accomplishing excellent results. We can run much fuller color without offset, can run our press at a higher speed, and sheets can be handled at least two hours earlier in the bindery.

—Floyd E. Wilder, Plant Mgr.

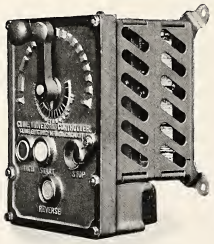
UTILITY HEATER CO., Inc.

Main Office and Factory: 239 Centre St., N. Y. **Phone Canal 2989**

Sold in Chicago by George E. Smith, 742 Webster Bldg., Phone Wabash 528. In Boston by Philip Ruxton, Inc., 270 Congress St. In Philadelphia by Hartnett & Co., 1010 Race St. In San Francisco by H. W. Brintnall, 57 Clementina St. In Toronto, Canada, by Whitman & Baker. In London, Eng., by Canadian-American Machinery Co.

Electrical Equipment for the Pressroom

Used by the Best-Known Printers

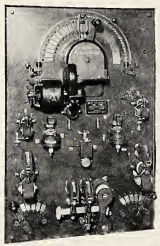


Cline Universal Controller

Master Station for Flatbed, Offset or Small Rotary Press.



Push Button Station



Rotary Press Controller

Full Automatic for large Rotary or Magazine Press.

CLINE ELECTRIC MANUFACTURING CO.

Fisher Building
CHICAGO

EXHIBITOR
Graphic Arts Exposition
-CHICAGO— JULY 23 TO 30-

Marbridge Building
NEW YORK

THE FUCHS & LANG MFG. CO

Inspiring Confidence and Making Good

"We have been using, as you know, a special ink for our Kelly and Cylinder Presses, and after scouring the country and in many instances paying three times the price and not getting near the results that your inks have been giving us"

The ink for the Kelly and Cylinder Presses as quoted above is our RUTHERFORD FORTY. We are receiving many such letters and feel confident that all printers would write the same if they would but use our inks

Try the RUTHERFORD FORTY
at 40c. per pound in 25 pound lots or more

THE FUCHS & LANG MFG. CO.

Finest Printing and Lithographing Inks
Bronzing Machines

119 West 40th Street
New York, N. Y.

120 West Illinois Street
Chicago, Ill.

142 North Fourth Street
Philadelphia, Pa.

Factories: Rutherford, New Jersey

Over 10,000 Satisfied Users



"INTERNATIONAL" Electric Glue Heaters

like the fireless cooker are built on the principle of retaining heat.

There is no water bath to boil dry and cause burnouts on the International.

Even dry heat means more accurate temperature control and a lower energy consumption.

The quart pot operates at an average cost of one cent per day.

INTERNATIONAL ELECTRIC COMPANY
MANUFACTURERS
ELECTRICAL HEATING APPLIANCES
INDIANAPOLIS, U.S.A.

Write for folder, "EFFICIENT GLUE HANDLING"

"International Electric Heaters Are Better"

How to tell good gummed paper



YOU can not tell much about gummed paper simply by looking at it.

The safest way to buy gummed stock is by name, and the name that insures your getting the *best* is JONES.

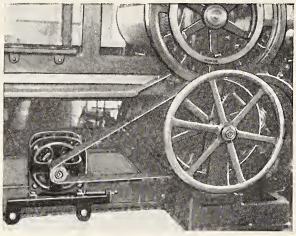
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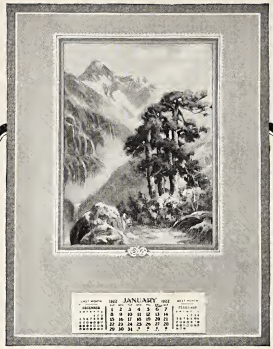
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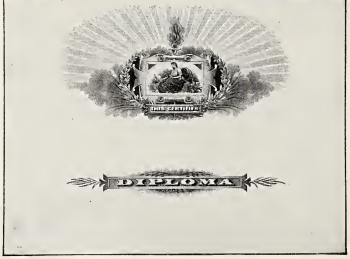
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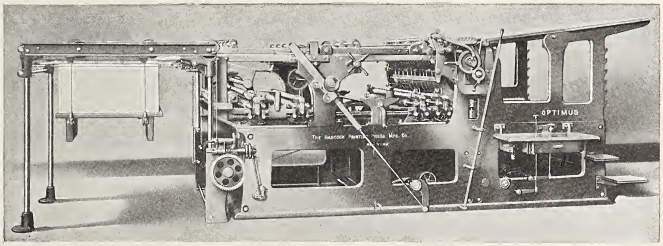
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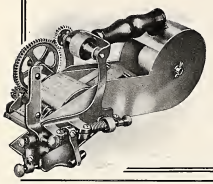


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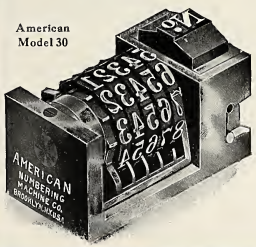
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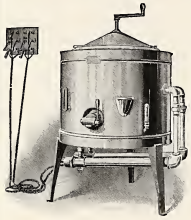
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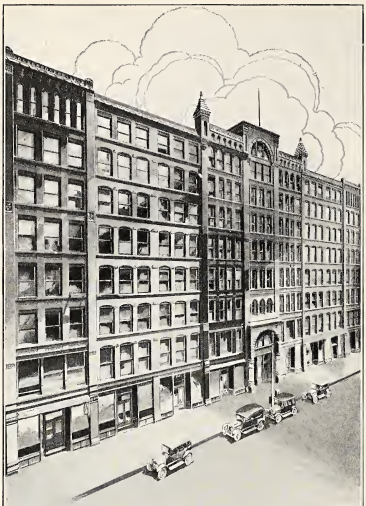
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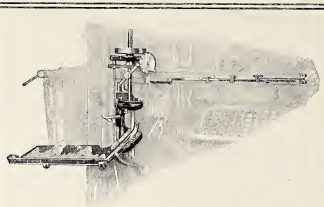
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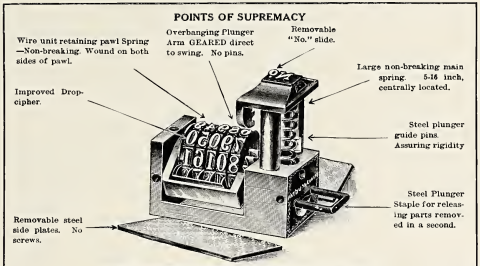
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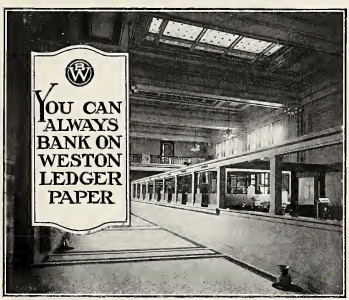
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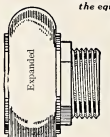
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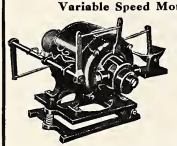
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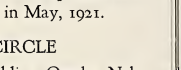
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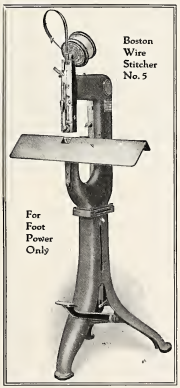
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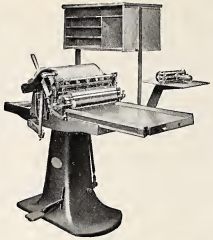
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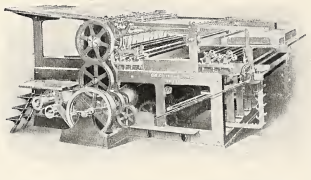
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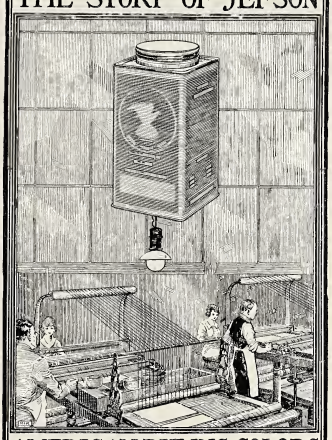
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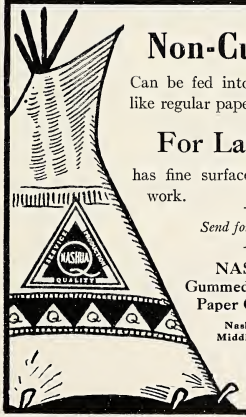
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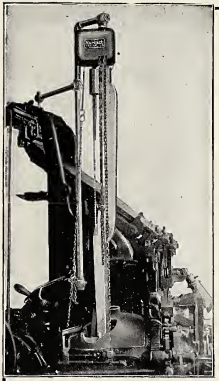
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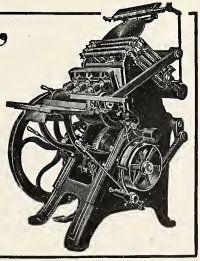
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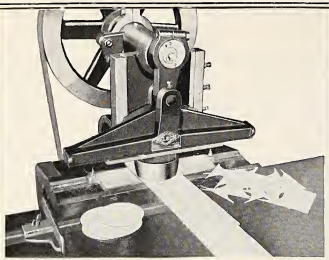
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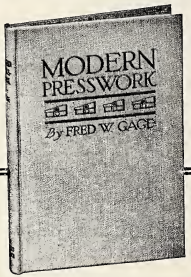
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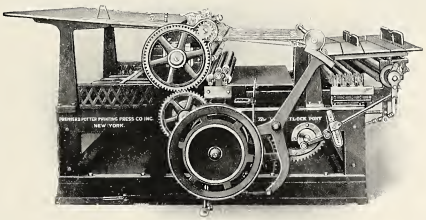
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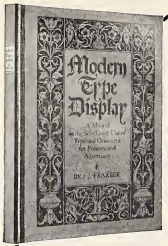
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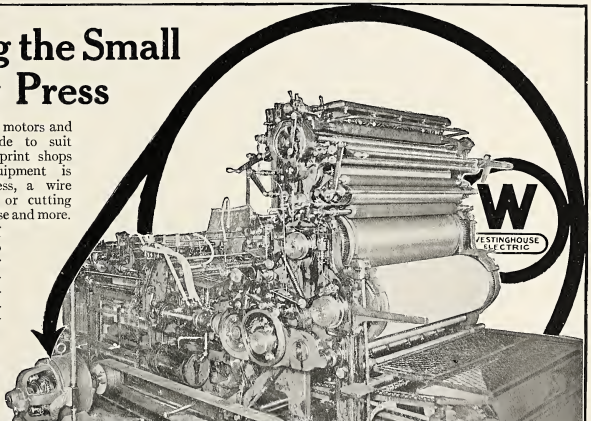
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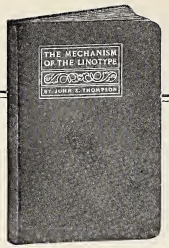


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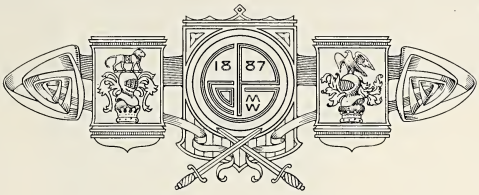
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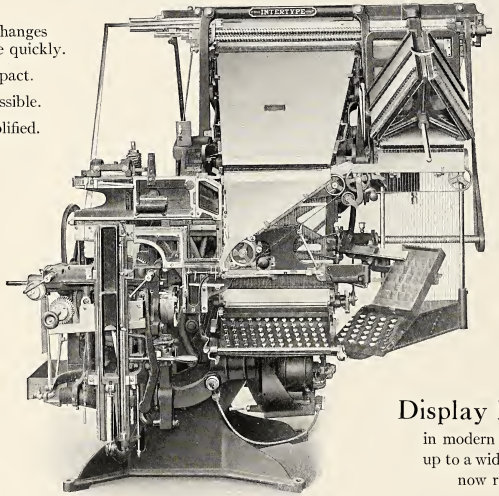
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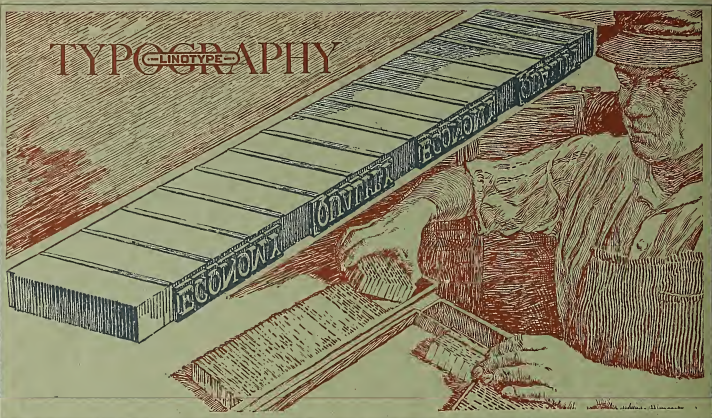
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